A Sense of Place: The Artist and the American Land

Norman A. Geske

Director at Sheldon Memorial Art Gallery, University of Nebraska - Lincoln

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a sense of place

VOLUME II
VOLUME I is the book on which this exhibition is based: A Sense of Place
The Artist and The American Land
By Alan Gussow

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COVER: GUsSOw (DetAil) "LOOSeSTRIFE AND WINEBERRIES", 1965
Courtesy Washburn Galleries, Inc. New York
a sense of place
THE ARTIST AND THE AMERICAN LAND
VOLUME II
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WASHBURN GALLERY, INC., New York
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MR. RICHARD C. ZIEMANN, Chester, Connecticut
136. Doughty  The Trout Pool

185. Moran  The Grand Canyon of Colorado
Foreword

In 1971, when we first encountered Alan Gussow’s *A Sense of Place*, we were particularly impressed by the skill and insight with which a painter had addressed himself to an historical theme. It is a theme - that of the development of American landscape painting - which has received copious attention from museums and art historians and of late has appeared to be frozen into an accepted sequence of individual artists and paintings. With Mr. Gussow’s book we were presented with the refreshment of a new selection of artists and works, a selection which saw the subject from its beginnings to the present as a continuous flow of creative effort. To be sure, the Hudson River School of the nineteenth century is, as it has always been, the golden age of our landscape art even to Mr. Gussow. Bierstadt, Kensett, Cole, Durand and Church are all duly acknowledged by their presence. What is new was the inclusion of unexpected names such as George Harvey, David Hitchcock, John LaFarge, and Van Dearing Perrine. It was evident that a good deal of perceptive research had taken place, guided, not by an academic system of schools and influences, but by the eye of a painter, sensitive to the direct experience of nature. What is more, the traditional response of American artists to their environment was shown to be alive and well in the present, motivating an increasing number of contemporaries to the continued exploration of this tradition. In a special way Gussow suggests that these responses have been at work, even during the ascendancy of abstraction, even today among painters who work abstractly. The book is, in every sense, a revelation of the creative continuity which links the art of the past to that of the present. It seemed to be the nucleus or the ready-made blueprint of an exhibition. Happily the staffs of the two museums with the assistance of Mr. Gussow were able to make the transformation, and now the exhibition reaffirms the accomplishment of the book.

Norman A. Geske
Director, Sheldon Memorial Art Gallery
Foreword

This exhibition, A Sense of Place: The Artist and the American Land, is the first such collaboration undertaken by the Joslyn Art Museum and the Sheldon Memorial Art Gallery. It consists of American landscapes drawn from the permanent collections of the two institutions, paintings reproduced in the book A Sense of Place, by Alan Gussow, and further examples by significant American artists of the past and the present from all parts of the country.¹

Poet Richard Wilbur in his introduction to the book A Sense of Place defines a place as “a fusion of human and natural order and a peculiar window on the whole.” In our exhibition the paintings included primarily illustrate the artist’s concern for the enveloping power of nature, as well as a number of works which make reference to streets, buildings, interiors, a tennis court and other such man-made places.

Artists have been excited and inspired through the years by natural phenomena. For some it has been forests, lakes, mountains and waterfalls, while others have been attracted to the rhythms and power of the sea as symbolic of everlasting nature and have recorded its many moods from specific vantage points.

In the nineteenth century the vast continent beyond the frontier had an irresistible attraction to explorers, trappers and traders. Artists shared their spirit of adventure and our exhibition includes works by a number of them, such as George Catlin, who recorded the life of the American Indian in situ; Albert Bierstadt, who painted dramatic panoramas of the West; Karl Bodmer, who as artist-recorder documented his travels in North America with German explorer-naturalist, Prince Maximilian of Wied; and Alfred Jacob Miller, who accompanied Captain William Drummond Stewart, Scottish explorer, on a summer-long expedition to the Wyoming territory. Miller made more than one hundred on-the-spot sketches which served as reference material for many oil and watercolor paintings completed later in his studio.

John James Audubon made his life work the portrayal of wild birds and animals of America in their natural habitat. Later he traveled to Europe to find engravers and colorists who could make plates true to his paintings in order that a larger public could enjoy them.² Many people derive special pleasure from landscapes which depict famous and/or familiar natural landmarks such as the Grand Canyon, Niagara Falls, Yellowstone National Park, the Catskills, and spectacular vistas found in such states as Alaska, Hawaii, Maine and New Mexico. Works by artists inspired by such places are included in this exhibition.

At the advent of the twentieth century many artists turned more intently to experimentation and gave up direct representation of what they saw, expressing instead their own feelings and thoughts. Although these modern artists still turned to nature for inspiration, the results were personal interpretations of subject matter, as illustrated in the paintings of places by John Marin, Georgia O’Keeffe, Milton Avery, Andrew Dasburg, Isami Doi, Alan Gussow and numerous others.

Urban places have captivated the interest of both traditional and abstract artists of our time in their paintings of skylines, parks, street corners, buildings and gardens. Abstract artists have expressed highly personal visions of symbolized realities, while realists have more closely adhered to a mirror image of landscapes.

The works presented at the Joslyn Art Museum and the Sheldon Memorial Art Gallery express the American artist’s faith in the continuity of human and natural order of places as subject matter. We invite you to share their visions in this exhibition.

William A. McGonagle
Director, Joslyn Art Museum

¹. Canada and Mexico are also represented in the exhibition.
². In this exhibition Audubon is represented by a hand colored engraving done after an original watercolor.
Introduction

One-fifth of the meals Americans eat, they eat in automobiles. Drive-in funeral homes make death more comfortable if not less dignified. Crispy apples disappear in the wake of improved applesauce technology. High rise ranch houses smell of artificial mountain air. People move around so much and have so little lingering connection with the land that even the tombstone makers complain. Walt Disney fashions an east coast "world" populated with faceless pansies in a thousand acres of "computerized fun." Russell Baker observes that America is vanishing.

America is not vanishing. It is being homogenized.

This exhibition moves against that trend. The paintings gathered here have one overriding characteristic; they find, in L. E. Sissman's words, "universality in specificity." They are not based on what we find everywhere, since things everywhere are increasingly the same. Rather they are prompted by what we see less and less of - real places, landscapes with resonance, places where the marks of man either do not show or where the imprint is restrained and loving. These are not paintings of the plastic, extruded landscape, though we have included a few to remind us of that omnipresent world. These paintings are responses to "places", those parts of the environment which give rise to our experiences and which provide locations for our daydreams.

This exhibition, while subversive in one sense, is not intended as a propagandistic exercise. These paintings are products of encounters between artists and locations. All of us read, almost daily, of new achievements in space exploration. We also know of the immense energies of the atom, of the subtle changes in our geology - the movement of glaciers and the slow crumbling of our mountains. But these phenomena are beyond our perception. They are experienced vicariously or not at all. We live in the present unaware of the earth orbiting or the Rocky Mountains crumbling. We live in the present defined by smaller events, like the steps of the mountain climb, or the dive into a summer surf.

Our lived present is intimate and limited. In that sense these paintings, springing from real moments, palpable places and observed phenomena, are intimate and limited. It is not that these artists regard reports from outer space as untrustworthy, but rather that they are remote from most people's individual experience, known only in a distant way. These paintings are based on each artist's own find, his or her particular response to place. They are not necessarily more "truthful" than reports from outer space, they simply possess the virtue of originating in direct experience, and this directness in turn is a necessary condition valued by the artist as he begins work.

Sissman in his review of A Sense of Place in the New Yorker concluded that nature painters should be seen as "mythographers - participants and accomplices in the landscape." He wrote that such works "suggest a symbiosis between man and mountain, the possibility of mutual comprehension between place and person." The notion of artists as mythographers may be novel, but it is right on key. Our nation's character was forged in a continuing conquest of the frontier. Having reached the Pacific, we turned inward, layering the land with successive waves of development. The original soil, used so wisely by the native Americans, has been increasingly covered over, bulldozed and paved. Our connections with wildness have become more tenuous; our dependency on nature more obscure. Yet here, in this exhibition, we find more than two hundred paintings which re-establish roots, plow less familiar fields. If we live by myths, and I think we do, now more than ever, we need mythographers, artists who are truly participants and accomplices - not rapists - in the landscape.
An artist who paints a landscape is, among other things, attaching a value to it or to the experience which the landscape prompted. These artists are not illustrators and their works are not the products of the tourist mentality. Poet Richard Wilbur, in his introduction to A Sense of Place says that three conditions must be met before an artist can paint a place, “observation, the adaptation of technique and the discovery of what in himself the scenery might declare” and this at last makes it “possible for him to paint...” “It implies,” Wilbur continues, “no easy affinity, no facile personalization or imposition of mood but a struggle with something powerfully other.” The best landscape painters also know the value of waiting. They know, too, the moment when the scenery declares itself. Then they begin.

If there is a message in this show, it lies in its urging each of us to attend to roots, to notice what is about us, to involve ourselves deeply in our own locations, to recognize that in some hidden way we are the products of our places. In the end we are not distinct from our landscape for as we give shape to our villages and cities, these places in turn shape us. Our environment is more than a passive backdrop; it is the stage on which we move. The objects and forms on that stage shape our actions, guide our choices, restrict or enhance our freedom and in some mysterious way even predict our future.

The paintings in this collaborative exhibition of the Joslyn Art Museum and the Sheldon Memorial Art Gallery invite us to share in the pleasures of the natural world. They should also prompt us to examine our own backyards, to cast our eyes outward to the neighboring hills and to cast our eyes downward, taking notice of what lies at our feet. It may be that if we find beauty where we stand, we shall be moved to protect and preserve such beauty so that those who come after us may find, as we have found, locations which can make a continuing contribution to everyone’s sense of place.

Alan Gussow
Guest Curator
A NOTE OF APPRECIATION

On behalf of the Boards of Trustees of the Joslyn Liberal Arts Society and the Nebraska Art Association, and the staffs of the Joslyn Art Museum and the Sheldon Memorial Art Gallery, we wish to thank the many artists for their participation in A Sense of Place: The Artist and the American Land. We are also deeply grateful to the many private collectors, museums, corporations and libraries whose generosity and cooperation made this exhibition possible. We extend a special thanks to the National Endowment for the Arts for their support in providing the necessary matching funds for this exhibition, one of the most significant collaborative events undertaken by the two museums.

Staff members of both the Joslyn Art Museum and the Sheldon Memorial Art Gallery were closely involved in the presentation of this exhibition. We particularly want to thank Joslyn staff members Miss Mildred Goosman, Curator, Western Collections; Mrs. Kenneth Anderson, Registrar; and Miss Ruby Lesline, Secretary to the Director, for so efficiently compiling and editing the exhibition catalogue, as well as Mr. Harrison Taylor, Curator of Exhibitions, for designing this volume and coordinating it with Mr. Gussow’s book, A Sense of Place: The Artist and the American Land. There are also many colleagues associated with museums, galleries and libraries in the United States and Canada who have been of valuable assistance and to whom we are obliged for their consideration on our behalf.

N.A.G.

W. A. McG.
Selection of Paintings on View at the Joslyn Art Museum

118. CARR  Vanquished

225. VELASCO  Valley of Oaxaca
170. KOCH   View of Lake Lemon

223. UNKNOWN   Landscape
175. LEE  
Alameda Shore (also Bird Point, Alameda)

141. FISHER  
Niagara Falls
173. LAWSON  Seacoast, Cape Cod

181. MAZUR  View from my Garden, Cambridge

174. LEAKE  Black Walnut in the Rain
131. DICKINSON The Ramparts, Quebec

139. EILSHEMUS Evening Light, Ellenville, New York
166. KENT  Asgaard Winter

153. HENRI  Boothbay Harbor
222. TUBACH  West of Fort Robinson

104. AVERY  Offshore Island
124. CONGDON  View of New York

211. SIEGRIEST  Storm Over Utah

130. DAY  Broad

150. HALPERT  Late Afternoon, Central Park
179. MARCUS  My Courbet

224. VAN DE WIELE  Arbello’s Woods
143. FULLER View of the Ohio

216. STANLEY Mt. Hood from the Dalles
217. STEINBERG Nebraska Landscape

221. TOBEY E Pluribus Unum

199. PORTER The Tennis Game
200. RANNEY  The Trappers

109. BIRMELIN  Deer Isle Landscape, Beach - Early Morning

186. MORAN  Micerva Terrace
102. AUDUBON  Pinnated Grous (Prairie Chicken)

112. BODMER  Unloading of the Steamboat Yellowstone, April 19, 1833
111. BODMER  Medicine Sign of the Assiniboine Indians to Attract Bison, Near Fort Union, July 1833

132. DICKINSON  Snow Scene, Catskills

157. HOCKNEY  Arizona
122. CHURCH  Winter Scene, Olana

165. KENSETT  Silver Plume Waterfall
192. NIEWALD  Rocks at Yaki Point

167. KENT  Headlands, Monhegan
108. BIERSTADT  River Landscape

148. GROELL  House in the Valley (Brooksville, Maine)

190. NICK  35 Oliver Street, Watertown, Mass.
218. STEM  Arsenal, Rock Island, Illinois

105. BARTEK  Platte Near Hardville

215. SPRUCE  Rio Grande
214. SNELGROVE  Land’s End

155. HILL  Yosemite Valley Indian Woodpickers
135. DOI  Kauai Cliffs

156. HITCHCOCK  Landscape
Selection of Paintings on View at the Sheldon Memorial Art Gallery

306. BERD  After the Storm

376. RUSH  Rooftop View Brooklyn, Looking South
365. ORTNER   Kennebec River, Maine

357. MELBY   Cornfield

321. CAMPBELL   Late September, Gloucester
353. LEHRER  Coronado Dormitory

358. MELBY  View from Book’s Farm, Story County
373. RICHARDSON Landscape Near Oxford, Nebr.

384. SKLARSKI Landscape with Waterfalls
349. KONDOS  The Ranch

341. HILL    Sierra Nevadas
308. BIERSTADT  Dawn at Donner Lake, California

327. DAVIS  Northern California Hill
320. BURPEE  Tiny Tree and Rock

393. WELIVER  Sun Over Briggs Meadow

386. SNOWDEN  Meg's Porch
318. BURCHFIELD  December Twilight

391. TWACHTMAN  Hayrick

302. AULT  August Night at Russell's Corner
352. LAWSON  Winter Landscape

375. ROSE  Weehawken - Looking Toward Staten Island

379. SERISAWA  Los Angeles Yard
330. DICKINSON  Laboratory Beach

345. JACOBSHAGEN  Close to Emerald
402. ZIEMANN  Back Field in Winter
397. WISSELMANN-WIDRIG  View from the Deck

398. WOOD  Stone City, Iowa
350. LANG  Ponset

338. GOLDMAN  Suburban Landscape
302. DOVE  Fog Horns

303. AVERY  Dunes and Sea #1

304. BAKER  First Encounter Beach
            Late Evening Twilight
363. OKAMURA  Beach Rocks

342. HOFFMAN  Platform
344. INNESS  Approaching Storm

305. BELLOWS  Jewel Coast, California
325. CUNNINGHAM  Limestone Farm

346. JACOBSHAGEN  South of Emerald
329. DICKERSON  Stream Through the Woods

385. SLOAN  23rd Street, Roofs, Sunset
331. DIXON  Mondrian with Cows

343. HOMER  Clouds Shadows
LENNART ANDERSON  
American, b. 1928
101. VERMONT II, 1970  
oil on canvas, 19 x 24  
Collection of Donald H. Scott, Philadelphia  
ILLUSTRATED VOL. I, P. 112

JOHNN JAMES AUDUBON  
American, 1785-1851
102. PINNATED GROUS (PRAIRIE CHICKEN), c. 1834  
hand colored engraving, 26 1/2 x 39 1/2  
(Done after original watercolor titled PINNATED GROUS, Collection of New York State Historical Society, Illustrated Vol. I, p. 85)  
Lent by Milwaukee Public Library System  
ILLUSTRATED VOL. II, P. 25

EDWARD J. AUSTEN  
American, 1850-1930
103. AERIAL VIEW OF OMAHA, 1905  
oil on canvas, 59 1/2 x 118 1/2  
signed and dated lower left  
Collection of Joslyn Art Museum  
Gift of the Omaha Chamber of Commerce

MILTON AVERY  
American, 1893-1965
104. OFFSHORE ISLAND, 1958  
oil on canvas, 46 x 56  
signed and dated lower left: Milton Avery 1958  
Nebraska Art Association  
Gift of Mrs. Thomas C. Woods  
ILLUSTRATED VOL. I, P. 19

TOM BARTEK  
American, b. 1932
105. PLATTE NEAR HORDVILLE, 1972  
acrylic on hardboard panel, 20 x 24  
signed and dated lower right: Bartek 72  
Lent by the Artist  
ILLUSTRATED VOL. II, P. 32

HAROLD BRUDER  
American, b. 1930
114. COLORADO NATIONAL MONUMENT, 1967  
oil on canvas, 18 x 18  
signed lower right: HB  
Lent by Mr. and Mrs. S. Robert Furst, White Plains, New York  
ILLUSTRATED VOL. I, P. 89

CHARLES BURCHFIELD  
American, 1893-1967
115. ABANDONED FARMHOUSE, 1932  
watercolor, 23 1/2 x 33  
signed and dated lower left: C.B. 1932  
University of Nebraska Art Galleries, F. M. Hall Collection

JOHN BUTTON  
American, b. 1929
116. EVERGALDES, 1967  
oil on canvas, 52 x 84  
signed and dated lower right: J. Button 67  
Collection of Helen Weaver  
ILLUSTRATED VOL. II, P. 121

GRETNA CAMPBELL  
American, contemporary
117. REFLECTIONS - ROCK  
oil on canvas, 48 x 50  
Lent by the Artist  
Courtesy Green Mountain Gallery, New York

EMILY CARR  
Canadian, 1871-1945
118. VANQUISHED, c. 1928  
oil on canvas, 36 x 50  
signed lower left: M. Emily Carr  
Collection of The Vancouver Art Gallery, Vancouver, British Columbia, Canada  
ILLUSTRATED VOL. II, P. 11

KARL BODMER  
Swiss, 1809-1895
110. THE DELAWARE WATER GAP WITH THE INDIAN LADDER. AUGUST 1832  
watercolor, 9 1/2 x 12 1/2  
Northern Natural Gas Company Collection  
Joslyn Art Museum  
ILLUSTRATED VOL. I, P. 112

111. MEDICINE SIGN OF THE ASSINIBOIN INDIANS TO ATTRACT BISON, NEAR FORT UNION, JULY 1833  
watercolor, 9 1/2 x 12 1/2  
Northern Natural Gas Company Collection  
Joslyn Art Museum  
ILLUSTRATED VOL. II, P. 26

112. UNLOADING OF THE STEAMBOAT YELLOWSTONE, APRIL 19, 1833  
watercolor, 8 1/2 x 13 3/4  
Northern Natural Gas Company Collection  
Joslyn Art Museum  
ILLUSTRATED VOL. II, P. 23

113. VIEW OF THE BEAR PAW MOUNTAINS FROM THE HEIGHTS ABOVE FORT MCKINZE, SEPTEMBER 1833  
watercolor, 11 3/4 x 16 3/4  
Northern Natural Gas Company Collection  
Joslyn Art Museum

114. RIVER LANDSCAPE, 1867  
oil on canvas, 30 1/2 x 39  
signed and dated lower right: A. Bierstadt 67  
Nebraska Art Association  
Gift of Mr. and Mrs. Abraham M. Adler  
ILLUSTRATED VOL. II, P. 30

115. LANDSCAPE WITH INDIANS, 1859  
oil on board, 13 x 19  
signed and dated lower left: AB 1859  
Northern Natural Gas Company Collection  
Joslyn Art Museum

116. VIEW OF THE BEAR PAW MOUNTAINS FROM THE HEIGHTS ABOVE FORT MCKINZE, SEPTEMBER 1833  
watercolor, 11 3/4 x 16 3/4  
Northern Natural Gas Company Collection  
Joslyn Art Museum

117. UNLOADING OF THE STEAMBOAT YELLOWSTONE, APRIL 19, 1833  
watercolor, 8 1/2 x 13 3/4  
Northern Natural Gas Company Collection  
Joslyn Art Museum  
ILLUSTRATED VOL. II, P. 26

118. VIEW OF THE BEAR PAW MOUNTAINS FROM THE HEIGHTS ABOVE FORT MCKINZE, SEPTEMBER 1833  
watercolor, 11 3/4 x 16 3/4  
Northern Natural Gas Company Collection  
Joslyn Art Museum

ALL MEASUREMENTS IN INCHES UNLESS OTHERWISE INDICATED.
JON CARSMAN
American, contemporary
119. EASTHAMPTON HEDGEROW, 1971
acrylic on canvas, 50 x 66
Courtesy Graham Gallery, New York

GEORGE CATLIN
American, 1796-1872
120. AN APACHE VILLAGE
oil on panel, 21 3/8 x 37 3/8
Lent by National Gallery of Art, Washington, D.C.
Paul Mellon Collection

FREDERIC EDWIN CHURCH
American, 1826-1900
121. SUNSET, 1856
oil on canvas, 24 x 36
signed and dated lower right: F. E. Church/1856
Lent by the Munson-Williams-Proctor Institute, Utica, New York

THOMAS COLE
American, 1801-1848
123. LANDSCAPE WITH DEAD TREES (CATSKILL), 1825
oil on canvas, 27 x 34
signed lower center: T Cole
Lent by the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio

WILLIAM CONGDON
American, b. 1912
124. VIEW OF NEW YORK, 1948
watercolor on paper, 13 x 20 3/4
signed and dated lower right: W. Congdon NY 48
Collection of The J.B. Speed Art Museum, Louisville, Kentucky

PAUL CORNOYER
American, 1864-1923
125. HAZY MORNING ON 59th STREET
oil on canvas, 27 x 22 3/4
signed lower left: Paul Cornoyer
Collection of Jaslyn Art Museum, Bequest of Mrs. George Prinz, 1948

JASPER FRANCIS CROPSEY
American, 1823-1900
126. AUTUMN GREENWOOD LAKE, 1866
oil on canvas, 22 x 36
signed and dated lower left: J. F. Cropsey/1866
Lent by Mrs. John C. Newington, Greenwich, Connecticut

127. INDIAN SUMMER ON THE SUSQUEHANNA, 1861
oil on canvas, 24 3/4 x 41 3/4
signed and dated lower right: JF Cropsey/1861
Lent by Hirshh & Adler Galleries, Inc., New York

ANDREW DASBURG
American, b. 1887
128. EAGLE NEST, NEW MEXICO
oil, 13 x 16
signed lower left: Dasburg
Harmen's Western Americana Collection, Denver

ROBERT DASH
American, b. 1934
129. MONDAY MORNING, 1972
acrylic on canvas, 60 x 70
signed lower right: Robert Dash
 Courtesy Far Gallery, New York

LARRY DAY
American, contemporary
130. BROAD
oil on canvas, 5' x 6'
Collection of the Artist

WILLIAM DICKINSON
American, 1891-1930
131. THE RAMPARTS, QUEBEC, 1925
oil on canvas, 20 3/4 x 30 1/4
signed lower right: Dickinson
Lent by The Detroit Institute of Arts City Purchase

RICHARD DIEBENKORN
American, b. 1922
133. OCEAN PARK, NO. 17, 1968
oil on canvas, 80 x 72
signed and dated lower right: R D. 68
Lent by the University of Iowa Museum of Art, purchased with the aid of funds from the National Endowment for the Arts and matching funds from The University of Iowa Foundation, 1970, through donations by Eve Drewelowe, Dr. Jacob Van Eyck, and Mr. and Mrs. Horold N. Grases.

ISAMI DOI
American, 1903-1965
135. KAUAI CLIFFS, 1963
oil on canvas, 30 x 40
signed lower right: I Doi
Lent by Private Collector, Honolulu

THOMAS DOUGHTY
American, 1793-1856
136. THE TROUT POOL
oil on canvas, 23 x 31
signed left center: T. Doughty
Collection of Jaslyn Art Museum
Mr. and Mrs. Edwin S. Miller Bequest Fund, 1951
ASHER BROWN DURAND
American, 1796-1886
137. THROUGH THE WOODS, 1856
oil on canvas, 20 1/4 x 15 1/8
signed and dated lower left. AB Durand 1856
Lent by Yassar College Art Gallery, Poughkeepsie, New York
Gift of Matthew Yassar, 1864
ILLUSTRATED VOL. II, P. 15

MICHAEL ECONOMOS
American, (born Greece) 1937
138. GRASS SERIES #6, 1972
oil on canvas, 71 1/2 x 59 1/2
Lent by Jacobs Ladder Gallery, Washington, D. C.

LOUIS M. EILSHEMIUS
American, 1864-1941
139. EVENING LIGHT, ELENVILLE, NEW YORK, 1901
oil on canvas, 19 1/8 x 30
signed lower right. Elshemius
Nebraska Art Association
Thomas C. Woods Collection
ILLUSTRATED VOL. II, P. 16

RICHARD ESTES
American, contemporary
140. SEAGRAM BUILDING, 1971
gouache, framed: 20 1/4 x 30
Lent by Mr. and Mrs. John L. Hoffman, Kansas City

ALVAN FISHER
American, 1792-1863
141. NIAGARA FALLS, 1831
oil on canvas, 23 x 30
signed and dated lower center. A. Fisher/Pixt/ 1831
Lent by Wadsworth Atheneum, Hartford, Connecticut
Bequest of Mrs. Clara Hinton Gould
ILLUSTRATED VOL. II, P. 13

JANE FREILICHER
American, contemporary
142. SUMMER OF '72, 1972
oil on canvas, 52 x 64
signed lower right and on back. Jane Freilicher
Courtesy of Fourcade, Droll, Inc., New York
ILLUSTRATED VOL. II, P. 27

GEORGE F. FULLER
American, 1822-1884
143. VIEW OF THE OHIO, 1868
oil on canvas, 22 x 36
signed and dated lower left. G. F. Fuller 1868
Collection of The J. B. Speed Art Museum, Louisville, Kentucky
ILLUSTRATED VOL. II, P. 22

SAM. GELBER
American, b. 1929
144. ORCHARD II, 1969
oil on canvas, 40 x 40
signed and dated lower right. S. Gelber/1969
Lent by the Artist
Courtesy Green Mountain Gallery, New York
ILLUSTRATED VOL. I, P. 102

SANFORD GIFFORD
American, 1823-1880
145. SKETCH OF CLIFFS IN KAATSKILL CLOVE, 1863
oil on canvas, 18 1/4 x 11 3/4
signed and dated lower right. 1863/SRG
Lent by Hirsh & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 15

SIDNEY GOODMAN
American, b. 1936
146. LANDSCAPE WITH FOUR TOWERS, 1970
oil on canvas, 54 1/4 x 66 1/4
signed and dated lower right. Goodman 70
Lent by Ms. Amy Jay Castor, Elkins Park, Pennsylvania
ILLUSTRATED VOL. I, P. 11

THEOPHILE GROELL
American, contemporary
147. HOUSE ON A HILL (DEER ISLE, MAINE), 1971
oil on canvas, 10 x 12
signed and dated lower right
Lent by the Artist
Courtesy Green Mountain Gallery, New York

148. HOUSE IN THE VALLEY (BROOKSVILLE, MAINE), 1971
oil on canvas, 10 x 12
signed and dated lower left
Lent by the Artist
Courtesy Green Mountain Gallery, New York
ILLUSTRATED VOL. II, P. 30

ALAN GUSSOW
American, b. 1931
149. ROCK WEED AT NEAP TIDE, 1970
oil on canvas, 22 x 28
signed center bottom. Gussow
Lent by Washburn Gallery, Inc., New York
ILLUSTRATED VOL. I, P. 4

SAMUEL HALPERT
American, 1884-1930
150. LATE AFTERNOON, CENTRAL PARK, 1921
oil on canvas, 10 1/2 x 18 1/2
signed and dated lower left. S. Halpert - 21
Nebraska Art Association
Thomas C. Woods Collection
ILLUSTRATED VOL. II, P. 20

MARSDEN HARTLEY
American, 1877-1943
151. NEW MEXICO LANDSCAPE, 1922-23
pastel on paper, 24 x 17
Collection of Joslyn Art Museum

MARTIN JOHNSON HEADE
American, 1819-1904
152. SUNSET OVER THE MARSHES, ca. 1863
oil on canvas, 10 1/2 x 18 1/2
signed lower left. M. J. Heade
Lent by Museum of Fine Arts, Boston
M. and M. Karolik Collection

ROBERT HENRI
American, 1865-1929
153. TOOTHAY HARBOR, 1910
gouache, framed: 26 x 32
signed lower left and on back. Robert Henri
University of Nebraska Collection
Gift of Olga N. Sheldon
ILLUSTRATED VOL. II, P. 17

ISRAEL HERSHBERG
American, contemporary
154. GREENWOOD CEMETERY #1, 1971
oil on canvas, 10 x 12
signed and dated bottom center. Israel Hershberg 7/1/71
Lent by Mr. Kenneth Macey, New Fairfield, Connecticut
THOMAS HILL
American, b. England, 1829-1908
155. YOSEMITE VALLEY INDIAN WOODPICKERS
oil on canvas, 36 x 34
signed and dated lower right: T. Hill/1895
Harmsen's Western Americana Collection, Denver
ILLUSTRATED VOL. I, P. 33

DAVID HOWARD HITCHCOCK
American, 1861-1943
156. LANDSCAPE, 1913
oil on board, 11 7/8 x 16
signed and dated lower left: D. Howard Hitchcock/1913
Collection of the Honolulu Academy of Arts
ILLUSTRATED VOL. II, P. 33

DAVID HOCKNEY
American, b. 1937
157. ARIZONA, 1964
acrylic, 60 x 60
signed and dated on back: David Hockney, 1964
Lent by American Republic Insurance Company, Des Moines, Iowa
ILLUSTRATED VOL. II, P. 26

EDWARD HOPPER
American, 1882-1967
158. COBB'S HOUSE (SOUTH TRURO), 1942
watercolor on paper, 21 3/4 x 29 1/2
signed lower right: Edward Hopper
Lent by Worcester Art Museum, Gift of Stephen C. Clark
ILLUSTRATED VOL. I, P. 133

PETER HURD
American, b. 1904
159. LA POLVAREDA
watercolor, 23 x 29
signed lower right: Peter Hurd
Harmsen's Western Americana Collection, Denver

GEORGE INNESS
American, 1825-1894
160. SUNRISE, 1887
oil on canvas, 30 x 45 1/2
signed and dated lower left: G. Inness 1887
ILLUSTRATED VOL. I, P. 95

ROBERT JORDAN
American, b. 1925
162. FIELDS ABOVE THE MISSOURI
pastel on paper, 18 1/2 x 23
signed lower right: Jordan
Courtesy Far Gallery, New York

WOLF KAHN
American, b. 1927
163. SUMMER HOME I, 1971-72
oil on canvas, 40 7/8 x 66 5/8
signed lower left: W. Kahn
Lent by Mr. and Mrs. William Goldman, New York

164. THE UNDERSIDE OF THE BARN, 1972
oil on canvas, 52 x 60
signed lower right: W. Kahn
Lent by Mr. and Mrs. Robert Redford, New York
ILLUSTRATED VOL. I, P. 123

JOHN FREDERICK KENSETT
American, 1816-1872
165. SILVER PLUME WATERFALL, 1855
oil on canvas, 22 x 18 1/2
Nebraska Art Association
Gift of Mr. and Mrs. Frank H. Woods in memory of Nelia C. Quick
ILLUSTRATED VOL. I, P. 26

ROCKWELL KENT
American, 1882-1971
166. ASGAARD WINTER, 1966
oil on canvas, 28 x 44
signed lower right: Rockwell Kent
Courtesy of Larcada Gallery, New York
ILLUSTRATED VOL. II, P. 17

167. HEADLANDS, MONHEGAN, c. 1909
oil on canvas, 34 5/8 x 44
signed lower right: Rockwell Kent C
Nebraska Art Association
Nella Cochran Woods Collection
ILLUSTRATED VOL. II, P. 29

WILLIAM KIENBUSCH
American, contemporary
168. THE PRAIRIE - COLORADO NO. 2, 1970
casein on paper, 31 3/8 x 41 5/8
signed and dated lower right: Kienbusch 70
Lent by Mr. and Mrs. Walter McC. Maitland, Drake, Colorado
ILLUSTRATED VOL. I, P. 91

EUGENE KINGMAN
American, b. 1909
169. CORN COUNTRY #1, 1960
oil on canvas, 24 x 34
signed and dated lower right: E Kingman '60
Lent by the Artist

PHILIP KOCH
American, contemporary
170. VIEW OF LAKE LEMON, 1971
oil on canvas, 12 x 23
signed and dated lower left: P. Koch '71
Lent by the Artist
ILLUSTRATED VOL. II, P. 12

GABRIEL LADERMAN
American, b. 1929
171. VIEW OF BROOKLYN #2
oil on canvas, 24 x 30
Lent by The Chase Manhattan Bank, New York

JOHN LAFARGE
American, 1835-1910
172. BISHOP BERKELEY'S ROCK, NEWPORT, 1868
oil on canvas, 30 1/2 x 25 1/2
signed and dated lower left: J LaFarge / Newport 1868
Lent by The Metropolitan Museum of Art, New York, Gift of Frank Jewett Mather, Jr. 1949
ILLUSTRATED VOL. I, P. 104
ERNEST LAWSON
American, 1873-1939
173. SEACOAST, CAPE COD, 1915
oil on canvas, 25¼ x 30¼
signed lower center: E. Lawson
University of Nebraska Collection
Howard S. Wilson Memorial
ILLUSTRATED VOL. II, P. 14

EUGENE W. LEAKE
American, contemporary
174. BLACK WALNUT IN THE RAIN, 1971-73
oil on canvas, 96 x 84
signed lower left: Eugene Leake
Lent by the Artist
ILLUSTRATED VOL. II, P. 14

JOSEPH LEE
American, 1827-1880
175. ALAMEDA SHORE (also BIRD POINT, ALAMEDA)
all on canvas, 27¾ x 48¼
signed lower right: Joseph Lee
Lent by M. H. DeYoung Memorial Museum, San Francisco
ILLUSTRATED VOL. II, P. 13

SHERIDAN LORD
American, b 1926
176. HAYGROUND, 1972
oil on canvas, 40 x 60
signed lower right and on back
Lent by Frances H. and Roger G. Kennedy, New York
ILLUSTRATED VOL. II, P. 150

ANN MCCOY
American, contemporary
178. WATERFALL, 1971
colored pencil on paper, 13' x 9'
signed on back
Courtesy of Fourcade, Droll, Inc., New York
ILLUSTRATED VOL. II, P. 18

MICHAEL MAZUR
American, b. 1935
181. VIEW FROM MY GARDEN, CAMBRIDGE, 1972
pasted on paper, 41 x 29½
signed and dated lower right: Mazur 72
Lent by the Museum of Art, The Pennsylvania State University, University Park
ILLUSTRATED VOL. II, P. 14

RAOUL MIDDLEMAN
American, contemporary
182. CAPE COD SEASCAPE, 1972
oil on panel, 18½ x 24½
Courtesy Allan Stone Gallery, New York

ALFRED JACOB MILLER
American, 1810-1874
183. LAKE SCENE (MOUNTAIN OF WINDS), c. 1858-1860
watercolor, 9½ x 16 x 13-9/16
signed lower left: A Miller
Lent by The Walters Art Gallery, Baltimore
ILLUSTRATED VOL. I, P. 74

THOMAS MORAN
American, 1837-1926
184. COLORADO MOUNTAIN PEAK
oil on panel, 12½ x 16
signed lower right: TM
Northern Natural Gas Company Collection
Joslyn Art Museum

WILLIAM SIDNEY MOUNT
American, 1807-1868
187. LONG ISLAND FARMHOUSES, c. 1854-1859
oil on canvas, 21½ x 29½
signed lower left: Wm. S. Mount
Lent by The Metropolitan Museum of Art, New York
Gift of Louise Floyd Wickham, in memory of her father, William H. Wickham, 1978
ILLUSTRATED VOL. I, P. 125

CATHERINE MURPHY
American, contemporary
188. LANDSCAPE WITH THREE HOUSES, 1970
oil on canvas, 60 x 77
signed on back
Lent by Security Pacific National Bank, Los Angeles

LOWELL NESBITT
American, b. 1933
189. WORKING PLATFORMS, V. A. B., 1970
oil on canvas, 77 x 77
signed on back: Work stages - V. A. B. - '70/77"/L. Nesbitt
Lent by Founders Society, The Detroit Institute of Arts

GEORGE BENTLEY NICK
American, contemporary
190. 35 OLIVER STREET, WATERTOWN, MASS., 1970
oil on canvas, 28 x 30½
signed and dated upper right: G. Bentley Nick 1970
Nebraska Art Association
Gift of Mr. and Mrs. Carl Rohman
ILLUSTRATED VOL. II, P. 30
WILBUR NIEWALD
American, b. 1925
191. HOPI POINT, 1972
canvas, 28 x 34
signed and dated on back
Lent by the Artist

192. ROCKS AT YAKI POINT, 1972
canvas, 26 x 32
signed and dated on back
Lent by the Artist

GEORGIA O'KEEFE
American, b. 1887
193. NEW YORK - NIGHT, 1928-29
canvas, 40 x 19½
signed and dated upper left back: G. O'Keeffe/1928-29
Nebraska Art Association, in memory of Thomas C. Woods
ILLUSTRATED VOL. II, P. 29

ROBERT PITTINGER
American, b. 1937
195. BLACK NEWARK, 1971
canvas, 46½ x 63½
signed on back
Lent by the Artist

OGDEN PLEISSNER
American, b. 1905
196. MORNING MASS
canvas, 42 x 54
signed lower right: Pleissner
University of Nebraska Collection
Gift of Will C. Gregg
ILLUSTRATED VOL. I, P. 159

ANNE POOR
American, b. 1918
197. HUDSON VALLEY
canvas mounted on panel, 29 x 28½
signed lower left: A. Poor
Courtesy Graham Gallery, New York

198. GERTRUDE'S BOUQUET, 1970
canvas, 17½ x 15
signed lower left: Anne Poor
Lent by Mr. and Mrs. John D. Shart, Jr., Berkeley, California
ILLUSTRATED VOL. I, P. 93

FAIRFIELD PORTER
American, b. 1907
199. THE TENNIS GAME, 1972
canvas, 72¼ x 62½
signed and dated lower right: Fairfield Porter 72
Collection of the Lauren Rogers Library and Museum of Art, Laurel, Mississippi
ILLUSTRATED VOL. II, P. 23

WILLIAM TYLEE RANNEY
American, 1813-1857
200. THE TRAPPERS, 1856
canvas, 23½ x 36
signed: W. Ranney, 1856
Northern Natural Gas Company Collection
Joslyn Art Museum
ILLUSTRATED VOL. II, P. 24

FRED REICHMAN
American, b. 1925
201. LONG SPRING SIGNALS, 1972
canvas, 33½ x 66½
signed and dated lower center: F R 72
on back: Long Spring Signals, Fred Reichman 4 FR 72
Lent by Rose Rabow Galleries, San Francisco
ILLUSTRATED VOL. II, P. 18

PAUL RESIKA
American, b. 1928
202. THE COPSE LATE SUMMER, 1962
canvas, 20 x 30
signed and dated lower left and on back: Resika 1962
Nebraska Art Association, in memory of Alice Edminston

CONSTANCE RICHARDSON
American, b. 1905
203. DULUTH HILLSIDE, 1956
canvas, 17 x 30
signed lower left
Lent by Mr. and Mrs. Edmund C. Bray, St. Paul
ILLUSTRATED VOL. I, P. 140

WARREN ROHRER
American, contemporary
204. CORN - RED AND YELLOW, 1972
canvas, 60 x 60
signed on back: W. Rohrer
Lent by Mr. and Mrs. Bayard T. Storey, Fort Washington, Pennsylvania

JIM ROSEN
American, contemporary
205. SONOMA LANDSCAPE #1, 1971
Watercolor on paper, 14 x 14
signed center
Lent by Suzanne Saxe Gallery, San Francisco

206. SONOMA LANDSCAPE #2, 1972
Watercolor on paper, 13½ x 13½
signed center
Lent by Suzanne Saxe Gallery, San Francisco

207. SONOMA LANDSCAPE #3, 1972
Watercolor on paper, 13½ x 13½
signed center
Lent by Suzanne Saxe Gallery, San Francisco

KARL SCHRAG
American, (b. Germany) 1912
208. CHANGING LIGHT IN A GRAY SKY
Watercolor on paper, 44 x 49
signed upper left: Karl Schrag
Lent by Kraushaar Galleries, New York
SUSAN SHATTER
American, b. 1943
209. [Image] VIEW FROM MYSTIC BRIDGE, 1972
watercolor, gouache on paper, 10 x 36
Lent by Fischbach Gallery, New York

EVERETT SHINN
American, 1876-1953
210. A SLUSHY NIGHT (WINDOW SHOPPING), 1945
gouache on panel, 10 5/8 x 14 5/8
Collection of Joslyn Art Museum

LOUIS SIEGRIEST
American, b. 1899
211. STORM OVER UTAH, 1963
mixed media on masonite, 48 x 72
signed and dated lower left: Louis Siegriest
Lent by Triangle Gallery, San Francisco

GEORGE SIMONS
American, 1834-1917
212. MORMON CAMP MEETING, COUNCIL BLUFFS
oil on canvas, 17 3/4 x 26
Collection of Joslyn Art Museum
Given in memory of Walter L. Burritt by his family

JOHN SLOAN
American, 1871-1951
213. RIO GRANDE COUNTRY, 1925
oil on canvas, 30 x 36
Lent by Kraushaar Galleries, New York

WALTER SNELGROVE
American, b. 1924
214. LAND'S END, 1963-67
oil on canvas, 66 x 66
signed on back: Walter Snelgrove
Lent by Helen F. Meninger, Mill Valley, California

EVERETT SPRUCE
American, b. 1908
215. RIO GRANDE, 1960
oil on panel, 29 5/8 x 39 5/8
signed lower left: Spruce
Collection Fort Worth Art Center Museum
Gift of The Chamin Oil and Refining Co., Fort Worth

JOHN MIX STANLEY
American, 1814-1872
216. MT. HOOD FROM THE DALLES, 1871
oil on canvas, 49" x 78"* signed and dated: J. M. Stanley 1871
Lent by The University of Michigan Museum of Art, Ann Arbor
Gift of Mrs. Edith Stanley Bayles and the late Mrs. Jane C. Stanley
ILLUSTRATED VOL. II, P. 22

SAUL STEINBERG
American, contemporary
217. NEBRASKA LANDSCAPE, 1969
gouache and ink on paper, 28 5/8 x 22 1/8
signed and dated lower right: Steinberg 1969
Lent by The First National Bank of Chicago

MATHIAS STEM
American, 1825-1868
218. ARSENAL, ROCK ISLAND, ILLINOIS, c. 1845
oil on canvas, 10 5/8 x 14 5/8
Lent by Private Collector, Omaha

ROBERT SUDLOW
American, b. 1920
219. K - 10 WESTWARD, 1970
oil on linen canvas, 40 x 44
signed and dated lower left: Sudlow 1970
Lent by the Artist

REUBEN TAM
American, b. 1916
220. CAPE COD FLOTSAM, 1947
oil on canvas board, 19 3/4 x 23 3/4
signed and dated lower right: Tam - 47
Collection Fort Worth Art Center Museum

MARK TOBEY
American, b. 1890
221. E FLURBRUS UNUM, 1942
tempera on paper mounted on panel, 19 3/4 x 27 3/4
signed and dated upper right: Tobey '42
Lent by the Seattle Art Museum, Gift of Mrs. Thomas D. Stimson

ALLAN K. TUBACH
American, b. 1939
222. WEST OF FORT ROBINSON, 1969
acrylic, 14 x 23 3/4
signed at left: Tubach
Lent by Mr. John Trallley, Omaha

UNKNOWN ARTIST
American, 19th Century
223. LANDSCAPE, c. 1870
oil on canvas mounted on board, 14 3/4 x 24
Lent by The St. Louis Art Museum

GERALD VAN DE WIELE
American, b. 1932
224. ARABELLA'S WOODS, 1969-70
oil on canvas, 44 3/4 x 40 1/2
signed on back: Van de Wiele
Nebraska Art Association, Development Fund
ILLUSTRATED VOL. II, P. 21

JOSÉ MARÍA VELASCO
Mexican, 1840-1912
225. VALLEY OF OAXACA, 1888
oil on canvas, 41 1/2 x 63 1/4
signed and dated lower right: José M. Velasco / Mexico, 1888
Lent by Philadelphia Museum of Art
Given by The Mauch Chunk National Bank
ILLUSTRATED VOL. II, P. 11

JULIAN ALDEN WEIR
American, 1852-1919
226. SUNLIGHT CONNECTICUT, 1894
oil on canvas, 27 x 34
signed and dated lower left: J Alden Weir - 1894
Nebraska Art Association
Nelle Cochran Woods Collection
ILLUSTRATED VOL. II, P. 27
WORTHINGTON WHITTREDGE
American, 1820-1910
227. A BREEZY DAY, SAKONNET POINT, RHODE ISLAND, c. 1880
all on canvas, 25 1/2 x 38 1/2
signed lower left: W. Whittredge
Courtesy Amon Carter Museum, Fort Worth

228. ENCAMPMENT ON THE PLAINS
all on paper, 7 1/2 x 23
signed lower right: W. Whittredge
Northern Natural Gas Company Collection
Joslyn Art Museum

229. THE LITTLE BLUE RIVER, 1865
all on cardboard, 8 3/4 x 23
Northern Natural Gas Company Collection
Joslyn Art Museum

JANE WILSON
American, b. 1924
230. INTO EVENING, 1960-61
all on canvas, 60 x 80
signed lower right: Jane Wilson
Lent by the Whitney Museum of American Art
Gift of the Friends of the Whitney Museum of American Art
ILLUSTRATED VOL. I, P. 157

ANDREW WYETH
American, b. 1917
231. NEW GRASS, 1964
watercolor, 19 3/4 x 27 3/4
signed and initialed lower right: Andrew Wyeth A W
Gilbert C. Swanson Foundarian, Inc.
Joslyn Art Museum
ILLUSTRATED VOL. II, P. 15
ROBERT ADLER  
American, b. 1930  
301. CORN MILL  
oil on canvas, 50 x 60  
signed lower left: Adler  
Lent by Poindexter Gallery, New York

GEORGE C. AULT  
American, 1891-1948  
302. AUGUST NIGHT AT RUSSELL'S CORNER, 1948  
oil on canvas, 18 x 24  
signed lower left: G. C. Ault  
Collection of Joslyn Art Museum

MILTON AVERY  
American, 1893-1965  
303. DUNES AND SEA #1, 1958  
oil on canvas, 54 x 72  
signed and dated lower left  
Lent by Mrs. Milton Avery, New York

JAMES BAKER  
American, b. 1937  
304. FIRST ENCOUNTER BEACH - LATE EVENING TWILIGHT, 1972  
acrylic on canvas, 76 1/4 x 77 3/4  
signed in ink on stretcher corner brace  
Lent by the Artist

GEORGE BELLows  
American, 1882-1925  
305. JEWEL COAST, CALIFORNIA  
oil on canvas, 20 x 24  
signed lower left: Bellows  
Collection of Joslyn Art Museum

MORRIS BERD  
American, b. 1914  
306. AFTER THE STORM, 1972  
acrylic on canvas, 30 x 38  
signed lower right: MB  
Lent by the Artist

ALBERT BIERSTADT  
American (b. Germany), 1830-1902  
308. DAWN AT DONNER LAKE, CALIFORNIA  
oil on canvas, 21 3/4 x 29  
signed lower left: Albert Bierstadt  
Collection of Joslyn Art Museum

ELMER BISCHOFF  
American, b. 1916  
309. FIGURE IN A COVE, 1965  
oil on canvas, 80 x 80  
signed back: Elmer Bischoff  
Lent by the Artist,  
Courtesy of Staelmpl Gallery, New York

ROBERT ADLER  
American, b. 1930  
301. CORN MILL  
oil on canvas, 50 x 60  
signed lower left: Adler  
Lent by Poindexter Gallery, New York

JAMES BAKER  
American, b. 1937  
304. FIRST ENCOUNTER BEACH - LATE EVENING TWILIGHT, 1972  
acrylic on canvas, 76 1/4 x 77 3/4  
signed in ink on stretcher corner brace  
Lent by the Artist

GEORGE BELLows  
American, 1882-1925  
305. JEWEL COAST, CALIFORNIA  
oil on canvas, 20 x 24  
signed lower left: Bellows  
Collection of Joslyn Art Museum

MORRIS BERD  
American, b. 1914  
306. AFTER THE STORM, 1972  
acrylic on canvas, 30 x 38  
signed lower right: MB  
Lent by the Artist

ALBERT BIERSTADT  
American (b. Germany), 1830-1902  
308. DAWN AT DONNER LAKE, CALIFORNIA  
oil on canvas, 21 3/4 x 29  
signed lower left: Albert Bierstadt  
Collection of Joslyn Art Museum

ELMER BISCHOFF  
American, b. 1916  
309. FIGURE IN A COVE, 1965  
oil on canvas, 80 x 80  
signed back: Elmer Bischoff  
Lent by the Artist,  
Courtesy of Staelmpl Gallery, New York

NELL BLAINE  
American, b. 1922  
310. RIVERSIDE DRIVE, SUMMER, 1970  
oil on canvas, 26 x 24  
signed lower right  
Lent by Poindexter Gallery, New York

KARL BODMER  
Swiss, 1809-1893  
311. FOREST SCENE WITH INDIAN TREE BURIAL NEAR FORT UNION, 1833  
watercolor, 12 1/2 x 10  
signed on reverse: K. Bodmer 1833  
Northern Natural Gas Company Collection

REICHARD BOGART  
American, b. 1929  
317. OF BOOKS AND RISING MISTWAVES, 1968  
oil on canvas, 47 x 55  
signed back: Richard Jerome Bogart  
Lent by Poindexter Gallery, New York

CHARLES E. BURCHFIELD  
American, 1893-1967  
318. DECEMBER TWILIGHT, 1917  
watercolor, 17 3/4 x 14 1/4  
signed lower left: Chas. Burchfield / Dec. 1917  
Collection of Joslyn Art Museum

MILTON AVERY  
American, 1893-1965  
303. DUNES AND SEA (1, 1958  
oil on canvas, 54 x 72  
signed and dated lower left  
Lent by Mrs. Milton Avery, New York

ILLUSTRATED VOL II, P. 48

JAMES BAKER  
American, b. 1937  
304. FIRST ENCOUNTER BEACH - LATE EVENING TWILIGHT, 1972  
acrylic on canvas, 76 1/4 x 77 3/4  
signed in ink on stretcher corner brace  
Lent by the Artist

ILLUSTRATED VOL II, P. 48

GEORGE BELLows  
American, 1882-1925  
305. JEWEL COAST, CALIFORNIA  
oil on canvas, 20 x 24  
signed lower left: Bellows  
Collection of Joslyn Art Museum

ILLUSTRATED VOL II, P. 52

MORRIS BERD  
American, b. 1914  
306. AFTER THE STORM, 1972  
acrylic on canvas, 30 x 38  
signed lower right: MB  
Lent by the Artist

ILLUSTRATED VOL II, P. 35

ALBERT BIERSTADT  
American (b. Germany), 1830-1902  
308. DAWN AT DONNER LAKE, CALIFORNIA  
oil on canvas, 21 3/4 x 29  
signed lower left: Albert Bierstadt  
Collection of Joslyn Art Museum

Gift of Mrs. C. N. Dietz

ILLUSTRATED VOL II, P. 40

ELMER BISCHOFF  
American, b. 1916  
309. FIGURE IN A COVE, 1965  
oil on canvas, 80 x 80  
signed back: Elmer Bischoff  
Lent by the Artist,  
Courtesy of Staelmpl Gallery, New York

ILLUSTRATED VOL I, P. 80
CHARLES E. BURCHFIELD (Cont'd)

319. SEPTEMBER GLADE, 1951
watercolor, 32 1/2 x 22 1/2
Lent by Concordia Teachers College, Seward, Nebraska
Gift of Mr. and Mrs. Raymond Arndt

JAMES BURPEE
American, b. 1938

320. TINY TREE AND ROCK, 1972
Jiquitex on canvas, 76 x 84
signed lower left
Lent by the Artist

DAVID CAMPBELL
American, contemporary

321. LATE SEPTEMBER, GLOUCESTER, 1972
watercolor on paper, 15 x 22
Lent by Mr. and Mrs. Francis Schott, Ridgewood, New Jersey
ILLUSTRATED VOL. II, P. 36

GEORGE CATLIN
American, 1796-1872

322. ROSEBANK, STATEN ISLAND, 1972
watercolor on paper, 14 1/2 x 22
Lent by the Artist

JEANETTE CHUPACK
American, b. 1943

323. SUMMER '71, 1971
acrylic on canvas, 74 x 49
signed lower right: Chupack
Lent by the Artist
ILLUSTRATED VOL. II, P. 50

FRANCIS CUNNINGHAM
American, b. 1931

324. LIMESTONE FARM
oil on canvas, 42 x 59 1/2
signed lower right: F Cunningham
Lent by Hirschl & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 53

ARTHUR B. DAVIES
American, 1862-1928

325. ALONG THE ERIE CANAL, 1890
oil on canvas, 18 x 40
signed and dated lower left: A.B. Davies 1890
Lent by The Phillips Collection, Washington, D.C.
ILLUSTRATED VOL. I, P. 131

JERROLD DAVIES
American, b. 1926

326. NORTHERN CALIFORNIA HILL, 1970
oil on canvas, 37 x 48 1/2
Courtesy of Jacqueline Anhalt Gallery, Los Angeles
ILLUSTRATED VOL. II, P. 40

WILLIAM DICKERSON
American, 1904-1972

327. FROZEN SAND PIT, 1972
watercolor, 21 1/2 x 29 1/2
signed and dated lower right: Wm Dickerson '72
Lent by Mrs. W. J. Dickerson, Wichita, Kansas

328. STREAM THROUGH THE WOODS, 1970
watercolor, 21 1/2 x 29 1/2
signed and dated lower right: Wm Dickerson '70
Lent by Mrs. W. J. Dickerson, Wichita, Kansas
ILLUSTRATED VOL. II, P. 54

EDWIN DICKINSON
American, b. 1891

329. MONDRIAN WITH COWS, 1971
oil on canvas, 50 1/2 x 60 1/2
signed and dated lower right: Willard Dixon - 1971
Courtesy William Sawyer Gallery, San Francisco
ILLUSTRATED VOL. II, P. 56

WILLARD DIXON
American, b. 1942

330. LABORATORY BEACH, 1936
oil on canvas, 30 x 36
signed lower left: E. W. Dickinson
Collection of Mrs. Helen Dickinson Baldwin
Courtesy Graham Gallery, New York
ILLUSTRATED VOL. II, P. 44

ARTHUR DOVE
American, 1880-1946

331. IN BUD HUNGERFORD’S PASTURE, 1972
oil on canvas, 17 x 23
signed back
Lent by Dr. and Mrs. Leonard V. Karnblee, New York

RACKSTRA W. DOWNES
American, b. England 1939

332. SKY OVER MORRILL, 1972
oil on canvas, 21 1/2 x 36
signed back
Lent by Kornblee Gallery, New York

EMILY ELMAN
American, contemporary

333. LABORATORY BEACH, 1936
oil on canvas, 30 x 36
signed lower left: E. W. Dickinson
Collection of Mrs. Helen Dickinson Baldwin
Courtesy Graham Gallery, New York
ILLUSTRATED VOL. II, P. 44

SANFORD ROBINSON GIFFORD
American, 1823-1880

334. NIGHT ON THE HUDSON RIVER, c. 1870
oil on canvas, 81 1/2 x 15 1/2
Lent by Douglas B. Collins, North Falmouth, Massachusetts
ILLUSTRATED VOL. I, P. 61

CARSON GLADSON
American, b. 1940

335. OREGON FIELDS, 1973
oil on canvas, 56 x 35 1/2
signed back
Courtesy of Jacqueline Anhalt Gallery, Los Angeles
ILLUSTRATED VOL. II, P. 49
LESTER GOLDMAN
American, b. 1942
337. MRS. MEYER'S HOUSE, 1971
oil on canvas, 16 x 20
signed and dated on back
Lent by the Artist
ILLUSTRATED VOL. II, P. 47

338. SUBURBAN LANDSCAPE
oil on canvas, 13 x 16½
signed and dated on back
Lent by the Artist

ALAN GUSSOW
American, b. 1931
339. LOOSESTRIFE AND WINEBERRIES, 1965
oil on canvas, 50 x 55
signed middle bottom
Lent by Washburn Gallery, Inc., New York
ILLUSTRATED ON COVERS VOL. I AND VOL. II

MARSDEN HARTLEY
American, 1877-1943
340. SMELT BROOK FALLS, 1937
oil on board, 28 x 22
Lent by The St. Louis Art Museum: Eliza McMillon Fund
ILLUSTRATED VOL. I, P. 40

THOMAS HILL
American (b. England), 1829-1908
341. SERRA NEVADAS, 1879
oil on canvas, 18 x 30
signed and dated lower right: T. Hill 1879
Collection of Joslyn Art Museum
Gift of E. A. Kingman
ILLUSTRATED VOL. II, P. 39

MARTIN HOFFMAN
American, contemporary
342. PLATFORM, 1973
acrylic on canvas, 60 x 80
signed back
Lent by an anonymous lender
ILLUSTRATED VOL. II, P. 51

WINSLOW HOMER
American, 1836-1910
343. CLOUDS SHADOWS, 1890
oil on canvas, 23½ x 27½
signed and dated lower right: Homer 90
Lent by the University of Kansas Museum of Art
The William Bridges Thayer Memorial
ILLUSTRATED VOL. II, P. 56

GEORGE INNESS
American, 1825-1894
344. APPROACHING STORM, 1887
oil on canvas, 10 x 14
signed and dated lower right: Geo. Inness 1887/ Painted for my friend/ George W. Hill
Collection of Joslyn Art Museum
Gift of Mr. and Mrs. John F. Merriam
ILLUSTRATED VOL. II, P. 57

KEITH JACOBSHAGEN
American, b. 1941
345. CLOSE TO EMERALD, 1972
oil on canvas, 16 x 24
Lent by Mr. and Mrs. Dean Bahr, Lincoln
ILLUSTRATED VOL. II, P. 44

ROCKWELL KENT
American, 1882-1971
347. ALASKA, 1919
oil on wood panel, 12 x 16
signed and dated lower right: Rockwell Kent, Alaska 1919
Collection of Joslyn Art Museum
Memorial from family and friends of Mrs. Adolph Sutts

WILLIAM KENISCH
American, b. 1934
348. ISLAND LANDSCAPE, 1971
oil on canvas, 31½ x 41
Lent by Kraushaar Galleries, New York

GREGORY KONDOS
American, b. 1923
349. THE RANCH, 1973
oil on canvas, 18 x 30
signed and dated lower right: G. Kondos 1973
Lent by Frank D. Stuart, Portola Valley, California
ILLUSTRATED VOL. II, P. 39

DANIEL LANG
American, b. 1935
350. PONSET, 1971
acrylic on canvas, 36 x 36
signed back
Lent by the Artist, Courtesy Peter Rice Gallery, New York, and Fairweather Hardin Gallery, Chicago
ILLUSTRATED VOL. II, P. 47

SYDNEY LAURENCE
American, 1865-1939
351. THE CACHE
oil on canvas, 10 x 10
signed lower left: Sydney Laurence
Collection of Joslyn Art Museum
Gift of Mrs. Cyrus Mason
ILLUSTRATED VOL. II, P. 43

ERNEST LAWSON
American, 1873-1939
352. WINTER LANDSCAPE, c. 1914
oil on canvas, 19 x 25
signed twice lower left: E. Lawson
Lent by Kraushaar Galleries, New York
ILLUSTRATED VOL. II, P. 43

LEONARD LEHRER
American, b. 1935
353. CORONADO DORMITORY, 1972
oil on canvas, 36 x 48
signed and dated bottom: Leonard Lehrer 1972
Lent by the Artist
ILLUSTRATED VOL. II, P. 37

DAVID LUND
American, b. 1925
354. HIGH LEDGES, GOOSE COVE, 1971
oil on canvas, 42 x 34
Lent by Grace Borgenicht Gallery, New York

167
JOHN MARIN
American, 1870-1953
355. THE COVE, 1917
watercolor, 16 x 19
signed and dated lower right: Marin 17
Lent by The Columbus Gallery of Fine Arts, Columbus, Ohio
Gift of Ferdinand Howald
ILLUSTRATED VOL. I, P. 57

HOMER MARTIN
American, 1836-1897
356. ON THE UPPER HUDSON
oil on canvas, 27 x 40
signed lower right: H. Martin
Collection of Joslyn Art Museum
Mr. and Mrs. Edwin S. Miller Bequest Fund

DAVID MELBY
American, b. 1942
357. CORNFIELD, 1971-72
oil on canvas, 24 x 30
signed rear top: David Melby
Lent by the Artist
ILLUSTRATED VOL. II, P. 56

GEORGIA O'KEEFE
American, b. 1887
364. MESA AND ROAD TO THE EAST, NO. 1, 1952
oil on canvas, 26 x 36
Lent by the Artist, courtesy Doris Bry, New York

FREDERICK ORTNER
American, b. 1946
365. KENNEBEC RIVER, MAINE, 1970
oil on canvas, 16 x 20
signed and dated on back: F. Ortner, 1970
Lent by the Artist
ILLUSTRATED VOL. II, P. 36

HENRY VARNUM POOR
American, 1888-1970
366. WINTER, 1941
oil, 49 x 38
Signed and dated lower right: H V Poor / 61
Lent by Frank Khoi Gallery, New York

FAIRFIELD PORTER
American, b. 1907
367. THE PLANE TREE, 1964
oil on canvas, 12 x 18
signed and dated lower left: Fairfield Porter 1964
Lent by Guild Hall Permanent Collection, East Hampton, New York

MARJORIE PORTNOW
American, b. 1942
368. DELAWARE WATER GAP, EVENING, 1972
oil on masonite, 8 x 10
Lent by the Artist

ARTHUR OKAMURA
American, b. 1932
369. BEACH ROCKS, 1972
acrylic polymer on canvas, 18 x 24
Lent by Feingarten Galleries, Los Angeles
ILLUSTRATED VOL. II, P. 51

WILLIAM TROST RICHARDS
American, 1833-1905
371. CEDAR SWAMP POND, MATUNUCK, R. I., c. 1904
oil on board, 10 x 15
signed lower left: Wm T. Richards
Collection of Joslyn Art Museum
Gift of the National Academy of Design, from the Mrs. William T. Brewster Bequest

372. HAYBICKS, OLDMIXON FARM, CHESTER COUNTY, PA., c. 1865
oil on board, 10 x 20
Collection of Joslyn Art Museum
Gift of the National Academy of Design, from the Mrs. William T. Brewster Bequest
CONSTANCE RICHARDSON
American, b. 1905
373. LANDSCAPE NEAR OXFORD, NEBR., 1965
oil on board, 16½ x 34
signed and dated lower left. Richardson '65
Collection of Joslyn Art Museum
Gift of The Omaha National Bank
ILLUSTRATED VOL. II, P. 38

DAVID ROHN
American, b. 1934
374. TREES, CLOUDS - PUTNEY, 1968
watercolor, 15 x 19
signed lower right In pencil
Lent by the Artist

HERMAN ROSE
American, b. 1909
375. WEEHAWKEN - LOOKING TOWARD STATEN ISLAND, 1967
oil on canvas, 19½ x 16½
signed lower left
Courtesy of Zabriskie Gallery, New York
ILLUSTRATED YOL. II, P. 43

KEN RUSH
American, b. 1948
376. ROOFTOP VIEW BROOKLYN, LOOKING SOUTH, 1972
oil on masonite, 24 x 24
signed back
Lent by the Artist

KARL SCHRAG
American, b. Germany 1912
377. MOON AND APPLE TREE, 1962
oil on canvas, 38½ x 31½
signed lower right: Karl Schrag
Lent by Kraushaar Galleries, New York
ILLUSTRATED VOL. I, P. 100

IMOGENE SEE
American, active 1800's
378. NEBRASKA FARMSTEAD
oil on academy board, 10½ x 18½
Collection of Joslyn Art Museum

SUEO SERISAWA
American, b. Japan 1910
379. LOS ANGELES YARD, c. 1930
oil on panel, 19½ x 15½
signed lower right: Serisawa
Collection of Joslyn Art Museum
Gift of George Barker
ILLUSTRATED VOL. II, P. 43

CHARLES SHEELEER
American, 1883-1965
380. EPHRATA, 1934
oil on panel, 19½ x 23½
signed and dated lower right. Sheeler 1934
Lent by Museum of Fine Arts, Springfield, Massachusetts
The James Philip Gray Collection

381. ROCKS AT STEICHEN'S, 1937
conte crayon, 10½ x 8½
signed and dated lower right: Sheeler 1937
Lent by a private collector, Clifton, N.J.
ILLUSTRATED VOL. I, P. 99

LOUIS SIEGRIEST
American, b. 1899
382. DESERT WIND, 1961
mixed media on masonite, 36 x 48
signed lower left. Siegriest
Lent by Triangle Gallery, San Francisco

GEORGE SIMONS
American, 1834-1917
383. EARLY COUNCIL BLUFFS, 1853
oil on canvas, 48 x 20
Collection of Joslyn Art Museum
ILLUSTRATED VOL. II, P. 55

BONNIE SKLARSKI
American, b. 1943
384. LANDSCAPE WITH WATERFALLS, 1969
oil on canvas, 48 x 22
signed lower right: Sklarski
Lent by the Artist

JOHN SLOAN
American, 1871-1951
385. 23RD STREET, ROOFS, SUNSET, 1906
oil on canvas, 48½ x 36½
signed and dated lower left: John Sloan - 1906
Collection of Joslyn Art Museum
ILLUSTRATED VOL. II, P. 34

MARY SNOWDEN
American, b. 1940
386. MEG'S PORCH, 1972
acrylic on canvas, 57 x 43
signed back
Collection of Mr. and Mrs. Philip Lilienthal, San Francisco
ILLUSTRATED VOL. II, P. 41

HYDE SOLOMON
American, b. 1911
387. SOUTHWEST ABSTRACTION, 1972
oil on canvas, 48 x 50
signed and dated lower left: Hyde Solomon 72
Lent by Poindexter Gallery, New York

WALTER STUEMPFIG
American, 1914-1970
388. THE BACK STOP
oil on canvas, 20½ x 30½
Collection of Joslyn Art Museum

REUBEN TAM
American, b. 1916
389. THE GLACIERS OF UNWIN, 1967
oil on canvas, 48 x 52
signed lower left
Lent by Cae Kerr Gallery, Inc., New York
ILLUSTRATED VOL. I, P. 66

390. WHITE SEA, 1969
oil on canvas, 42 x 44
signed lower left
Collection of Morris Newspaper Corporation, Savannah, Georgia
ILLUSTRATED VOL. I, P. 64
JOHN HENRY TWACHTMAN
American, 1853-1902
391. HAYRICK
oil on canvas, 22½ x 39½
signed lower left: J H Twachtman
Lent by Friends of Art Purchase 1935,
Collection of the High Museum of Art, Atlanta, Georgia
ILLUSTRATED VOL II, P. 42

GERALD VAN DE WIELE
American, b. 1932
392. INDIAN LAKE, 1972
oil on canvas, 44 x 48
signed back
Lent by Washburn Gallery, Inc., New York
ILLUSTRATED VOL II, P. 55

NEIL WELLIVER
American, b. 1929
393. SUN OVER BRIGGS MEADOW, 1971
oil, 72 x 72
signed lower right: Welliver
Lent by John Bernard Myers Gallery, New York
ILLUSTRATED VOL II, P. 41

WORTHINGTON WHITTREDGE
American, 1820-1910
394. LONG'S PEAK, COLORADO, 1866
oil on paper, 8½ x 21½
Collection of Joslyn Art Museum
ILLUSTRATED VOL I, P. 80

JOHN WILLIAMSON
American (b. Scotland), 1826-1886
395. OVERLAND ROUTE TO ROCKY MOUNTAINS, 1880
oil on canvas, 14½ x 36½
signed and dated lower left: monogram JW 1880
Northern Natural Gas Company Collection
Joslyn Art Museum

NANCY WISSEMANN-WIDRIG
American, contemporary
396. APRIL WINDOW, 1972
acrylic on canvas, 29 x 22½
signed lower right
Courtesy Tibor de Nagy Gallery, New York

397. VIEW FROM THE DECK, 1972
acrylic on canvas, 42 x 50
signed back
Courtesy Tibor de Nagy Gallery, New York
ILLUSTRATED VOL II, P. 46

GRANT WOOD
American, 1891-1942
398. STONE CITY, IOWA, 1930
oil on wood, 30 x 40
signed and dated lower left: Grant Wood 1930
Collection of Joslyn Art Museum
Gift of the Art Institute of Omaha
ILLUSTRATED VOL II, P. 46

SHARON YATES
American, b. 1942
399. ROLAND DOORWAYS, 1970
oil on canvas, 20 x 16½
signed back
Lent by the Artist

400. ROLAND POND #2, 1970
oil on canvas, 12 x 15
Lent by Dr. and Mrs. W Jackson Illiff, Baltimore, Maryland
ILLUSTRATED VOL I, P. 51

RICHARD C. ZIEMANN
American, b. 1932
401. APPLE TREE, 1970
oil on canvas, 18 x 20
signed back
Lent by the Artist and Peter Rose Gallery, New York

402. BACK FIELD IN WINTER, 1971
oil on canvas, 24 x 30
signed back
Lent by the Artist and Peter Rose Gallery, New York
ILLUSTRATED VOL II, P. 45
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