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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VOLUME I is the book on which this exhibition is based:  A Sense at 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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Sharon Yates, New York
Zabriskie Gallery, New York
Mr. Richard C. Ziemann, Chester, Connecticut
136. DOUGHTY  The Trout Pool

185. MORAN  The Grand Canyon of Colorado
193. O'KEEFFE    New York - Night
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

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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 wilderness 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; Mr. 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
231. WYETH  New Grass

137. DURAND  Through the Woods

145. GIFFORD  Sketch of Cliffs in Kaatskill Clove
131. DICKINSON The Ramparts, Quebec

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

153. HENRI  Boothbay Harbor
201. REICHMAN  Long Spring Signals

178. MCCOY  Waterfall

133. DIBENKORN  Ocean Park, No. 17
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  Arabella’s Woods
143. FULLER  View of the Ohio

216. STANLEY  Mt. Hood from the Dalles
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.
106. BENTON  Trail Riders
214. Snelgrove  Land's End

155. Hill  Yosemite Valley Indian Woodpickers
Selection of Paintings on View at the Sheldon Memorial Art Gallery

306. BERD After the Storm

376. RUSH Rooftop View Brooklyn, Looking South

306. BERD After the Storm
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
308. BIERSTADT  Dawn at Donner Lake, California

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

393. WELLIVER  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. WISSEMANN-WIDRIG  View from the Deck

398. WOOD  Stone City, Iowa
350. LANG  Ponset

338. GOLDMAN  Suburban Landscape
332. DOVE  Fog Horns

333. 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
329. DICKERSON  Stream Through the Woods

385. SLOAN  23rd Street, Roofs, Sunset
383. SIMONS  Early Council Bluffs

392. VAN DE WIELE  Indian Lake
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

JOHN JAMES AUDUBON  
American, 1785-1851  
102. PINNATED GROUS (PRAIRIE CHICKEN), c. 1834  
hand colored engraving, 26⅞ x 39⅞  
(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

EUGENE BARTEN  
American, b. 1930  
113. VIEW OF THE BEAR PAW MOUNTAINS FROM THE HEIGHTS ABOVE FORT MCKENZIE, SEPTEMBER 1833  
watercolor, 16⅞ x 17⅞  
Northern Natural Gas Company Collection  
Joslyn Art Museum  
ILLUSTRATED VOL. II, P. 25

EMILY CARR  
Canadian, 1871-1945  
118. VANQUISHED, c. 1928  
oil on canvas, 36 x 50  
signed and dated lower left: M. Emily Carr  
Collection of The Vancouver Art Gallery, Vancouver, British Columbia, Canada  
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<tr>
<th>Artist</th>
<th>Date</th>
<th>Work Title</th>
<th>Medium/Size</th>
<th>Location/Notes</th>
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</thead>
<tbody>
<tr>
<td>JON CARSMAN</td>
<td>American, contemporary</td>
<td>119. EASTHAMPTON HEDGEROV, 1971</td>
<td>acrylic on canvas, 50 x 66</td>
<td>Courtesy Graham Gallery, New York</td>
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<tr>
<td>GEORGE CATLIN</td>
<td>American, 1796-1872</td>
<td>120. AN APACHE VILLAGE</td>
<td>oil on panel, 21 1/2 x 37 1/2</td>
<td>Lent by National Gallery of Art, Washington, D.C.</td>
</tr>
<tr>
<td>FREDERIC EDWIN CHURCH</td>
<td>American, 1826-1900</td>
<td>121. SUNSET, 1856</td>
<td>oil on canvas, 24 x 36</td>
<td>signed and dated lower right: F. E. Church/1856</td>
</tr>
<tr>
<td>THOMAS COLE</td>
<td>American, 1801-1848</td>
<td>122. WINTER SCENE, OLANA, c. 1870</td>
<td>oil on paper, 11 1/2 x 18 1/2</td>
<td>Collection Olana Historic Site, New York State Division of Historic Preservation, Hudson River</td>
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<tr>
<td>WILLIAM CONGDON</td>
<td>American, b. 1912</td>
<td>123. LANDSCAPE WITH DEAD TREES (CATSKILL), 1825</td>
<td>oil on canvas, 27 x 34</td>
<td>signed lower center: T Cole, lent by the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio</td>
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<tr>
<td>THOMAS DOUGHTY</td>
<td>American, 1793-1856</td>
<td>126. AUTUMN GREENWOOD LAKE, 1866</td>
<td>oil on canvas, 22 x 36</td>
<td>signed and dated lower left: J. F. Cropsey/1866</td>
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<tr>
<td>ISAMI DOI</td>
<td>American, 1903-1965</td>
<td>135. KAUAI CLIFFS, 1963</td>
<td>oil on canvas, 30 x 40</td>
<td>signed lower right: I Doi, lent by Private Collector, Honolulu</td>
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<td>THOMAS DOUGHTY</td>
<td>American, 1793-1856</td>
<td>136. THE TROUT POOL</td>
<td>oil on canvas, 23 x 31</td>
<td>signed left center: T. DoUGHTY</td>
</tr>
<tr>
<td>LOIS DODD</td>
<td>American, contemporary</td>
<td>134. VIEW WITH WILD GERANIUMS, 1972</td>
<td>oil on canvas, 48 x 36</td>
<td>signed on back, lent by the Artist</td>
</tr>
<tr>
<td>ROBERT DASH</td>
<td>American, b. 1934</td>
<td>130. MONDAY MORNING, 1972</td>
<td>acrylic on canvas, 60 x 70</td>
<td>signed lower right: Robert Dash, courtesy For Gallery, New York</td>
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<td>RICHARD DIEBENKORN</td>
<td>American, 1891-1930</td>
<td>131. THE RAMPARTS, QUEBEC, 1927</td>
<td>oil on canvas, 20 x 30</td>
<td>signed lower right: Dickinson, lent by the Detroit Institute of Arts City Purchase</td>
</tr>
<tr>
<td>LOIS DODD</td>
<td>American, contemporary</td>
<td>134. VIEW WITH WILD GERANIUMS, 1972</td>
<td>oil on canvas, 48 x 36</td>
<td>signed on back, lent by the Artist</td>
</tr>
</tbody>
</table>
ASHER BROWN DURAND
American, 1796-1886
137. THROUGH THE WOODS, 1856
oil on canvas, 20\frac{1}{2} \times 15\frac{1}{2}
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\frac{1}{8} \times 59\frac{1}{8}
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\frac{3}{4} \times 30
signed lower right: Eilshemius
Nebraska Art Association
Thomas C. Woods Collection
ILLUSTRATED VOL. II, P. 16

RICHARD ESTES
American, contemporary
140. SEAGRAM BUILDING, 1971
gouache, frame: 20\frac{1}{8} \times 30
Lent by Mr. and Mrs. John L. Hoffman, Kansas City

ALVAN FISHER
American, 1792-1863
141. NIAGARA FALLS, 1831
oil on canvas, 23 \times 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 \times 64
signed and dated 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, 27 \times 38
signed and dated lower left: G. F. Fuller 1868
Collection of The J. B. Speed Art Museum, Louisville, Kentucky
ILLUSTRATED VOL. II, P. 22

SAMUEL HALPERT
American, 1884-1930
150. LATE AFTERNOON, CENTRAL PARK, 1921
oil on canvas, 32\frac{1}{8} \times 26\frac{1}{8}
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 \times 17
Collection of Joslyn Art Museum

ISAAC HERSHBERG
American, contemporary
154. GREENWOOD CEMETERY #1, 1971
oil on canvas, 10 \times 12
signed and dated bottom center: Israel Hershberg Ju/22/71
Lent by Mr. Kenneth Macey, New Fairfield, Connecticut
ILLUSTRATED VOL. II, P. 17

SIDNEY GOODMAN
American, b. 1936
146. LANDSCAPE WITH FOUR TOWERS, 1970
oil on canvas, 54\frac{1}{8} \times 66\frac{1}{8}
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, DORE ISLE, MAINE, 1971
oil on canvas, 10 \times 12
signed and dated lower left
Lent by the Artist
Courtesy Green Mountain Gallery, New York
148. HOUSE IN THE VALLEY, BROOKSVILLE, MAINE, 1971
oil on canvas, 10 \times 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, 52 \times 58
signed center bottom: Gussow
Lent by Washburn Gallery, Inc., New York
ILLUSTRATED VOL. I, P. 4

SAMUEL HIRSCHBERG
American, 1823-1880
155. SKETCH OF CLIFFS IN KAATSKILL CLOVE, 1863
oil on canvas, 18\frac{3}{4} \times 11\frac{3}{4}
signed and dated lower right: 1863/SRG
Lent by Hirsh & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 15
155. THOMAS HILL
American, lb. England}, 1829-1908
YOSEMITE VALLEY INDIAN WOODPICKERS
oil on canvas, 36 x 34
signed and dated lower right: T. Hill/1895
Harmann's Western Americana Collection, Denver
ILLUSTRATED VOL. II, P. 33

156. YOSEMITE VALLEY INDIAN WOODPICKERS
ail an canvas, 36 x 54
signed and dated lawer right: T. Hill/1895
Harmann's Western Americana Collection, Denver
ILLUSTRATED VOL. II, P. 33

157. DAVID HOWARD HITCHCOCK
American, 1861·1943
LANDSCAPE, 1913
oil on board, 11 1/2 x 16
signed and dated lower left: D. Howard Hitchcock/1913
Collection of the Honolulu Academy of Arts
ILLUSTRATED VOL. II, P. 33

158. DAVID HOCKNEY
American, b. 1937
ARIZONA, 1964
acrylic, 60 x 60
signed and dated on back: David Hackney, 1964
Lent by American Republic Insurance Company, Des Moines, Iowa
ILLUSTRATED VOL. II, P. 34

159. EDWARD HOPPER
American, 1882·1967
COBBS 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. II, P. 35

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

161. GEORGE INNESS
American, 1825-1894
LANDSCAPE
oil on canvas, 15 x 25 1/2
signed at left: G. Inness
Joslyn Art Museum
Art Institute of Omaha Collection
ILLUSTRATED VOL. II, P. 36

162. JOHN FREDERICK KENSETT
American, 1816-1872
SILVER PLUME WATERFALL, 1855
oil on canvas, 22 x 18 1/2
National Art Association
Gift of Mr. and Mrs. Frank H. Woods in memory of Nelia C. Quick
ILLUSTRATED VOL. II, P. 37

163. ROCKWELL KENT
American, 1882-1971
ASGAARD WINTER, 1966
oil on canvas, 28 x 44
signed lower right: Rockwell Kent
Courtesy of Larcada Gallery, New York
ILLUSTRATED VOL. II, P. 38

164. WILLIAM KIENBUSCH
American, contemporary
THE PRAIRIE - COLORADO NO. 2, 1970
casein on paper, 31 1/2 x 41 1/2
signed and dated lower left: Kienbusch '70
Lent by Mr. and Mrs. Walter McC. Maitland, Drake, Colorado
ILLUSTRATED VOL. II, P. 39

165. EUGENE KINGMAN
American, b. 1909
CORN COUNTRY #1, 1960
casein on masonite, 24 x 34
signed and dated lower right: E Kingman '60
Lent by the Artist
ILLUSTRATED VOL. II, P. 40

166. PHILIP KOCH
American, contemporary
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. 41

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

168. WOLF KAHN
American, b. 1927
SUMMER HOME I, 1971-72
oil on canvas, 40 1/2 x 66 1/2
signed lower left: W. Kahn
Lent by Mr. and Mrs. William Goldman, New York
ILLUSTRATED VOL. II, P. 42

169. JOHN LAFARGE
American, 1835-1910
BISHOP BERKELEY'S ROCK, NEWPORT, 1868
oil on canvas, 30 1/4 x 25 1/4
signed and dated lower left: J Lafarge / Newport 1868
Lent by The Metropolitan Museum of Art, New York
ILLUSTRATED VOL. II, P. 43
173. SEACOAST, CAPE COD, 1915
all on canvas, 25½ x 30½
signed lower center: E. Lawson
University of Nebraska Collection
Howard S. Wilson Memorial
ILLUSTRATED VOL. II, P. 14

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

175. ALAMEDA SHORE (also BIRD POINT, ALAMEDA)
all on canvas, 27½ x 48¼
signed lower right: Joseph Lee
Lent by M. H. De Young Memorial Museum, San Francisco
ILLUSTRATED VOL. II, P. 13

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

177. SAGAPONACK, 1970
all on canvas, 40 x 60
signed lower right: Sheridan Lord
Lent by Mr. and Mrs. Harry W. Havemeyer, New York
ILLUSTRATED VOL. I, P. 130

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

179. MY COURBET, 1971
all on canvas, 50 x 49
signed lower right
Lent by the Artist
ILLUSTRATED VOL. II, P. 21

180. NEAR SPRING VALLEY, NEW YORK, 1931
watercolor on paper, 21½ x 26½
Collection Fort Worth Art Center Museum
Gift of Champlin Oil and Refining Co., Fort Worth

181. VIEW FROM MY GARDEN, CAMBRIDGE, 1972
pastel 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

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

183. LAKE SCENE (MOUNTAIN OF WINDS), c. 1858-1860
watercolor, 9½ x 13½
signed lower left: A. Miller
Lent by The Walters Art Gallery, Baltimore
ILLUSTRATED VOL. I, P. 74

184. COLORADO MOUNTAIN PEAK
all on panel, 12½ x 16
signed lower right: TM
Northern Natural Gas Company Collection
Joslyn Art Museum

185. THE GRAND CANYON OF COLORADO, 1913
all on canvas, 25 x 30
signed and dated lower left: TMoran 1913
Collection of Joslyn Art Museum

186. MINERVA TERRACE, 1872
watercolor on paper, 11½ x 8½
signed and dated lower left: TMoran 1872
Lent by Hirschi & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 24

187. LONG ISLAND FARMHOUSES, c. 1854-1859
all 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, 1928
ILLUSTRATED VOL. I, P. 125

188. LANDSCAPE WITH THREE HOUSES, 1970
all on canvas, 60 x 77
signed on back
Lent by Security Pacific National Bank, Los Angeles

all on canvas, 77 x 77
signed on back: Work stages - V. A. B. - '70/77” x 77”/L. Nesbitt
Lent by Founders Society, The Detroit Institute of Arts

190. 35 OLIVER STREET, WATERTOWN, MASS., 1970
oil on canvas, 60 x 77
signed on back
Lent by Nebraska Art Association
Gift of Mr. and Mrs. Carl Rohman
ILLUSTRATED VOL. II, P. 30

191. 32 OLIVER STREET, WATERTOWN, MASS., 1970
all 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

192. CAPE COD SEASCAPE, 1972
oil on panel, 18½ x 24½
Courtesy Allan Stone Gallery, New York

193. LAKE SCENE (MOUNTAIN OF WINDS), c. 1858-1860
watercolor, 9½ x 13½
signed lower left: A. Miller
Lent by The Walters Art Gallery, Baltimore
ILLUSTRATED VOL. I, P. 74

194. COLORADO MOUNTAIN PEAK
all on panel, 12½ x 16
signed lower right: TM
Northern Natural Gas Company Collection
Joslyn Art Museum

195. THE GRAND CANYON OF COLORADO, 1913
all on canvas, 25 x 30
signed and dated lower left: TMoran 1913
Collection of Joslyn Art Museum

196. MINERVA TERRACE, 1872
watercolor on paper, 11½ x 8½
signed and dated lower left: TMoran 1872
Lent by Hirschi & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 24

197. LONG ISLAND FARMHOUSES, c. 1854-1859
all 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, 1928
ILLUSTRATED VOL. I, P. 125

198. LANDSCAPE WITH THREE HOUSES, 1970
all on canvas, 60 x 77
signed on back
Lent by Security Pacific National Bank, Los Angeles

all on canvas, 77 x 77
signed on back: Work stages - V. A. B. - '70/77” x 77”/L. Nesbitt
Lent by Founders Society, The Detroit Institute of Arts

200. 35 OLIVER STREET, WATERTOWN, MASS., 1970
oil on canvas, 60 x 77
signed on back
Lent by Nebraska Art Association
Gift of Mr. and Mrs. Carl Rohman
ILLUSTRATED VOL. II, P. 30
WILBUR NIEWALD
American, b. 1925
191. HOPI POINT, 1972
oil on canvas, 26 x 32
signed and dated on back
Lent by the Artist

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

GEORGIA O'KEEFFE
American, b. 1887
193. NEW YORK - NIGHT, 1928-29
oil on canvas, 40\frac{1}{4} x 19\frac{1}{4}
signed and dated upper left back: G. O'Keeffe/ 1928-29
Nebraska Art Association, in memory of Thomas C. Woods

VAN DEARING PERRINE
American, 1869-1955
194. PALISADES SNOW, 1907
oil on canvas, 35\frac{1}{4} x 42\frac{1}{4}
signed lower left: Van Perrine
Lent by Mary and Theodore Perrine, New Canaan, Connecticut

ROBERT PITTINGER
American, b. 1937
195. BLACK NEWARK, 1971
oil on canvas, 46\frac{3}{4} x 65\frac{1}{2}
signed on back
Lent by the Artist

OGDEN PLEISSNER
American, b. 1905
196. MORNING MASS
oil on canvas, 42 x 54
signed lower right: Pleissner
University of Nebraska Collection
Gift of Will C. Gregg

ANNE POOR
American, b. 1918
197. HUDSON VALLEY
oil on canvas mounted on panel, 29 x 28\frac{1}{2}
signed lower left: A. Poor
Courtesy Graham Gallery, New York

198. GERTRUDE'S BOUQUET, 1970
oil on canvas, 17\frac{3}{4} x 15
signed lower left: Anne Poor
Lent by Mr. and Mrs. John D. Shart, Jr., Berkeley, California

FAIRFIELD PORTER
American, b. 1907
199. THE TENNIS GAME, 1972
oil on canvas, 72\frac{1}{4} x 62\frac{3}{4}
signed and dated lower right: Fairfield Porter 72
Collection of the Lauren Rogers Library and Museum of Art, Laurel, Mississippi

WILLIAM TYLEE RANNEY
American, 1813-1857
200. THE TRAPPERS, 1856
oil on canvas, 23\frac{1}{2} x 36
signed: W. Ranney, 1856
Northern Natural Gas Company Collection
Joslyn Art Museum

FRED REICHMAN
American, b. 1925
201. LONG SPRING SIGNALS, 1972
oil on linen, 33\frac{1}{2} x 66\frac{1}{2}
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

PAUL RESIKA
American, b. 1928
202. THE COPSE LATE SUMMER, 1962
oil on 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
oil on canvas, 17 x 30
signed lower left
Lent by Mr. and Mrs. Edmund C. Bray, St. Paul

WARREN ROHRER
American, contemporary
204. CORN - RED AND YELLOW, 1972
oil on 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, 13\frac{3}{4} x 13\frac{3}{4}
signed center
Lent by Suzanne Saxe Gallery, San Francisco

207. SONOMA LANDSCAPE #3, 1972
watercolor on paper, 13\frac{3}{4} x 13\frac{3}{4}
signed center
Lent by Suzanne Saxe Gallery, San Francisco

KARL SCHRAG
American, (b. Germany) 1912
208. CHANGING LIGHT IN A GRAY SKY
oil on canvas, 44 x 49
signed upper left: Karl Schrag
Lent by Kraushaar Galleries, New York
<table>
<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Birth-Death</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Lender</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Susan Shatter</td>
<td>American</td>
<td>1943</td>
<td>View from Mystic Bridge, 1972</td>
<td>Watercolor, gouache on paper, 10 x 36</td>
<td></td>
<td>Lent by Fischbach Gallery, New York</td>
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<tr>
<td>Everett Shinn</td>
<td>American</td>
<td>1876-1953</td>
<td>A Slushy Night (Window Shopping), 1945</td>
<td>Gouache on panel, 10 1/2 x 14 1/2</td>
<td></td>
<td>Collection of Joslyn Art Museum</td>
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<tr>
<td>Louis Siegriest</td>
<td>American</td>
<td>1899</td>
<td>Storm over Utah, 1963</td>
<td>Mixed media on masonite, 48 x 72</td>
<td></td>
<td>Lent by Triangle Gallery, San Francisco</td>
<td>Given in memory of Walter L. Burritt by his family</td>
</tr>
<tr>
<td>George Simons</td>
<td>American</td>
<td>1834-1917</td>
<td>Mormon Camp Meeting, Council Bluffs</td>
<td>Oil on canvas, 17 1/2 x 26</td>
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<td>Collection of Joslyn Art Museum</td>
<td>Given in memory of Walter L. Burritt by his family</td>
</tr>
<tr>
<td>John Sloan</td>
<td>American</td>
<td>1871-1951</td>
<td>Rio Grande Country, 1925</td>
<td>Oil on canvas, 30 x 36</td>
<td></td>
<td>Lent by Kraushaar Galleries, New York</td>
<td></td>
</tr>
<tr>
<td>Walter Snelgrove</td>
<td>American</td>
<td>1924</td>
<td>Land’s End, 1963-67</td>
<td>Oil on canvas, 66 x 56</td>
<td></td>
<td>Lent by Helen F. Heninger, Mill Valley, California</td>
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<tr>
<td>Everett Spruce</td>
<td>American</td>
<td>1908</td>
<td>Rio Grande, 1960</td>
<td>Oil on panel, 29 1/2 x 39 1/2</td>
<td></td>
<td>Collection of Nebraska Art Association, Development Fund</td>
<td></td>
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<tr>
<td>John Mix Stanley</td>
<td>American</td>
<td>1814-1872</td>
<td>Mt. Hood from the Dalles, 1871</td>
<td>Oil on canvas, 4 9/16 x 7 1/8</td>
<td></td>
<td>Lent by The University of Michigan Museum of Art, Ann Arbor</td>
<td>Gilt of Mrs. Edith Stanley Bayles and the late Mrs. Jane C. Stanley</td>
</tr>
<tr>
<td>Saul Steinberg</td>
<td>American</td>
<td>Contemporary</td>
<td>Nebraska Landscape, 1969</td>
<td>Gouache and ink on paper, 28 1/2 x 22 1/4</td>
<td></td>
<td>Lent by The First National Bank of Chicago</td>
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<tr>
<td>Mathias Stem</td>
<td>American</td>
<td>1825-1868</td>
<td>Arsenal, Rock Island, Illinois, c. 1845</td>
<td>Oil on canvas, 10 1/2 x 14 1/2</td>
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<td>Lent by Private Collector, Omaha</td>
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<tr>
<td>Robert Sudlow</td>
<td>American</td>
<td>1920</td>
<td>K - 10 Westward, 1970</td>
<td>Oil on linen canvas, 40 x 44</td>
<td></td>
<td>Lent by the Artist</td>
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<tr>
<td>Reuben Tam</td>
<td>American</td>
<td>1916</td>
<td>Cape Cod Flotsam, 1947</td>
<td>Oil on canvas board, 19 1/2 x 23 1/2</td>
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<td>Collection Fort Worth Art Center Museum</td>
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<tr>
<td>Mark Tobey</td>
<td>American</td>
<td>1890</td>
<td>E Flumenius Unum, 1942</td>
<td>Tempera on paper mounted on panel, 19 1/4 x 27 1/4</td>
<td></td>
<td>Lent by the Seattle Art Museum</td>
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<td>Allan K. Tubach</td>
<td>American</td>
<td>1939</td>
<td>West of Fort Robinson, 1969</td>
<td>Acrylic, 14 x 23 1/8</td>
<td></td>
<td>Lent by Mr. John Fasley, Omaha</td>
<td></td>
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<tr>
<td>Unknown Artist</td>
<td>American</td>
<td>19th Century</td>
<td>Landscape, c. 1870</td>
<td>Oil on canvas mounted on board, 14 1/2 x 24</td>
<td></td>
<td>Lent by The St. Louis Art Museum</td>
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<tr>
<td>Gerald van de Wiele</td>
<td>American</td>
<td>1893</td>
<td>Arabella’s Woods, 1969-70</td>
<td>Oil on canvas, 44 1/4 x 40 1/4</td>
<td></td>
<td>Lent by The Mauch Chunk National Bank</td>
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<tr>
<td>José Maria Velasco</td>
<td>Mexican</td>
<td>1840-1912</td>
<td>Valley of Oaxaca, 1888</td>
<td>Oil on canvas, 41 1/2 x 63 1/4</td>
<td></td>
<td>Lent by the Philadelphia Museum of Art</td>
<td>Given by The Mauch Chunk National Bank</td>
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<tr>
<td>Julian Alden Weir</td>
<td>American</td>
<td>1853-1919</td>
<td>Sunlight Connecticut, 1894</td>
<td>Oil on canvas, 27 x 34</td>
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<td>Nebraska Art Association, Collection</td>
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</tbody>
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**Illustration Notes:**
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- **ILLUSTRATED VOL. II, P. 23:** icon
WORTHINGTON WHITTREDGE
American, 1820-1910
227. A BREEZY DAY, SAKONNET POINT, RHODE ISLAND, c. 1880
oil on canvas, 25½ x 38½
signed lower left: W. Whittredge
Courtesy Amon Carter Museum, Fort Worth

228. ENCAMPMENT ON THE PLAINS
oil on paper, 7½ x 23
signed lower right: W. Whittredge
Northern Natural Gas Company Collection
Joslyn Art Museum

229. THE LITTLE BLUE RIVER, 1865
oil on cardboard, 8½ x 23
Northern Natural Gas Company Collection
Joslyn Art Museum

JANE WILSON
American, b. 1924
230. INTO EVENING, 1960-61
oil 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, 19½ x 27½
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 HILL
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 1/2 x 77
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

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 Staempfli 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
Joslyn Art Museum

312. SNAGS IN THE MISSOURI, NEAR THE MOUTH OF NODAWAY RIVER, 1833
watercolor, 8 1/2 x 10 1/2
unsigned, dated April 25, 1833
Northern Natural Gas Company Collection
Joslyn Art Museum

313. VIEW OF THE BLUFFS LOOKING BACK . . . , 1833
watercolor, 10 1/2 x 16 1/2
unsigned, dated May 18 - 21, 1833
Northern Natural Gas Company Collection
Joslyn Art Museum

314. VIEW OF NIAGARA FALLS, 1834
watercolor, 12 1/2 x 20
signed and dated: K. Bodmer 1834
Northern Natural Gas Company Collection
Joslyn Art Museum

315. VIEW OF THE PASSAGE THROUGH THE STONE WALLS NOT FAR
BELOW THE MOUTH OF THE MARIAS RIVER, 1833
watercolor, 9 1/2 x 16 1/2
unsigned
Northern Natural Gas Company Collection
Joslyn Art Museum

316. VINCENNES, DRAWN FROM THE WARRIOR’S HILL, JUNE 11, 1834
watercolor, 10 x 12 1/2
unsigned
Northern Natural Gas Company Collection
Joslyn Art Museum

RICHARD 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 1/2 x 14 1/2
signed lower left: Charles Burchfield / Dec. 1917
Collection of Joslyn Art Museum
Illustrated Vol. II, p. 42
CHARLES E. BURCHFIELD (Cont’d)

319. SEPTEMBER GLADE, 1951-56
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
Liquitex on canvas, 76 x 84
signed lower left
Lent by the Artist

ILLUSTRATED VOL. II, P. 41

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

ILLUSTRATED VOL. II, P. 36

WILLIAM DICKERSON
American, 1904-1972

328. FROZEN SAND PIT, 1972
watercolor, 17 1/2 x 29 1/2
signed and dated lower right. Wm Dickerson '72
Lent by Mrs. W. J. Dickerson, Wichita, Kansas

329. 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

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

ARTHUR DOVE
American, 1880-1946

332. FOG HORNS, 1929
oil on canvas, 18 1/2 x 26 1/2
Lent by Colorado Springs Fine Arts Center
ILLUSTRATED VOL. II, P. 48

RACKSTRA W DOWNES
American, b. Englandl 1939

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

WILLARD DIXON
American, b. 1942

331. MONDRIAN WITH COWS, 1971
oil on canvas, 50 1/4 x 60 1/2
signed and dated lower right. Willard Dixon - 1971
Courtesy William Sawyer Gallery, San Francisco
ILLUSTRATED VOL. II, P. 56

EMILY ELMAN
American, contemporary

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

SANFORD ROBINSON GIFFORD
American, 1823-1880

336. OREGON FIELD, 1973
oil on canvas, 56 x 35 1/2
signed back
Courtesy of Jacqueline Ahalt 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

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

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

THOMAS HILL
American (b. England), 1829-1908
341. SIERRA 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

MARTIN HOFFMAN
American, contemporary
342. PLATFORM, 1973
acrylic on canvas, 60 x 80
Lent by an anonymous lender

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

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

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

ROCKWELL KENT
American, 1882-1971
346. SOUTH OF EMERALD, 1972
oil on canvas, 12 x 16
Lent by Mr. and Mrs. A. Douglas Anderson, Lincoln

WILLIAM KIENBUSCH
American, b. 1914
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

DAVID LUND
American, b. 1925
348. HIGH LEDGES, GOOSE COVE, 1971
oil on canvas, 42 x 34
Lent by Grace Borgenicht Gallery, New York
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 MEILBY
American, b. 1942
357. CORNFIELD, 1971-72
oil on canvas, 24 x 30
signed rear top: David Meilby
Lent by the Artist
ILLUSTRATED VOL. II, P. 36
358. VIEW FROM BOOK'S FARM, STORY COUNTY, 1972
oil on canvas, 12 x 18
signed rear top: David Meilby
Lent by the Artist
ILLUSTRATED VOL. II, P. 37

ALFRED JACOB MILLER
American, 1810-1874
359. LAKE, WIND RIVER CHAIN OF MOUNTAINS
watercolor, 7 1/2 x 11 1/2
Northern Natural Gas Company Collection
Joslyn Art Museum

360. PRAIRIE, 1837
watercolor, 7 1/2 x 11 1/2
signed lower right: monogram AJM
Northern Natural Gas Company Collection
Joslyn Art Museum

JOE MILLER
American, b. 1939
361. DESERTS #5, 1972
acrylic polymer on cotton duck, 71 x 60
Lent by the Artist

362. MOUNTAINS #18, 1972
acrylic polymer on cotton duck, 80 x 60
Lent by Mr. John Miller, New York

ARTHUR OKAMURA
American, b. 1932
363. BEACH ROCKS, 1972
oil on canvas, 48 x 68
Lent by Feingarten Galleries, Los Angeles
ILLUSTRATED VOL. II, P. 51

GEORGIA O'KEEFE
American, 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, 1971
oil, 49 x 38
Signed and dated lower right: H V Poor / 61
Lent by Frank Shhn Gallery, New York

FAIRFIELD PORTER
American, b. 1907
367. THE PLANE TREE, 1964
oil on canvas, 20 x 29
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 1/2 x 10 1/2
Lent by the Artist

369. GRAY YADO, 1972
oil on masonite, 10 x 12
signed upper right, scratched in: Portnow
Collection of Gabriel Laderman, New York

PAUL RESKA
American, b. 1928
370. HORSELECH POND, 1968
oil on canvas, 24 x 36
Lent by Washburn Gallery, Inc., New York
ILLUSTRATED VOL. I, P. 47

WILLIAM TROST RICHARDS
American, 1833-1905
371. CEDAR SWAMP POND, MATUNUCK, R. I., c. 1904
oil on board, 10 x 15 1/2
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. HAYRICKS, OLDMIXON FARM, CHESTER COUNTY, PA., c. 1885
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, 16 1/2 x 34
signed and dated lower left: Richardson '65
Collection of Joslyn Art Museum
Gift of The Omaha National Bank
ILLUSTRATED YOL 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, 19 1/2 x 16 1/2
signed lower left: Herman Rose
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: Ken Rush
Lent by the Artist
ILLUSTRATED YOL II, P. 35

KARL SCHRAG
American, b. Germany, 1912
377. MOON AND APPLE TREE, 1962
oil on canvas, 38 1/2 x 31 1/2
signed lower right: Karl Schrag
Lent by Kraushaar Galleries, New York
ILLUSTRATED YOL I, P. 100

IMOGENE SEE
American, active 1880's
378. NEBRASKA FARMSTEAD
oil on academy board, 10 3/4 x 18 1/2
Collection of Joslyn Art Museum

SUEO SERISAWA
American, b. Japan, 1910
379. LOS ANGELES YARD, c. 1930
oil on panel, 19 1/2 x 15 1/2
signed lower right: Serisawa
Collection of Joslyn Art Museum
Gift of George Barker
ILLUSTRATED YOL II, P. 43

CHARLES SHEELER
American, 1883-1965
380. EPHRATA, 1934
oil on panel, 19 1/2 x 23 1/2
signed and dated lower right: Sheeler 1934
Lent by Museum of Fine Arts, Springfield, Massachusetts
The James Philip Gray Collection
ILLUSTRATED YOL I, P. 99

381. ROCKS AT STEICHEN'S, 1937
conté crayon, 10 1/4 x 8 1/4
signed and dated lower right: Sheeler 1937
Lent by a private collector, Clifton, N.J.
ILLUSTRATED YOL 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, 16 1/2 x 20
Collection of Joslyn Art Museum
ILLUSTRATED YOL II, P. 55

BONNIE SKLARSKI
American, b. 1943
384. LANDSCAPE WITH WATERFALLS, 1969
oil on canvas, 48 x 72
signed lower right: Sklarски
Lent by the Artist
ILLUSTRATED YOL II, P. 38

JOHN SLOAN
American, 1871-1951
385. 23RD STREET, ROOFS, SUNSET, 1906
oil on canvas, 24 1/2 x 36 1/4
signed and dated lower left: John Sloan - 1906
Collection of Joslyn Art Museum
ILLUSTRATED YOL II, P. 54

MARY SNOWDEN
American, b. 1940
386. MEG'S PORCH, 1972
crystal on canvas, 37 x 43
signed back: Collection of Mr. and Mrs. Philip Lilienthal, San Francisco
ILLUSTRATED YOL 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, 20 1/2 x 30 1/2
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: The Glaciers of Unwin
Lent by Ce Kerr Gallery, Inc., New York
ILLUSTRATED YOL I, P. 66

390. WHITE SEA, 1969
oil on canvas, 42 x 44
signed lower left: Collection of Morris Newspaper Corporation, Savannah, Georgia
ILLUSTRATED YOL I, P. 64
JOHN HENRY TWACHTMAN
American, 1853-1902
391. HAYRIICK
oil on canvas, 22 1/2 x 39 1/2
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, 8 1/4 x 21 1/2
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, 14 1/2 x 36 1/2
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 22 1/2
signed lower right
Courtey Tibor de Nagy Gallery, New York

GRANT WOOD
American, 1891-1942
398. STONE CITY, IOWA, 1930
oil on wood, 30 1/2 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 16 1/2
signed back
Lent by the Artist

400. ROLAND POND #2, 1970
oil on canvas, 12 x 15
Lent by Dr. and Mrs. W. Jackson Iliff, Baltimore, Maryland
ILLUSTRATED VOL. I, P. 57

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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