1982

Art and Artists in Nebraska

Norman Geske
Sheldon Memorial Art Gallery

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Art and Artists in Nebraska
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*The Moon and Robert Gilder* 1907 or before
From the Bostwick-Frohardt Collection,
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Heritage Museum, Omaha, Nebraska

Back Cover
John Spence
*Keith Jacobshagen, August 1974*
Art and Artists in Nebraska

by Norman A. Geske

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University of Nebraska–Lincoln

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Special acknowledgment and thanks also go to the sixteen artists who lent works directly from their studios.

The Symposium
A symposium on the subject, “Toward a State Art History and Collection,” was held on the same occasion of the art exhibition opening. Funding was provided by the Nebraska Art Association and the Nebraska Art Collection, Kearney State College. Special thanks are due to Rena Coen of the University of Minnesota at Moorhead; to Joseph Stuart, Director of the South Dakota Memorial Art Center; and to James T. Forrest, Director of the University of Wyoming Art Gallery, for their contributions to the examination of the subject. In recognition of their study of the art history
of their respective states, their remarks are printed here in a separate section of this catalog. A copy of the Inventory of the art of South Dakota has been deposited with the library of the Nebraska Art Collection at Kearney State College.

Of the gallery staff, Donald Bartlett Doe deserves special mention in accepting the assignment of providing an overview of one aspect of art in Nebraska. The facts of time and place must eventually yield to broader considerations, a first step in the writing of a history of art in Nebraska.

In addition to the gallery staff, my personal thanks go to Jon Nelson, Curator of the Christlieb Collection, Gail Potter and Robert Pettit of the Nebraska Historical Society, Berneal Anderson of the Joslyn Art Museum, and Gary Zaruba of the Nebraska Art Collection at Kearney for their help in assembling the elusive facts. In connection with the exhibition, Lynn Boyer provided the skills of a conservator. The catalog design was in the expert hands of Barbara Craig.
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This publication is the record of an exhibition presented at the Sheldon Memorial Art Gallery of the University of Nebraska—Lincoln in February and March of 1982. This exhibition, while not the first to review the history of the visual arts in Nebraska, was the most comprehensive to date. At its inception, it was intended primarily as the occasion to review the accumulated holdings of the Sheldon Gallery in the works of Nebraska artists, but, before its organization had progressed very far, it became clear that, within the limits of the gallery's collection, it would not be anything like a complete review of the subject. It was obvious that we should call on the other collections in the state for works of art that would represent the many individuals not included in our own collection. The willingness of institutions and private owners to lend works to the exhibition was certainly the single most important contribution to its realization.

In this context, it was possible to see, perhaps for the first time in the greater number of examples, something of the exact character of individual achievements and the cultural implications of the artistic activity that has been a presence in the state from the days of the first explorers. This catalog should then be regarded as an outline for the work of the future. It does not, by any means, exhaust the subject. There are many individual artists who are given scant attention here, and there are undoubtedly many more to be identified for the first time. No more than implied in this publication is the all important history of institutions, exhibitions, and artists' organizations. No accounting is made of the activity of teachers, lecturers, critics, historians. All of these matters are basic to a history of art in Nebraska.

To digress on this point for a moment, and to render credit where it is due, we found the indispensable starting point to be the single previous research effort of this kind in Clarissa Bucklin's Nebraska Art and Artists, published by the University's School of Fine Arts in 1932. It was a sobering realization that this compilation of facts, names, and dates remains largely unexplored fifty years after its publication. The catalog for an exhibition assembled by the Joslyn Art Museum and the Sheldon Gallery to commemorate the Nebraska Centennial in 1967 was perhaps adequate to the occasion, but it added very little to the record compiled by Miss Bucklin. Perhaps the single event of most significance in this regard was the establishment, by legislative action, of the Nebraska Art Collection at Kearney State College in 1979.

It is obvious enough that "the art of Nebraska" is a concept that is largely meaningless, certainly in a geographic sense but also in terms of social and cultural history. We cannot assume, local patriotism
aside, that what has happened within the bound-
aries of this state is substantially different in kind or
quality from similar artistic developments to the
north, south, east, or west of us.

Exception must be made, of course, for those
vestigial traces of the ethnic cultures which were im-
ported by the peoples who settled here, traces
which are largely confined to the domestic crafts
and religious rituals that exist at the broadest social
level. This is an important body of material, but it
represents a different subject matter for a different
exhibition. Concerned as we are with the art cre-
ated here in response to the experience of living
here, we can see instead that this experience is
indeed part of a larger core of cultural fact, part of a
mountain-plains experience, midway between the
oceans, midway in that historical impulse which
found the New World and, eventually, the limits
of the New World. Nebraska was for a time, an ex-
hilarating twenty years or so, at the outer edge of
that impulse, and in those years the artists who
worked here were part of an international urge to
explore, to analyze, to investigate, to memorialize
and celebrate, and, in special ways, to deepen and
enlarge the whole practice of art in the nineteenth
century.

The material in the exhibition was divided into
four sections in a chronological order. These divi-
sions were seen as useful for describing in historical
terms the succeeding stages of development. They
do not, except perhaps in the first stage, lend them-
selves to a sharp division into years and decades,
but certain characterizing elements do tend to set
them apart to the degree that they can be seen and
studied in specific terms.

Part I, “The Artist-Explorers,” begins with the
arrival of the Stephen Long Expedition in 1819 and
terminates, symbolically at least, with the visit of
Worthington Whittredge in 1877. This grouping, it
should be noted, encompasses not only those who
were the first to see the sights but also those, like
Piercey, Simons, and Schimonsky, who were in
effect the promoters of migration and recorders of
settlement. Perhaps the single consideration which
binds them together is the fact that they were all, as
far as the evidence shows, visitors to the area. They
came and went, taking with them the record of
their observations.

In Part II, “The Pioneers,” we encounter those
individuals who came and stayed, whether by de-
sign or accident. They were the first artistic mem-
bers of frontier society. The artist who came to the
frontier, not to marvel at the sights but to stay and
make a living, had a meager time of it. The portrait
painter, the professor of art, the female pioneer,
whose back-east cultivation might well encompass
needlework, quilting, china painting, and waterco-
lor, were not here in response to a thriving market
or a sophisticated urbanism. They were “pioneers”
who came here out of a need for new opportunities
or a settled livelihood and, in some instances, out of
a missionary zeal to bring culture and enlighten-
ment. It was a society that, in the process of putting
down roots, had begun to establish those institu-
tions that characterize civilization, such as schools
and colleges. Art instruction was available for the
first time; the native could now undertake artistic
development with the assistance of native resources.
Organizations devoted to the education of the
genral public in the practice and appreciation of
art appeared for the first time, and exhibitions,
museums, and galleries became an accepted part of
the amenities of community life. It is also significant
that now a considerable number of the artists of the
period were native born.

In the third section, “Prelude to the Present,”
we consider a group of artists, some of whom are
still living, who represent the further growth of the
artistic community and, importantly, the increasing
participation by Nebraskans, both here and else-
where, in the current artistic developments of the
day. It was, indeed, the period in which mid-
America made its first bid for national attention in
the work of the great regionalist triad—Benton,
Curry, and Wood. Nebraska made a contribution of
its own in this regard. Equally important, native
artists of the state allied themselves for the first
time to one or another of the modernist move-
ments. It is, of course, the immediate past against
which the artists of today are obligated to rebel.

Lastly in Part IV, “The Contemporary Scene” is
a period that has been identified as beginning at
the end of World War II and continuing into the
present. At this point, the material becomes so
abundant and various that it is nearly impossible to
represent it fully within the context of this exhibi-
tion. More importantly, it should be noted that this
most recent period, like the first devoted to the
artist-explorers, is best viewed and best understood
against the national background. If the second and
third parts of the exhibition can be seen, quite legi-
mately, as “provincial,” somewhat apart from the
national scene, and concerned belatedly with the
major thematic and stylistic concerns of the period,
it is notable that in the work of the past two or
three decades the art produced in Nebraska has
been a surprisingly complete and accurate reflection
of every aspect of the national artistic life.
Part I

The Artist-Explorers
The special importance of the work of all these artists is that their drawings and paintings have recorded the almost tangible excitement of a new world seen for the first time by white men.

As would be expected, of course, the artist-explorers would compose and color and detail these new subjects in accordance with their training in the European conventions of the time, and it is interesting to see the ways in which those conventions were imposed on western themes. In the work of Catlin and Miller, at least, this balance between training and impulse is lightly maintained, and their spontaneity is rarely constrained by precedent, habit, or method. In the work of Carl Bodmer, we have the eye of a realist at work, but we should remember that his paintings were preliminary to the engravings published in Prince Maximilian's *Journey into the Interior of North America*, wherein the discipline and refinement of the initial painting was mirrored as a matter of course.

Not all of the artists in this group can qualify in this artistic regard. Peale, Seymour, and Schimonsky and Simons were all artists of modest, if not meager, talent. The latter two were evident amateurs, whose efforts succeed only in giving us the barest hint of the character of their subjects. Assigned the task of making a record, they performed to the best of their abilities, and we can assume that the modesty of their record represents the way the frontier was seen by the average traveller. The imagination and skill of the others is of a different order.

It is of special interest, however, to consider in particular the work of Titian Ramsey Peale. His presence on the frontier and his work there provide a fascinating link with the traditions of earlier American painting. One of the numerous offspring of Charles Willson Peale, who was one of the most prolific and influential painters of the post-revolutionary period, he was trained at home and in the workrooms of his father's museum in Philadelphia as a scientist and careful recorder of fact. His assignment as a member of the Long Expedition was both specific and limited, and he did not exceed it. There is in all of his work the methodical conservatism which characterizes the work of the entire Peale family of painters. Their contributions to American art were usually unaffected by the revolutionary romanticism of the age, and yet Charles Willson Peale's ambition to provide a portrait gallery of all the great men of the American Revolution was not entirely unlike Catlin's dedicated effort to record the American Indian. In any case, Titian Peale's work, recording the flora and fauna on the prairies along the Platte, is significant evidence of the lingering presence of an eighteenth-century practice of the arts on the mountain-plains frontier.

Of Samuel Seymour and Frederick Piercey, the same considerations apply. Theirs is a basically realistic approach, shaped by the compositional conventions of the eighteenth century. In Piercey's lithographs, however, one can perhaps detect an effort to make the pilgrimage to Utah look as easy and pleasant as possible. His work is of special interest in being an early, if not the first, effort to "sell" the West as a kind of Utopia.

In a number of ways, George Catlin was the most extraordinary of all the artists to paint the American West. Self-taught and never the equal in technical proficiency to most of the painters under consideration, he can be compared only to Alfred Jacob Miller in the degree of his personal commitment. Fired by the intensity of his first contact with Native Americans, he quite simply declared his ambition to paint a visual record of aboriginal cultures that was to fill the rest of his creative life. This in itself was one of the seminal acts of dedication in the art history of the American West, equaled only at the end of the century by the photographic record of Edward C. Curtis. Even the comparison of Catlin to Miller must be qualified as only a similarity in matters of artistic style. Miller's West was, after all, a commissioned record. He did, indeed, respond to the assignment with a whole-hearted expenditure of his creative ability, but it was hardly the crusade that consumed George Catlin.

Admittedly Catlin's technique is often minimal, affording him the opportunity for the seemingly endless repetition of the images. There is in his landscape something of the "bucket-of-sky" approach of the folk or naive painter. The broadly brushed hills, the flat and uniform skies, the sketchy suggestion of men and animals are not unlike the comparable stylistic effects to be found in the works of later American folk painters, such as John Kane, Horace Pippin, J. O. Kelly, or Grandma Moses. There is, however, something in the simplicity and apparent speed of execution that creates the feeling of surprise, amazement, impressionability, and empathic acceptance of the exotic drama of Indian life. It is this directness, unimpeded by method or propriety, that gives Catlin's paintings their impact in showing us the real thing, an impact that is often lacking in the work of others.

Alfred Jacob Miller was an equally intuitive painter, and in his work, perhaps for the first time, we see the West through the lens of a personal style. If Catlin's eagerness produced a style equal to, but no more than equal to, his subject, Miller's habit
of vision and of hand is very markedly individual, formed by a point of view that is genuinely romantic. One has the feeling that here for the first time the West is seen not so much in terms of actual place and incident but in terms of a highly personal conception of such a place. With Miller, we have perhaps the first truly invented images of the West, created out of the emotion and imagination of the artist, and there are moments when the ostensible subject has only an incidental place in the picture. There is a gentility and elegance about Miller's images that render them all as scenes in a romantic pageant. The Indians' world is seen through rose-colored glasses, as it were. Nowhere do we encounter the awesome red man reported by Catlin and Bodmer.

In the watercolors of Carl Bodmer, we have a comprehensive and meticulous documentation of the Great Plains and the tribes living there. Bodmer's training was thoroughly academic, enabling him to create a record complete in all its details and providing far more information than can be found in Catlin or Miller. In his work, one can find not merely the physical details of the subjects depicted but, more particularly, the specifics of light and space and atmosphere. His command of the innate qualities of the medium, its speed and transparency, is masterly. Among the landscape studies and the Indian portraits are certainly some of the most accomplished paintings of the period, and his illustrations for his patron's book, *Journey Into The Interior of North America*, are certainly among the most beautiful of their kind.

For the rest of the period of exploration, we have a rapidly changing situation. The West, once seen and opened to an ever-increasing flood of migrants, becomes a matter of fashion that continues unabated to the present day. The three painters who complete the record of the period, as far as Nebraska is concerned, each represent a different way of seeing the West.

Albert Bierstadt is perhaps the most famous of all the interpreters of the Western landscape, and it was in his role as a composer of landscapes of symphonic proportions that he created what might be considered the ultimate romanticism in the interpretation of the subject. He did the requisite traveling, much of it in circumstances of considerable hazard. He did record most of the great sights, and the extent of his success was such that no definitive collection of American paintings could be considered complete without an example of his work. The collections of the Sheldon Gallery includes one of these "machines," as they were called. Not identifiable as a view of any particular place, it presents a selection from a stock of standard elements: wilderness, lakes, rivers, waterfalls, setting sun or rising moon, animals, birds, fallen timbers, rays of light from on high. All are the accoutrements of operatic theatre, a veritable apotheosis of the West. In recent years, however, another aspect of his work, forgotten if not unknown, has been recognized and can be represented in our exhibition in two classic Nebraska subjects, small paintings of Courthouse and Chimney Rocks on the Oregon Trail. Both of these paintings indicate that Bierstadt, far from being only the creator of pictorial melodramas, was also a sensitive observer of the phenomena of time and place that provide the observer a direct access to the original experience. There are examples, even smaller in scale that these, which appeal strongly to twentieth-century taste for the abstract aspects of form: studies of cloud formations above the timber line, lichen patterns on rock, the intricacies of geological formations. Undoubtedly, these works served the painter as sketches, to be stored away for possible use in some later large and grandiloquent composition, but they do demonstrate the basic authenticity of his vision.

The fashion for the dramatization of the West, epitomized by Bierstadt, may also be seen in its final stage in the work of William de la Montagne Cary. His painting of Chimney Rock represents the invention of a Western imagery based not on any specific place or event, but on an imaginary reconstruction in accordance with the rapidly developing iconography of the West. To be sure, Chimney Rock and the Sioux village that appear in the foreground are not inventions, but their combination in the form of a tableau, lit by a setting sun, is at best an approximation of reality. It is also worth noting that this very work appears to have been derived from a painting, or possibly an engraving of a painting, by Bierstadt. Cary's role in this instance is the commercial one of an illustrator of the old West.

Lastly, the two landscapes by Worthington Whittredge, painted almost at the end of the frontier period, have—in their uneventful, small-scaled simplicity and their emphasis on the quality of the light that animates the scene—some suggestion of the impressionism that was at that very coming into existence in France. It is interesting to note that Whittredge shows little interest in the standard apparatus of western painting. His wagon camp is seemingly deserted. Even more characteristically, he devotes his attention not to the mountain pass or the river crossing but to the flat, open space of the plains, a subject that is strikingly similar to the contemporary realist landscapes of the painters of Barbizon.

In summing up the era of the artist-explorers, that evidence of their work in Nebraska covers a remarkable range of ability and point of view. In
these examples, we have a consistent effort to report the facts, even allowing for the temperamental overlay in the paintings of Catlin and Miller. Where Bodmer, as the most accomplished technician, provides the greatest amount of information, his performance lacks the distinction of personality to be found in the work of Catlin and Miller. In Bierstadt and Cary, we have the ability to discover the facts in direct observation and, at the same time, an ability to interpret those facts in the interests of an audience with needs of its own.

Thus, at the very beginning of art in Nebraska, the dichotomy in “Western” art is born. Artists have witnessed the facts of life in this region with honesty and skill and have added to their record of these facts the conviction of their own point of view. Yet, in these artists and continuously into the Western art of our own day, we have something of a compulsion to experience the phenomena of the West in terms of an imaginative ideal—mythos that is not merely Nebraskan or American but international as well.
Albert Bierstadt  
(1830–1902)

Born at Solingen near Dusseldorf, Germany. At the age of two, came to New Bedford, Massachusetts, with his parents and was educated there. Traveled to Dusseldorf, Germany, in 1853 to study under Lessing, Achenbach, and Leutze. Traveled in Germany and Switzerland, painted in Rome for a winter with Worthington Whittredge, and made a walking trip with Sanford R. Gifford through the Apennines. Returned to New Bedford in 1857.

Bierstadt traveled through the West on six different occasions between 1859 and 1889. His Nebraska subjects probably date from the trip of 1859 as part of the Lander survey party or the trip of 1863 when he traveled by overland stage through Nebraska, Wyoming, Colorado, and Utah to California.

Established a vogue for huge, grandiloquent paintings of the West. Died in New York in 1902.

Public Collections

Bierstadt's paintings are to be found in many public collections in this country and abroad. In Nebraska, in addition to those listed below, there is a single example in the collection of the Sheldon Memorial Art Gallery, twelve examples in the collection of The InterNorth Art Foundation, and four in the collection of the Joslyn Art Museum.

1. Chimney Rock  
oil on paper, 4 x 9 in (10.3 x 23 cm)  
Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

2. Courthouse Rock  
oil on canvas  
Lent by the Center for Great Plains Studies, Christlieb Collection, University of Nebraska–Lincoln

Catalog no. 1
Karl Bodmer
(1809–1893)

Born in Riesbach near Tieffenbrunnen, Switzerland. Trained as an artist by his uncle, J. J. Meyer von Meilen.

Bodmer was selected to accompany an expedition into the American West under the patronage of Maximilian, Prince of Wied Neuwied. Bodmer's view of Nebraska paralleled that of George Catlin, who had made the same trip a year earlier. The trip began in April of 1833 at St. Louis, and continued to Bellevue, Nebraska, to Fort Pierre in South Dakota, Fort Union in North Dakota, and Fort McKenzie in Montana. After wintering at Fort Osage, Missouri, the expedition returned to St. Louis, then to Europe in the spring of 1834. The Missouri River from St. Joseph, Missouri, to the Niobrara is recorded with a notable series of watercolor landscapes. Bodmer's recording of the Indians began in earnest with the expedition's arrival at Fort Lookout in South Dakota. The American paintings were eventually reproduced as aquatints to illustrate Maximilian's book, Journey into the Interior of North America, published in 1839.

Returned to Europe in 1834 and settled first in Paris and in 1849 at Barbizon near Paris, where he adopted the attitude of his fellow artists there and once collaborated with J. F. Millet as an illustrator. After 1836, he was more or less a regular exhibitor at the Paris salon. Died at Barbizon in 1893.

Catalog no. 3
Public Collections

The principal collection of paintings and drawings by Karl Bodmer is owned by The InterNorth Art Foundation of Omaha. Examples may also be found at the Walters Art Gallery, Baltimore; the National Museum of American Art and the Smithsonian Institution, Washington, D.C.; the New York Historical Society; and the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma.

3. Bellevue Agency—Post of Major Daugherty
   watercolor on paper, 6 1/2 x 9 1/2 in (16.5 x 24 cm)
   Signed, K. Bodmer, 1833, lower right
   Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

4. Mouth of the Platte
   watercolor, 10 1/2 x 16 1/4 in (26.3 x 41.9 cm)
   Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

5. Village of Ponca Indians
   watercolor, 6 x 9 3/4 in (15 x 24.3 cm)
   Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

Catalog no. 4
William de la Montagne Cary
(1840–1922)

Born in Tappan, New York. Perhaps best known as an illustrator for such periodicals as Harpers Weekly, Appleton’s, and Frank Leslie’s Illustrated Newspaper.

Cary had three contacts with the West. The first visit was in 1861, when he traveled by boat to the upper reaches of the Missouri River to Washington and Oregon, then home by boat by way of Panama. He visited Kansas in 1867, and in 1874 he accompanied the survey team of the U.S. Northern Boundary Commission to the Northwest.

Died in Brookline, Massachusetts, in 1922.

6. Chimney Rock, in the Platte River Valley with Oglala Sioux Village in foreground
oil on paper, 10 x 15 in (25.4 x 32.1 cm)
Signed, Wm. de La M. Cary, lower right
Lent by the Center for Great Plains Studies, Christlieb Collection, University of Nebraska–Lincoln

Note: This painting, although signed by Cary, appears to have been based on a painting or an engraving by Albert Bierstadt. It has not been established that Cary ever visited western Nebraska.
George Catlin  
(1796–1872)


George Catlin made his first trip into what is now Nebraska in 1831. At this time, he accompanied Major John Daugherty, agent for the Otoe, Omaha, and Pawnee tribes, on a trip along the Platte River west of Bellevue, Nebraska. There is some speculation that this trip extended as far as Fort Laramie, Wyoming, and even to Salt Lake City. In 1832, as a passenger on the steamship, Yellowstone, he traveled up the Missouri River, eventually reaching Fort Union in North Dakota. On this trip, he reports visits to Blackbird Hill (near Macy) and to a Ponca camp near the mouth of the Niobrara River.

Traveled the American Southwest in 1834. In 1835–36, visited the upper Mississippi and Great Lakes. To
South Carolina in 1837–38 to paint the Seminoles. During these eight years, he visited forty-eight tribes and painted approximately five-hundred canvases of Indians, Indian life, and wild animals—many of which were published in his *Letters and Notes on the Manners, Customs and Condition of the North American Indians* in 1841. From 1837 to 1852, traveled with his Indian gallery of paintings and an Indian troupe. Traveled in Central and South America, 1852–57, and in Europe, 1858–70. Died in Jersey City, New Jersey, in 1872.

**Public Collections**

Principal collections of work by George Catlin are at the National Museum of American Art and the Smithsonian Institution, Washington, D.C.; the American Museum of Natural History, New York; the New York Historical Society; and the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma. There are nine examples in the collections of The InterNorth Art Foundation and the Joslyn Art Museum in Omaha.

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7. *Buffalo Hunt*
   oil on canvas, 19 x 26½ in (47.5 x 66.3 cm)
   Lent by the Joslyn Art Museum, Omaha

8. *Buffalo Hunt on the Upper Missouri*
   oil on canvas, 16 x 21¾ in (40 x 53.1 cm)
   Signed, G. Catlin/1803, lower right
   Lent by the Joslyn Art Museum, Omaha
Alfred Jacob Miller
(1810–1874)

Born in Baltimore. Studied with Thomas Sully in Baltimore, 1831–32. To Paris in 1833 to study at the Ecole des Beaux Arts. The following year, traveled in Italy, sojourning in Rome. Active in Baltimore, 1834–37. To New Orleans in 1837, where he established himself as a portrait painter.

Like Karl Bodmer, Miller was commissioned by a wealthy patron to provide the pictorial record of a trip into the American West. His patron was Captain William Drummond Stewart, a former Army officer and sportsman. The trip was made in the company of the wagontrain, owned by the American Fur Company under the command of William Sublette, en route to the annual trappers’ rendezvous on the Green River in Wyoming. It is worth noting that Miller’s sketches of Chimney Rock and Scott’s Bluff are the first visual records of these landmarks. (The sketch of Chimney Rock is now lost.)

In 1840, resided at Stewart’s Scottish seat, Murthly Castle, and painted in oil from watercolor sketches of the West. In London, 1841; returned to Baltimore, 1842; and continued to paint Western subjects based on his sketch books and portraits. Died in Baltimore in 1874.

Public Collections
The largest collections of Miller’s works are those at the Walters Art Gallery, Baltimore, Maryland; the Thomas Gilcrease Institute of American History and Art, Tulsa,
Oklahoma; the Nelda C. and H. J. Lutcher Stark Foundation, Orange, Texas; and The InterNorth Art Foundation/Joslyn Art Museum, Omaha. As was the case with George Catlin, Miller executed hundreds of replicas of his original paintings. The particular distinction of the collection now in Omaha is that it contains examples of a relatively early date.

9. *Scott's Bluff*
   watercolor, 7 x 12\(\frac{3}{4}\) in (17.5 x 31.8 cm)
   Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

10. *Bull Boating on the Platte*
    watercolor, 9\(\frac{1}{2}\) x 15 in (23.8 x 37.5 cm)
    Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

    ink and pencil on paper, 7\(\frac{3}{4}\) x 7\(\frac{7}{8}\) in (20.4 x 18.8 cm)
    Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Olga N. Sheldon
Titian Ramsay Peale
(1800–1885)

Born in Philadelphia, the youngest son of the painter and museologist Charles Wilson Peale. Trained by his father as an artist, naturalist, and mechanician. Also studied anatomy at the University of Pennsylvania, where he made drawings of the specimens in the university's collections. In 1818, he accompanied an expedition to Florida to provide a visual record of flora and fauna.

A member of Stephen Long's expedition along the South Platte in 1819–20, Peale traveled in the capacity of assistant to the expedition's official naturalist, Thomas Say. His specific assignment was to collect and record specimens of the birds, mammals, reptiles, fishes, and insects. His sketches, numbering over one hundred, also included some landscapes and views of Indian life. Approximately fifty of these drawings are now in the collection of the American Philosophical Society in Philadelphia. Among the expedition's personnel, he became a skilled huntsman, in addition to his activities as a recorder. The expedition was directed to discover the source of the Platte River with a return by way of the Arkansas and Red Rivers to the Mississippi. Although they did not reach the source of the Platte, they did climb Pike's Peak, the first to do so, and, missing the Red River, returned along the Canadian River to Fort Smith in Arkansas.

Traveled later, 1838–42, as a member of the Wilkes' Expedition to the South Seas. Balance of his life devoted to further scientific study in the fields of ornithology, entomology, and, his own speciality, lepidoptera. Died in Philadelphia in 1885.

12. *Reclining Deer*
graphite and wash, (sight) 7 1/8 x 9 3/8 in (18.1 x 23.8 cm)
Lent by the Nebraska Art Collection, Kearney State College
Frederick Hawkins Piercy
(1830–1891)

Born in Portsmouth, England.

Piercy came to this country in 1853 for the specific purpose of executing illustrations for a guidebook to be used by Mormon settlers, published as Route from Liverpool to Great Salt Lake Valley, Liverpool, London, 1855. His route was from Nauvoo, Illinois, to Salt Lake City along the Platte River.

Died in London in 1891.

Public Collections

Thirteen original sketches by Piercy are to be found in the collections of the Missouri Historical Society, St. Louis, and the Museum of Fine Arts, Boston (M. & M. Karolik Collection).

13. View of the Missouri River and Council Bluffs From an Elevation
   steel engraving, 6½ x 9¾ in (16.6 x 24.8 cm)
   Plate XXI from Route from Liverpool to Great Salt Lake Valley, 1855
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979

14. Scott's Bluffs
   steel engraving, 6½ x 9¾ in (16.6 x 24.8 cm)
   Plate XXVI from Route from Liverpool to Great Salt Lake Valley, 1855
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979

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Stanislas Schmonski
( ? – ? )

Born in Schleswig Holstein. Spelling of name occurs in various forms: Schimeski and Tzschumonsky.

Schimonski came to Nebraska in approximately 1852 and settled as a farmer near Bellevue, Nebraska. He is known to have been active as a surveyor and draftsman. A drawing of the Great Salt Lake in the collection of the Utah Museum of Fine Arts indicates that he was also active in the mountains in the West.

15. The Mission at Bellevue, 1855
watercolor, 6 x 9 in (15 x 22.5 cm)
Lent by the Joslyn Art Museum, Omaha
Samuel Seymour (1797–?)

Born in England in 1797. Established himself as painter and engraver in Philadelphia, and was active there as early as 1801.

Seymour was the official artist with the survey expedition under the command of Major Stephen H. Long. He arrived at the Engineer Cantonment north of Omaha in September of 1819, and he remained there until June of 1820. Seymour recorded events, individuals, and landscapes, including councils held with the Otoe and Pawnee tribes, and is said to have executed 150 views. Six of these pieces appeared as illustrations in Edwin James’ account of the expedition, published in 1833. Again accompanied Major Long on an expedition into northern Minnesota and Manitoba, Canada, in 1823, and he prepared the illustrations of landscapes and Indians for the official published narrative of the journey.

Nothing more is known of his life. Exhibited his paintings at Peale’s Museum, Philadelphia, in 1832.

Public Collections
Watercolors by Seymour are extant in the Beinecke Rare Book and Manuscripts Library at Yale University.

16. Western Landscape
oil on canvas, 8 x 13 in (20 x 32.5 cm)
Lent by the Joslyn Art Museum, Omaha

Note: Research by Patricia Trenton subsequent to the exhibition indicates that this painting is by Titian Ramsay Peale after Samuel Seymour. (See bibliography)
George Simons  
(1834–1917)

Born in Streator, Illinois.

Simons came to Council Bluffs in 1853 as part of the surveying party under General Grenville Dodge. He later worked as a photographer. He was also commissioned by N. P. Dodge to make a series of drawings showing scenes in and around Council Bluffs and Omaha.

Died at Long Beach, California, 1917.

Public Collections

The sketch book of Council Bluffs and Omaha is now in the collection of the Council Bluffs Public Library.

17. View of Bellevue, 1854
   oil on canvas, 14½ x 24¾ in (35.9 x 61.5 cm)
   Lent by the Center for Great Plains Studies, Christlieb Collection, University of Nebraska–Lincoln
Worthington Whittredge
(1820–1910)

Born near Springfield, Ohio. Went to Cincinnati as a young man, where he taught himself to paint. Became increasingly interested in nature and in landscape painting; active in Cincinnati, 1838–49. Thanks to the patronage of Nicholas Longworth, went to Europe in 1849, where for three years he studied with Andreas Achenbach in Dusseldorf. In 1854, went to Rome and remained there four years, returning to America in 1859.

Whittredge was an unofficial member of the 1866 expedition under the command of General John Pope, which traveled along the Oregon Trail from Fort Leavenworth, Kansas, to Denver, to New Mexico, and returned by way of the Santa Fe and Cimarron Trails. He visited Colorado again in 1870, in the company of Sanford R. Gifford and John F. Kensett, and again by himself in 1877.

Active in New York for the remainder of his life. Died at Summit, New Jersey, in 1910. His western subjects have the particular distinction of representing the quieter aspects of the prairie landscape.

Public Collections
Whittredge is well represented in museum collections across the country.

18. Encampment of the Plains
oil on paper mounted on canvas, 7½ x 23 in (19 x 58.5 cm)
Signed, W. Whittredge, lower right
Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

19. The Little Blue River, 1865
oil on cardboard, 8½ x 23 in (22.3 x 58.5 cm)
Signed, Little Blue River/W. Whittredge/1865, lower right
Lent by The InterNorth Art Foundation/Joslyn Art Museum, Omaha

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Part II

The Pioneers
In the succeeding period of settlement, the list of artists is considerably longer and can be broken down into various categories of association with Nebraska. First are those artists who functioned as teachers in the state's institutions of higher learning. Second are those individuals who came into the state to work as independent professionals, sometimes teaching in their own studios. Among these are a number of natives, trained elsewhere, who came back to Nebraska to pursue their careers. A third group includes the first Nebraskans by birth or residence to attain national recognition, and, lastly, a fourth group includes two photographers and a self-taught primitive or folk painter.

In terms of the long range effect on the development of a native art, one should look first at the establishment of art instruction at an advanced level. In that connection, the earliest public education in the arts in the state was offered at the University of Nebraska in Lincoln in 1877, at Peru State Normal School in 1895, at the Nebraska Normal School at Kearney in 1905, at Brownell Hall in Omaha in 1909, and at the University of Omaha. The curricula in all these schools were modeled on that of eastern academies and involved the traditional study of painting, free-hand drawing, anatomy, perspective, modeling, wood carving, and China painting, with the final finish provided by lectures in the history and criticism of art.

If we look into the academic background out of which those instructors came, we find a range that includes the School of the Art Institute of Chicago, the Art Students League of New York, the Chase School of New York, the Cincinnati Art Academy, the Pennsylvania Academy of the Fine Arts, and, in Europe, the Julian Academy in Paris and the academies in Vienna and Dusseldorf. And if we look at the work of the graduates of these schools in the examples included in the present exhibition, we find the standard competence and the imaginative conservatism of the academic artist. Among this group, the work of Cora Parker and Marion Smith reveal perhaps the greatest degree of personal style in a notable freshness of color and fluency of brushwork. It is therefore of some interest that, in the works of those artists who were able to pursue their professional concerns outside of the schools and colleges, such as Elizabeth Dolan, Augustus Dunbier, and Robert W. Gilder, we find, from altogether comparable training, a markedly more individual style. In the cases of Mona Martinson Nichardt and J. Laurie Wallace, there is an interesting reflection of two of the major artists of the nineteenth century, Auguste Rodin and Thomas Eakins, in their role as teachers.

Perhaps most interesting are those artists who were born here in Nebraska, Robert Spencer and Francis William Vreeland, and those who made their reputations and contributions in the national arena. Or, similarly, Robert Henri and the Borglum brothers whose youthful experience of the Nebraska frontier may have played some part in the development of their mature work. Or, like Lawton Parker, born elsewhere and trained elsewhere, who had a special, if indirect, influence on art in Nebraska in the role of adviser to Mr. and Mrs. Frank M. Hall in the development of their private collection. This variety of circumstance makes it difficult to generalize on the artistic aspects of the period. Not only is there a very considerable range of skill, but, more importantly, there is a very considerable range of artistic influences at work.

Art in Nebraska, even at this stage and admittedly peripheral, was a part of international developments such as Impressionism, which in the work of Parker, Spencer, and Vreeland, attained a personal definition of real interest. The claim of Nebraska on the accomplishment of Robert Henri is difficult, if not impossible, to sustain, but he is, without doubt, the most famous and important of the artists associated with the state.

If those artists working as painters or sculptors were all within the prevalent stylistic patterns of the period, it is of some significance that in photography, the single new artistic medium born of the century, Nebraska has two representatives of exceptional interest. Francis Henry Jackson, operating out of Omaha as a bullwhacker on the Oregon Trail and later as a photographer, has come to be recognized as one of the masters of Western photography and an important contributor to the documentation of the frontier landscape. Jackson's wide-ranging activity contrasts with the concentrated attention of Solomon Butcher and that part of the frontier contained in Custer County. What is more, we have in some of Butcher's work important symptoms of the technical creativity that has come to be a commonplace of recent photography.

Lastly, placed by its probable date within the pioneer period of Nebraska's art, we have a simple little picture of a sod farmhouse by one Sallie Cov­er, wife of a homesteader in Garfield County. That is all we know about her. It is, of course, a remarkable artifact of the period, probably painted in the eighties. It is “primitive” in its technique, “folk” in its visual simplicity, and “naive” in concept. However, most important of all, it succeeds as a work of art and demonstrates quite conclusively that expressions of this kind can and do come directly out the experience of living here.
Before concluding, it is necessary, as it also will be in the succeeding sections of this catalog, to point out that these works do not exhaust the material that properly belongs to the period. It must be admitted that, for example, we do not accommodate here the work of Augusta Knight, who was the first instructor in art at the municipal University of Omaha, nor the sculpture of Arthur Putnam, who was certainly among the most distinguished American exponents of that branch of the art that specializes in animal forms. The French have the word *animalier* for it; Putnam was an *animalier* of considerable renown. And, thanks again to Clarissa Bucklin, we know that Nebraska produced two Native American women artists, Yosette la Flesche Tibbles, an Omaha, and Angel De Cora, a Winnebago. Both achieved considerable recognition in their lifetimes, but no examples of their work have been located. Mrs. Tibbles is known to us only in the drawings and paintings that were used to illustrate *Oo-Mah-Ha Ta-Wa-The*, published on the occasion of the Trans-Mississippi Exposition to Omaha in 1898, and they are thought to be the first artistic works by an American Indian ever published. In the case of Angel De Cora, we know that she was a pupil of Howard Pyle, that she was a friend of Cecilia Beaux, and that she taught at the Indian School in Carlisle, Pennsylvania. These artists and many others need further research.
Henry Howard Bagg  
(1853–1928)

Born in Wanconda, Illinois. Pupil of M. Woodruff in Aurora, Illinois. Came to Nebraska in 1895 to teach art at the Nebraska State Normal School at Peru, where he remained until 1901. From 1902 to 1916 he taught art at Cotner College, Lincoln, and from 1906 to 1919 at Nebraska Wesleyan University, Lincoln. Mr. Bagg was a well-known calendar artist and painted a number of religious subjects for churches in Lincoln and Omaha.

20. *Watering Hole*  
oil on canvas, 16 x 24 in (40.6 x 61 cm)  
Signed, H. H. Bagg, lower left  
Lent by the Nebraska Art Collection, Kearney State College

21. *Black Hills Landscape*  
oil on canvas, 24 x 35 in (61 x 88.9 cm)  
Signed, H. H. Bagg, lower right  
Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Joseph S. Wishart, 1976

22. *Raspberries*  
oil on canvas, 9 7/8 x 16 in (25.1 x 40.6 cm)  
Signed, H. H. Bagg, lower left  
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. Frank M. Hall, 1930
John Gutzon Borglum  
(1867–1941)

Born at Bear Lake, Idaho Territory. With his younger brother, Solon, spent his childhood in Nebraska at Omaha and Fremont, where both boys had ample opportunity to experience the life of the frontier cowboy and the Indian. Son of a woodcarver, he was initially self-taught, becoming proficient at engraving, designing on stone, and fresco painting. Studied under Virgil Williams at the California School of Design in San Francisco. Admired and emulated William Keith. To Paris in 1890, where he studied with Jules LeFebvre and Benjamin Constant. Turned to sculpture on the advice of Rodin and exhibited in New York, 1902, and at an outdoor studio-farm near Stamford, Connecticut. Commissioned to create a memorial to the Confederacy at Stone Mountain, Georgia, 1916; completed in 1925. Undertook the Mount Rushmore memorial to Washington, Lincoln, Jefferson, and Roosevelt in 1925, completed after his death by his son, Lincoln. Moved to Santa Barbara, California, in 1937.

Public Collections

An exhibition of sculpture and paintings by Gutzon Borglum was presented in the private gallery of George Liniger, Omaha, in 1890. Borglum’s painting Staging in California is in the collection of the Joslyn Art Museum, Omaha, the gift of J. L. Brandeis, as well as a small version of the Abraham Lincoln memorial for Newark, New Jersey.

23. Model for Proposed Pioneer Monument
plaster, h. 25 base, 40 x 21 in (63.5 x 101.6 x 53.3 cm)
Signed, Gutzon Borglum 1930, left center of base
Lent by the Joslyn Art Museum, Omaha, gift of Mrs. Robert Troyer, 1944
Solon Hannibal Borglum
(1868–1922)

Born in Ogden, Utah, the son of Danish immigrants. His father, initially a woodcarver, turned to the practice of medicine in Omaha and Fremont. Solon attended school in both Omaha and Fremont and studied at Creighton College. After a brief stay in California, he assumed the management of a six-thousand-acre family ranch on the Loup River near Dannebrog, Nebraska, at the age of sixteen. Undertook self-instruction in drawing and painting, and finally, at the urging of his brother, John Gutzon, gave up ranching in 1890 to devote his full attention to art. Studied briefly with J. Laurie Wallace in Omaha and practiced painting in California until 1893. Studied at Art Academy of Cincinnati. Sent to Paris on a scholarship in 1897 and worked under Denis Puech and Emmanuel Fremiet. Won an honorable mention at the Paris Salon of 1899 and a silver medal in 1900. Established at Silvermine, Connecticut, he won considerable recognition for his work, including major commissions for the St. Louis and San Francisco Expositions. Served in France during World War I in the support units of the YMCA. Opened his own school for the American Expeditionary Forces in Bellevue, Nebraska. After the war, opened his own American School of Sculpture in New York and published an influential manual, Sound Construction, in 1923. His residence-studio at Silvermine was a center for exhibitions.

24. On the Trail, 1904
bronze, h. 14½, base 11½ x 5 in (36.8 x 29.2 x 12.7 cm)
Signed, Solon H. Borglum, upper right of base
Lent by the Center for Great Plains Studies, Christlieb Collection, University of Nebraska–Lincoln

Note: Another cast of On the Trail is in the collection of the Joslyn Art Museum, Omaha
Solomon D. Butcher
(1856–1926)

Born in West Virginia, came to Nebraska in 1880 as a homesteader. In 1886, began a photographic history of Custer County, which was published in 1901.

25. Jacob Cover (or Coover) Sod House, Near Mitchell Ranch on Clear Creek, Custer County, Nebraska, 1887
silver print, 6½ x 8½ in (16.5 x 21.3 cm)
Sheldon Memorial Art Gallery, University Collection, gift of the Nebraska State Historical Society, 1977

26. A Hunting Family, Goose Creek, Cherry County, 1900
silver print, 6¼ x 8¼ in (16.6 x 21 cm)
Sheldon Memorial Art Gallery, University Collection, gift of the Nebraska State Historical Society, 1977

27. Hay Stacker and Workers, Watson Ranch, Near Kearney
silver print, 6¾ x 8½ in (16.2 x 21.6 cm)
Sheldon Memorial Art Gallery, University Collection, gift of the Nebraska State Historical Society, 1977

28. Shooting Ducks on Marsh Lake, Cherry County, 1908
silver print, retouched, 6¾ x 8¼ in (16.2 x 21 cm)
Sheldon Memorial Art Gallery, University Collection, gift of the Nebraska State Historical Society, 1977

Note: All of the above prints were made by Jim Alinder from the original negatives in the collection of the Nebraska State Historical Society.
Ada B. Caldwell (1868–1938)

Born in Bryan, Ohio. Studied at University of Nebraska; School of the Art Institute of Chicago, 1893–98; Pratt Institute, Brooklyn, 1900; Teachers College, Columbia University, and Chase School of Art, New York, 1903–04; Broadmoor Academy (now the Colorado Springs Fine Arts Center), 1929, under Birger Sandzen. Taught at South Dakota College, Yankton, 1898–99, and South Dakota College, Brookings, 1899–1936.

Public Collections
Seventeen works are in the collection of the South Dakota Memorial Art Center, Brookings.

29. Near Colorado Springs, c. 1929
oil on composition board, 8 3/4 x 11 3/4 in (22.2 x 28.6 cm)
Lent by the South Dakota Memorial Art Center, Brookings
Alice Cleaver
(1878–1944)

Born in Racine, Wisconsin. Studied at University of Nebraska–Lincoln under Cora Parker; graduated from the School of the Art Institute of Chicago; and studied further with William Merritt Chase and Cecilia Beaux at the Pennsylvania Academy of the Fine Arts. Also studied in Paris under Lucien Simon and Louis Bilow, and exhibited there in 1914.

Solo Exhibition

Public Collections
Lydia Bruun Woods Memorial Library, Falls City, Nebraska, and Nebraska Art Collection, Kearney State College.

30. The Ironing Girl, c. 1914
oil on canvas, 37½ x 30½ in (95.3 x 77.8 cm)
Lent by the Lydia Bruun Woods Memorial Library, Falls City, Nebraska, gift of Misses Florence and Nellie Cleaver

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Sallie Cover
(? – ?)

Specific facts pertaining to the artist are scant. It is known that she was the wife of Ferdinand Cover, another homesteader in Garfield County.

31. The Homestead of Ellsworth Ball
oil on canvas, 20 x 24 in (20.8 x 61 cm)
Lent by the Nebraska State Historical Society, Lincoln, gift of Leila Ball Hallock

Note: The painting was probably painted in the early 1880s.
Elizabeth Dolan (1887–1948)

Born in Fort Dodge, Iowa. Began study of art under Sarah Hayden at the University of Nebraska. Graduate of the School of the Art Institute of Chicago. Also studied at the Art Students League, New York; Julian Academy, Paris; and at Fontainebleau, France. Exhibited at the Paris Salon, 1925. Died in Lincoln, Nebraska, 1948.

Elizabeth Dolan is particularly remembered for her mural decorations, many of them in private homes in Lincoln. Notable examples are also to be seen in the University of Nebraska State Museum and in the Law Library at the Nebraska State Capitol.

32. October Gold
oil on canvas, 28 x 40 in (71.1 x 101.6 cm)
Signed, Dolan, lower left
Lent by the Nebraska Art Collection, Kearney State College

33. The Hall Garden
oil on canvas, 32 x 39½ in (81.3 x 100.3 cm)
Signed, Elizabeth Dolan, lower right
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. F. M. Hall, 1928

34. Sunshine, 1915
oil on canvas, 36 x 25½ in (91.4 x 64.8 cm)
Signed, Elizabeth Dolan '15, lower left
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. F. M. Hall, 1928
Augustus Dunbier
(1888–1977)

Born in Osceola, Nebraska, in 1888. Attended Royal Academy of Fine Arts, Dusseldorf, Germany, and School of the Art Institute of Chicago. Came to Omaha in 1915 and was active as an independent portrait painter and teacher. Died in Omaha, Nebraska.

Public Collections
Council Bluffs Public Library, Iowa; Howard University, Washington, D.C.; Omaha Public Library and Joslyn Art Museum, Omaha; and Nebraska Art Collection, Kearney State College.

35. Portrait of Robert F. Gilder, 1933
oil on canvas, 32 x 28 in (81.3 x 71.1 cm)
Signed, Augustus W. Dunbier 33, lower left
Lent by the Nebraska Art Collection, Kearney State College
Robert Fletcher Gilder (1856–1940)

Born in Flushing, New York; studied with August Will, New York; and came to Omaha in 1887. Awarded Honorary Doctor of Science Degree, University of Nebraska, 1917. Staff archaeologist, University of Nebraska State Museum, with international reputation in archaeology. Discovered loess man, 1906. Trained as a printer but also active as a journalist—typesetter, reporter, and editor—on Omaha World-Herald staff for twenty-five years. Died in Omaha, Nebraska.

36. *Passing Storm*, c. 1910
   oil on canvas board, 12 x 15¾ in (30.5 x 40.3 cm)
   Signed, R. F. Gilder, lower left
   Lent by the Center for Great Plains Studies, Christlieb Collection, University of Nebraska–Lincoln
Sarah Shewell Hayden
( ? – ? )

Born in Chicago, Illinois. Studied at the Art Institute of Chicago, in Paris, and in New York with Frank Duveneck and William Merritt Chase. While in Paris, she exhibited her work in the salon and was the recipient of a medal. Came to Lincoln in 1899 as head of the University’s Department of Art, succeeding Cora Parker, and remained in that position until 1916.

37. *Girl in Green*
   oil on canvas, 35 x 26 in (88.9 x 66 cm)
   Collection of the Nebraska Art Association
   Note: The subject of this painting was Mrs. H. C. Filley of Lincoln, who was a pupil under Sarah Hayden at the time that she posed.

38. *Portrait of Ellen Smith*
   oil on canvas, 28 x 22 in (71.1 x 55.9 cm)
   Signed, S. S. Hayden, lower left
   Sheldon Memorial Art Gallery, F. M. Hall Collection
Robert Henri
(1865–1929)


Solo Exhibitions
Pennsylvania Academy, Philadelphia, 1897; Macbeth Gallery, New York, 1902; Pennsylvania Academy, 1902; Pratt Institute, Brooklyn, New York, 1902; Metropolitan Museum of Art, New York, 1931; Sheldon Memorial Art Gallery, Lincoln, Nebraska, 1965 and 1971; New York Cultural Center, New York, in 1969. It should also be noted that Henri was an exhibitor in the first exhibition of “The Eight” at the Macbeth Gallery in 1908, the first Independent Exhibition in 1910, and the Armory Show in 1913.

Public Collections
Henri’s work is represented in the majority of American museums, including the Joslyn Art Museum, Omaha, and the Nebraska Art Collection, Kearney State College. The Sheldon Memorial Art Gallery’s holdings—fourteen paintings and two drawings—are the largest in any public collection.

39. Maria y Consuelo, 1906
   oil on canvas, 78 x 38 in (198.1 x 96.5 cm)
   Signed, Robert Henri, lower left
   Lent by Mrs. Olga N. Sheldon

40. John J. Cozad, 1903
   oil on canvas, 32 x 26 in (81.3 x 66 cm)
   Signed, Jan 17, 1903, Robert Henri, lower left
   Lent by Mrs. Olga N. Sheldon

41. Boothbay Harbor, 1910
   oil on canvas, 26 x 32 in (66 x 81.3 cm)
   Signed, Robert Henri, lower left; verso, Robert Henri 117-B
   Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Olga N. Sheldon
William Henry Jackson
(1843–1942)

Born in Keesville, New York. Trained as an artist, Jackson served in the Civil War as artist-observer with the 12th Vermont Volunteers. In 1866, journeyed west with friends, was hired on as a bull whacker with an ox train, and worked the Oregon Trail via Fort Kearney in Nebraska to Independence Rock, Wyoming. Also traveled with a horse train. Settled in Omaha in 1867, brought out a photographic business in partnership with his brother, worked for the Union Pacific Railroad until 1870. He then became official photographer for the first of the Hayden Geological Surveys and worked for nine years throughout the West and Southwest. His work during these years was instrumental in the establishment of Yosemite National Park in 1872. Settled in Denver and again opened his own business in 1879. Traveled around the world on a survey of railroads, 1894–98. Served as director of the Detroit Photographic Company until 1918. Commissioned by the Oregon Trail Association to record his experiences in a series of paintings based on his memories and photographs. Among his honors were a recognition medal from the University of Colorado, 1937; an Honorary Doctor of Laws Degree from the University of Wyoming, 1938; and election as an Honorary Fellow of the Royal Photographic Society, London, 1981. Died in New York City.

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Public Collections

Amon Carter Museum of Western Art, Fort Worth, Texas; Denver Public Library and Colorado Historical Society, Denver; Library of Congress, Washington, D.C.; Addison Gallery of American Art, Andover, Massachusetts; Art Institute of Chicago; University of California, Berkeley; Carpenter Center, Harvard University, Cambridge, Massachusetts; Detroit Institute of Arts; Exchange National Bank, Chicago, Illinois; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Sheldon Memorial Art Gallery, University of Nebraska-Lincoln; New Orleans Museum of Art, New Orleans, Louisiana; Museum of History and Technology, Smithsonian Institute, Washington, D.C.; Humanities Research Center, University of Texas, Austin; Center for Creative Photography, University of Arizona, Tucson; University of New Mexico, Albuquerque; Yale University Art Gallery, New Haven, Connecticut.

42. Pawnee Village, 1930
oil on canvas, 17½ x 27 in (44.5 x 68.9 cm)
Signed, W. H. Jackson, 1930, lower right
Lent by the Nebraska Art Collection, Kearney State College

43. Pawnee Village
Copy print of Jackson's photograph of the subject
Lent by the Nebraska Art Collection, Kearney State College

44. Portrait Red Cloud
albumen print, 7⅛ x 5¾ in (18.9 x 13.3 cm)
Lent by the Center for Great Plains Studies, Christlieb Collection, University of Nebraska-Lincoln

45. Gateway at the Garden of the Gods, Near Manitou
albumen print, 5⅜ x 9⅞ in (15.1 x 35.1 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection

46. Balanced Rock, Garden of the Gods
albumen print, 7⅛ x 4⅞ in (17.9 x 11.3 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection
Sarah Wool Moore  
(? - ?)  

Birthplace unknown. Studied at the Vienna Academy of Fine Arts under August Eisenmenger. Came to the University of Nebraska at Lincoln in 1884 as an instructor in drawing and painting, remaining until 1891. During her stay, she was one of the founding members of the Hayden Art Club (1881), which in 1900 became the Nebraska Art Association.

47. Portrait of Charles H. Gere  
oil on canvas, 18 x 15½ in (46.7 x 38.7 cm)  
Sheldon Memorial Art Gallery, University Collection

Louise Mundy  
(? - ?)  

Born in Nokomis, Illinois. Graduated from the University of Nebraska and studied at the School of the Art Institute of Chicago; Stout Institute, Menominee, Wisconsin; and Chicago Academy of Fine Arts. Taught at Kansas City Art Institute, 1909–12, and University of Nebraska, 1913–?.

48. Onions, 1903  
watercolor, 13 x 18½ in (33 x 50 cm)  
Signed, Louise Mundy, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. F. M. Hall, 1928
Mona Martinson Niehardt  
(1884–1958)  

Born in New York City. Studied under Frank Edwin Elwell in New York, 1902–04, and later in Paris with Auguste Rodin. Exhibited in the Paris salon. Married John G. Niehardt in 1908. Portrait (catalogue no. 49) of the poet is the first in a series, the last of which was installed in the Nebraska Hall of Fame at the State Capitol in 1961. Casts of other works made for the market are in the collection of the Nebraska State Historical Society, Lincoln. Died in Lincoln, Nebraska.

49. **Portrait of John G. Niehardt**, 1909  
plaster, tinted, 18 x 18 x 8½ in (45.7 x 45.7 x 21.6 cm)  
Signed, Mona/Niehardt, lower right  
Lent by the Niehardt Center, Bancroft, Nebraska

50. **Man Song** by John G. Niehardt  
published by Mitchell Kennerly, 1919  
Lent by Niobrara Books, Lincoln  
The book’s cover design reproduces a sculptured relief by the artist; the male figure in the composition is a portrait of the poet.

Cora Parker  
(? – ?)  

Born in Kentucky. Trained at the Cincinnati Art Academy and at the Julian Academy in Paris under Benjamin Constant. Also studied under Leonard Ochtman and William Merritt Chase. Head of the Department of Art at the University of Nebraska from 1900–16. Later resided in Greenwich, Connecticut, where she was in charge of the art gallery of the Bruce Museum, and in Coral Gables, Florida.

51. **Candle Light**, 1899  
oil on canvas, 38 x 24 in (96.5 x 61 cm)  
Signed, Cora Parker/1899, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. F. M. Hall, 1928

52. **Golden Hair**  
pastel on paper, 14 x 11½ in (35.6 x 29.2 cm)  
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. F. M. Hall, 1928

53. **Roses**, 1898  
oil on canvas, 13 x 16 in (33 x 40.6 cm)  
Signed, Cora Parker, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection  

Catalog no. 49
Lawton Parker (1868–1954)

Born in Fairfield, Michigan; lived in Kearney, Grand Island, and Lincoln, Nebraska, in his youth. Educated in art under William Merritt Chase in New York and with Jean Leon Gerome, Albert Besnard, Jean Paul Laurens, and James McNeill Whistler in Paris. First foreign artist to receive the gold medal of the Société des Artistes Français, 1913. Served as an instructor at the St. Louis School of Fine Arts, 1892; head of the Art Department of Beloit College, 1893; president of the New York School of Fine Arts, 1898–99; and head of his own school, the Parker Academy, Paris, in 1900. Taught later at the Art Institute of Chicago and the Chicago Academy of Fine Arts. A group of thirty paintings were shown in a solo exhibition at the Art Institute of Chicago in 1912. At that time, Parker was associated with Frederick Frieseke, Richard E. Miller, and Guy Rose, as a member of a group working under the influence of Claude Monet. All of these painters worked in France in the vicinity of Monet’s home at Giverny. Lawton Parker was awarded an honorary degree of Doctor of Fine Arts by the University of Nebraska in 1914. He served as adviser to Mr. and Mrs. Frank M. Hall of Lincoln, Nebraska, in the development of their collection.

Public Collections

Nebraska Art Collection at Kearney State College and Kearney Public Library and Sheldon Memorial Art Gallery, Lincoln.

54. Youth and Sunshine, 1919
oil on canvas, 30 x 24 in (76.2 x 61 cm)
Signed, Lawton Parker, lower left
Sheldon Memorial Art Gallery, F. M. Hall Collection, bequest of Mr. and Mrs. F. M. Hall, 1928
Marion Canfield Smith  
(1873–1970)

Born in Lincoln, Nebraska. Graduated from Lincoln High School, 1890. Attended Emporia State Teachers College, 1893; University of Nebraska, 1893; Pennsylvania Academy of the Fine Arts, Philadelphia, 1898; and School of the Art Institute of Chicago, 1903. Later periods of study in Minneapolis, Chicago, and Woodstock, New York, and again at the Pennsylvania Academy. During 1899–1902, traveled and studied throughout South America—Chile, Uruguay, and Brazil. Appointed to the faculty at Nebraska Normal School, Kearney, 1905; matriculated, Kearney State Teachers College, 1926; received B.F.A. degree, 1932; retired, 1943. Died in Kearney, Nebraska. Marion Smith was particularly known for her portraits of Indian subjects made on trips to the Rosebud Reservation in South Dakota. Ten works in oil and watercolor are included in the Nebraska Art Collection, Kearney State College.

55. A Corn Field  
oil on canvas, 14 x 17 in (35.6 x 43.2 cm)  
Lent by the Nebraska Art Collection, Kearney State College
Robert Spencer
(1879–1931)

Born in Harvard, Nebraska. Educated at the National Academy of Design and the New York School of Art, with William Merritt Chase, Robert Henri, and Daniel Garber. Spencer was for some years a resident of New Hope, Pennsylvania, which was the center of activity for a group of painters that included Daniel Garber, Edward W. Redfield, and William Lathrop. He was awarded the Harris Prize at the Art Institute of Chicago and the second Altman Prize at the National Academy of Design, New York. He was elected an Associate of the National Academy in 1914 and an Academician in 1920. Died in New Hope, Pennsylvania.

Public Collections

Spencer is represented in the collections of the Metropolitan Museum of Art and the Brooklyn Museum, New York; the Carnegie Institute, Pittsburgh; the Art Institute of Chicago; the Corcoran Gallery of Art and the Phillips Collection, Washington, D.C.; the Albright-Knox Gallery, Buffalo; and the Detroit Institute of Arts.

56. *The Old City*, 1931
   oil on canvas, 30 x 36 in (76.2 x 91.4 cm)
   Signed, Robert Spencer, lower left
   Sheldon Memorial Art Gallery, F. M. Hall Collection

57. *Crossroads*
   oil on canvas, 25½ x 30 in (63.8 x 76.2 cm)
   Signed, Robert Spencer, lower left
   Sheldon Memorial Art Gallery, F. M. Hall Collection

Catalog no. 57
Francis William Vreeland
(1879–1953)

Born in Seward, Nebraska. Educated in art at the Art Academy of Cincinnati, 1895; the Art Students League of New York, 1910; and the Julian Academy in Paris, 1910–12. Among his teachers were Joseph H. Sharp, Kenneth Hayes Miller, and George Bridgman. In Cincinnati, he worked for the Rockwood Pottery and, in New York, as a window designer and magazine illustrator. During two years in Paris, he had work accepted for the salon.

Moved to Hollywood, California, in 1919, and he was an active exhibitor there until 1934. He was an important organizer of art activities, among them the musical program at the Hollywood Bowl. Died in Los Angeles. Upon his death, his estate was bequeathed to the University of Nebraska to support a program of annual awards to outstanding students in art, literature, and music. At the twentieth anniversary of the Vreeland Awards in 1979, thirty-seven students in art had received awards, twenty-nine in music, and thirty-seven in literature.

58. *Evening at the Café*, 1910
   pastel on paper, 4 x 6½ in (10.2 x 16.5 cm)
   Signed, Vreeland/Paris 10, lower right
   Sheldon Memorial Art Gallery, University Collection,
   bequest of the artist's estate

59. *Cab Stand in the Old Days*, 1910
   pastel on paper, 3¾ x 6½ in (9.5 x 15.9 cm)
   Signed, Vreeland/Paris 10, lower right
   Sheldon Memorial Art Gallery, University Collection,
   bequest of the artist's estate

60. *The Oldest Inn in Paris*, 1911
   pastel on paper, 7 x 8½ in (17.8 x 21.6 cm)
   Signed, Vreeland Paris 11, lower right
   Sheldon Memorial Art Gallery, University Collection,
   bequest of the artist's estate

Catalog no. 58
J. Laurie Wallace
(1864–1953)

Born in Garvagh, Ireland. Studied at the Pennsylvania Academy of the Fine Arts in Philadelphia under Thomas Eakins. Taught at the School of the Art Institute of Chicago. Exhibited at the Worlds Columbian Exposition, Chicago, 1893, and Pennsylvania Academy of the Fine Arts. Came to Omaha, 1891, as director of the Western Art Association. Died in Omaha.

Public Collections
Joslyn Art Museum, Omaha; Nebraska Art Collection, Kearney State College; and Nebraska State Historical Society, Lincoln.

61. Portrait of a Woman
   oil on panel, 22 x 18 in (55.9 x 45.7 cm)
   Signed, J. Laurie Wallace, lower right
   Lent by the Nebraska Art Collection, Kearney State College

62. Portrait of William Jennings Bryan, 1903
   oil on canvas, 54 x 45 in (137.2 x 114.3 cm)
   Signed, Wallace/03, lower left
   Lent by the Nebraska State Historical Society, Lincoln

63. The Missouri Valley
   oil on canvas, 20½ x 26½ in (52.1 x 67.3 cm)
   Lent anonymously

Catalog no. 63
This portion of Nebraska's art history and the exhibition links the past with the present with artists, some of whom remain active today, whose works range in style from the academic tradition of the nineteenth century, through the various revolutions of modern art, to concerns which are a part of the contemporary scene. Social realism, regionalism, surrealism, cubist abstraction are all a part of the aesthetic history spanning approximately three decades of activity. In some instances, a number of these points of view find expression within the development of a single artist. In this period, too, a number of Nebraskans attracted a national audience for the first time.

Regarding the involvement of Nebraska artists in national movements, the most important consideration is probably their contribution to the regionalism of the thirties. We can cite in particular the work of Terence Duren and Dale Nichols, who not only devoted themselves to the regionalist repertory of rural subject matter as a matter of faith, but also maintained a public stance in opposition to all the stylistic innovations of the period. Dwight Kirsch and Gladys Lux were regionalists as well, but their work is less formulaic, and their personal commitment to the plastic qualities of painting usually overrides the limited appeal of the subject. Aaron Pyle produced an honest and genuinely personal variant of the work of his master, Thomas Hart Benton. Aaron Douglas was perhaps the first Nebraskan (a Kansan by birth, but a graduate of the University of Nebraska in 1922) to make a contribution to the national scene in the murals, theater, and book designs that were among the outstanding contributions of the visual arts to the so-called Black Renaissance of the thirties.

Two individuals of unusual talent were Donald Forbes and Weldon Kees, both self-taught and both imbued with a deeply personal vision. Kees did achieve a permanent place among the poets of the period, and his paintings and drawings gave strong evidence of an exceptional talent in visual expression. Both are examples of a kind of talent that finds it difficult, and ultimately impossible, to reconcile its insights with the expectations of society.

Others still are notable in their specialized styles and fields. Keith Martin and Edgar Ewing are exponents of modernist abstraction and have worked through a sequence of styles to a maturity that is rich with visual experience and refinement of skill. Two illustrators, John Falter and Grant Reynard, have achieved distinguished records in that field, and Andrew Standing Soldier, the single Native American artist of the period, established his presence on the artistic scene with work of recognizable quality.

The inevitable exception to all the categories is to be found in the single known work of George Shepard, whose extraordinary fantasy is poorly described by the Untitled Figure Composition of the catalogue list. (See catalogue no. 96) That such an image, strikingly similar to the images of Paul Delvaux, the Belgian surrealist, could come into being in the Omaha of the 1900s can only indicate that the impulse which brings art into being is not always to be accounted for by any of the devices of art history that are designed for that purpose.

Dwight Kirsch, Town Pump (See Catalog no. 81)
Phyllis Aspen
(1910– )

Born in Broken Bow, Nebraska. Studied at Chicago Academy of Fine Arts and University of Denver. Received M.A. from Kearney State College in 1959. Lives in Lexington, Nebraska.

Public Collections
Joslyn Art Museum, Omaha; Walker Art Center, Minneapolis; and Nebraska Art Collection, Kearney State College.

64. Young Girl
ceramic, 14 1/2 x 9 1/2 x 7 1/2 in (36.8 x 24.1 x 19.1 cm)
Signed, Phyllis C. Aspen c 1944, inside bottom
Lent by Nebraska Art Collection, Kearney State College.
Herman Becker
(1907– )

Born in Essen, Germany. Educated at National Academy of Design and Beaux Arts Institute of Design, New York. Mr. Becker is the creator of the bust of Nebraska author Bess Streeter Aldrich in the Nebraska Hall of Fame at the State Capitol and also of the Nebraska Centennial Medal. He lives in Florida.

Public Collections
Joslyn Art Museum, Omaha; Omaha Playhouse; and numerous churches and schools in the Omaha area.

65. *Madonna and Child*
    wood, 23 x 12¼ in (58.4 x 31.1 cm)
    Signed, H. A. Becker, lower right
    Lent by the Joslyn Art Museum, Omaha
Aaron Douglas
(1899–1979)

Born in Topeka, Kansas, and educated in Topeka public schools. Received B.A. from the University of Nebraska in 1922. Taught at Lincoln High School, Kansas City. Attended Winold Reiss Art School, New York, 1925; awarded Barnes Foundation Fellowship, 1927–28; studied in Paris, 1931; received M.A., Teachers College, Columbia University, 1942; awarded Rosenwald Fellowship, 1948, and Carnegie Grant, 1951. Douglas is acknowledged as one of the important figures in the Black Renaissance of the 1920s; his book illustrations and mural decorations have become landmark achievements in the art of that period. Invited to establish an art department at Fisk University, Nashville, Tennessee, in 1937; retired as Professor Emeritus in 1966. Died in Nashville.

Solo Exhibitions
University of Nebraska Art Galleries, Lincoln, 1936; in 1942, at the Community Art Center, Topeka, Kansas; Joslyn Art Museum, Omaha; University of Nebraska Art Galleries, Lincoln; University of Kansas, Lawrence; again at the Mulvane Art Center, Topeka, 1970; and the Van Vechten Gallery, Fisk University, Nashville, Tennessee, 1971.

Public Collections
Murals in the Fisk University Administration Building, Nashville, Tennessee; the Countee Cullen Library, New York; and Shermarr Hotel, Chicago.

66. Window Cleaning
   oil on canvas, 30 x 24 in (76.2 x 61 cm)
   Signed, A. Douglas, lower right
   Collection of the Nebraska Art Association, 1936
Terence Duren
(1907–1968)

Born in Shelby, Nebraska. Studied at Art Institute of Chicago; École des Beaux Arts; Fontainebleau; and Kunstgewerbe Schule, Vienna. Died in Shelby.

**Solo Exhibitions**


**Public Collections**

Cleveland Museum of Art; Carnegie Institute, Pittsburgh; Joslyn Art Museum, Omaha; and Sheldon Memorial Art Gallery, Lincoln.

67. *Opera House*, 1945

Oil on board, 19 7/8 x 31 7/8 in (50.5 x 81 cm)
Signed, Terence R. Duren, lower right
Collection of the Nebraska Art Association, gift of Miller and Paine, 1947

Note: Mr. Duren's painting records the appearance of the no-longer extant opera house in Bellwood, Nebraska.
Edgar Ewing
(1913— )

Born in Hartington, Nebraska. Studies at School of the Art Institute of Chicago, 1931–35; received Ryenson Fellowship for foreign travel, 1935–37. Taught at the Art Institute of Chicago, 1937–43; University of Southern California, Los Angeles, 1946–78; University of Michigan, Ann Arbor, 1946; University of Oregon, 1950; Carnegie-Mellon University, Pittsburgh, 1968–69; and Artist-in-Residence, American Academy in Rome, 1964. His long career has been characterized by the exploration of various specific themes through a large number of works in a variety of media. The Nebraska Art Association's Night Encampment is representative of his concern with imagery of the Civil War in the 1950s. Subsequently, he has worked with such themes as the Hearst Castle at San Simeon, American engines, the Pasadena Rose Parade, a Homage to Picabia, and most recently the Greek Wedding. Lives in Los Angeles, California, and Athens, Greece.

Solo Exhibitions

Public Collections
Los Angeles County Museum of Art; North Carolina Museum of Art, Raleigh; National Gallery, Athens, Greece; M. H. de Young Memorial Museum of Art, San Francisco; Virginia Museum of Fine Arts, Richmond; and Santa Barbara Museum of Art, Santa Barbara, California.

68. Night Encampment, 1952
oil on masonite, 15 x 36 in (38.1 x 91.4 cm)
Collection of the Nebraska Art Association, gift of Mrs. Thomas C. Woods, 1953
John Falter
(1910–1982)


69. Windy Day in Atchison, 1952
   oil on board, 25¼ x 23 in (64.1 x 58.4 cm)
   Signed, John Falter, lower left
   Collection of the Nebraska Art Association, 1980

70. Dancing Down the Missouri, 1979
   oil on canvas, 30 x 36 in (76.2 x 91.4 cm)
   Signed, John Falter © '79, lower left
   Lent by the Nebraska Art Collection, Kearney State College

Catalog no. 70
Kady (Katherine) B. Faulkner (1901–1977)

Studied at Syracuse University, B.F.A., 1925; M.F.A., 1938; and with George Bridgman, Boardman Robinson, and Hugh Breckinridge at the Art Students League and the Grand Central Art School, New York. Miss Faulkner was a member of the art faculty at the University of Nebraska from 1930–50. Died in 1977.

Public Collections

Brigham Young University; University of Colorado; University of Oklahoma; Miller and Paine and Lincoln Artists Guild, Lincoln; Philadelphia Museum; Trinity Cathedral, Omaha.

Painted murals: Union College, Lincoln; St. Mary's Church, Mitchell, Nebraska; U.S. Post Office, Valentine, Nebraska.

71. *City Market*, 1946
   watercolor, 22 x 17½ in (55.9 x 44.5 cm)
   Signed, Kady B. Faulkner 1946, lower right
   Lent by Miller and Paine, Lincoln
Donald Forbes
(1905–1951)

Born in Auburn, Nebraska. Placed in state orphanage by his mother at age of ten. Ran away from the state home at fifteen and spent seven years in California at odd jobs, but also developing his skills in art. Had his first exhibition at the Los Angeles Public Library in 1927, subsequently in New York, 1928–30, and New Orleans, 1930, where he studied briefly at the Arts and Crafts Club. Again in New York, worked under Jean Charlot at the Florence Cane School. One-man show at the Guild Gallery in 1936. Employed on the Federal Art Project, 1935–41, and worked as a welder in a New Jersey shipyard during World War II. Exhibited at the Willard Gallery, New York, in 1941, and a memorial exhibition was held there in 1952. Last exhibition of paintings and drawings was at the Falmouth (Massachusetts) Artists Guild in 1964. Died in Rye, New York.

Public Collections

72. *Portrait of Charles Weidman*, 1936
   oil on board, 20 x 15\(\frac{3}{4}\) in (50.8 x 40 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1943
Thomas Berger Johnson (1890–1968)

Born in Omaha, Nebraska. Studied at Bethany College, Lindsborg, Kansas, 1921–23; (with Birger Sandzen) Broadmoor Art Academy, Colorado Springs, 1923–24; and Minneapolis School of Art, 1926–27. Worked with the laboratory division of the College of Agricultural Engineering, University of Nebraska–Lincoln, 1930s–1955. Died in Seward, Nebraska.

73. *Noon Chores*, 1951
oil on panel, 38 x 48 in (96.5 x 121.9 cm)
Signed, Thos B. Johnson ’51, lower right
Lent by the Nebraska State Historical Society, Lincoln
Weldon Kees
(1914–1955)

Born in Beatrice, Nebraska, and studied at University of Nebraska–Lincoln, 1935. Weldon Kees is best known as one of the important American poets of the forties; less known are his activities as a painter, photographer, film maker, and jazz composer. During the years of his residence in New York, his paintings were exhibited at the Peridot Gallery in 1948, 1949, 1951, and 1952. A solo exhibition was presented at the California Palace of the Legion of Honor, San Francisco, in 1951 and, lastly, at the Arca Arts Gallery, San Francisco, in 1953. Died in San Francisco. Since his death, one exhibition of his work was presented at the Sheldon Memorial Art Gallery in 1979.

Public Collections

Bennett Martin Public Library, Lincoln. The Sheldon Memorial Art Gallery owns two paintings and five collages by the artist.

74. Untitled
collage, 25½ x 22¼ in (64.8 x 56.5 cm)
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. John Kees, 1957

75. Untitled
collage, 15¾ x 12½ in (40 x 32.7 cm)
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. John Kees, 1957

Catalog no. 75
Manfred Keiler (1908–1960)

Born in Berlin, Germany. Studied at Ecole des Beaux Arts, Paris; Bauhaus, Dessau, Germany; State Academy, Weimar, Germany. Taught in the public school system of North Platte, Nebraska, 1947–50, and at the University of Nebraska–Lincoln, 1950–60. Keiler was the author of two influential books on art education: *Art in the Schoolroom* (1951) and *The Art of Teaching Art* (1961). Died in Lincoln, Nebraska.

**Public Collections**

Lincoln Artists Guild Collection, Bennett Martin Public Library, and Sheldon Memorial Art Gallery, Lincoln.

76. *The Curse of the Century*, 1953

oil on canvas, 28 x 36 in (71.1 x 91.4 cm)
Sheldon Memorial Art Gallery, University Collection, gift of friends of the artist, 1962
Eugene Kingman
(1909–1975)

Born in Providence, Rhode Island. Attended Rhode Island School of Design, Providence, 1936–39; Yale University, B.A., B.F.A. Received Honorary Doctor of Fine Arts, Creighton University (Omaha), 1968. Served as director of the Philbrook Art Center, Tulsa, Oklahoma, 1939–42, and as director of the Joslyn Art Museum, Omaha, 1947–60. Died in Lubbock, Texas.

Solo Exhibition
Joslyn Art Museum, Omaha, 1975.

Public Collections
Joslyn Art Museum, Omaha; Mulvane Art Center, Topeka, Kansas; Philbrook Art Center, Tulsa, Oklahoma; Library of Congress, Washington, D.C.

77. Pioneer Trail Into Council Bluffs, 1954
oil on canvas, 22 x 32 in (55.9 x 81.3 cm)
Signed, E. Kingman, lower right
Lent by the Joslyn Art Museum, Omaha, gift of Mrs. N. P. Dodge and N. P. Dodge, Jr., in memory of N. P. Dodge, 1954
Dwight Kirsch
(1899–1981)


**Solo Exhibitions**

Des Moines Art Center (Iowa), 1960; Miller and Paine, Lincoln, 1962; and Norfolk Art Center (Nebraska), 1980.

**Public Collections**

Davenport Municipal Art Gallery (Iowa); Des Moines Art Center; Joslyn Art Museum, Omaha; Philadelphia Museum of Art; Sheldon Memorial Art Gallery; Sioux City Art Center; Wichita Art Museum (Kansas); Nebraska Art Collection, Kearney State College.

78. *Aries*, 1936
   tempera, 32 3/16 x 24 in (81.8 x 61 cm)
   Signed, D. Kirsch, lower left
   Collection of the Nebraska Art Association

79. *Self-Portrait*, c. 1936
   tempera, 10 x 7 7/8 in (25.4 x 20 cm)
   Signed, DK, lower right
   Collection of the Nebraska Art Association, gift of the artist, 1974

80. *Drifted Sand and Snow*, 1940
   watercolor, 22 3/4 x 30 3/4 in (57.8 x 76.8 cm)
   Signed, D. Kirsch/1940, lower left
   Collection of the Nebraska Art Association, gift of the artist, 1956

81. *Town Pump*, c. 1945
   oil on panel, 22 x 26 in (55.9 x 66 cm)
   Signed, D. Kirsch, lower right
   Collection of the Nebraska Art Association, in memory of Dr. and Mrs. E. E. Angle
Charles Logasa  
(1883–1936)

Born in Davenport, Iowa. Studied with J. Laurie Wallace, School of the Art Institute of Chicago; Corcoran School of Art; and Academie Julian, Paris. Died in New York.

Solo Exhibitions
Contemporary Arts Gallery, New York, 1931; New School for Social Research, New York, 1932; Cheshire Gallery, New York, 1933; Greenwich Public Library (Connecticut), 1936; Des Moines Art Center (Iowa), 1948; Joslyn Art Museum, Omaha, 1966.

Public Collections
Twenty works were given to the Joslyn Art Museum in Omaha by the artist's sister, Hannah Logasa, in 1938.

82. *At Counsel*  
oil on canvas, 25 x 30 in (63.5 x 76.2 cm)  
Lent by the Joslyn Art Museum, Omaha, gift of Hannah Logasa, 1938
Gladys Marie Lux
(1899- )

Born in Chapman, Nebraska. Attended University of Nebraska–Lincoln, B.A., 1925; B.F.A., 1933; M.A., 1935. Miss Lux has taught in Hall County (Nebraska) and Sioux City and at the University of Nebraska–Lincoln; Chadron State College (Nebraska); Eastern Illinois State Teachers College, Charleston. Served as head of the Department of Art at Nebraska Wesleyan University, Lincoln, from 1927 to 1967. Lives in Lincoln, Nebraska.

Public Collections
Doane College, Crete, Nebraska; Lincoln Artist’s Guild Collection, Bennett Martin Public Library, and Miller and Paine, Lincoln; and Peru State College (Nebraska).

83. March, 1940
oil on canvas, 27½ x 21½ in (69.9 x 54.6 cm)
Signed, 1940 G.M.L., lower right
Lent by Miller and Paine, Lincoln
Keith Martin
(1911–1983)

Born in Lincoln, Nebraska. Studied at University of Nebraska–Lincoln, 1929–30, and the School of the Art Institute of Chicago. Died in Cockeysville, Maryland.

Solo Exhibitions

Public Collections
Art Institute of Chicago; Denver Art Museum; Baltimore Museum of Art; Munson-Williams-Proctor Institute, Utica, New York; Butler Institute of American Art, Youngstown, Ohio; Whitney Museum of American Art, New York; Museum of Arts and Sciences, Norfolk, Virginia; Goucher College, Baltimore; Sheldon Memorial Art Gallery, Lincoln.

84. Stairway to Nowhere, 1947
   oil on canvas, 24 x 20 in (61 x 50.8 cm)
   Signed, Martin, lower left
   Sheldon Memorial Art Gallery, University Collection, bequest of Frances Sheldon

85. Portrait of Lorraine Kuse, 1946
   oil on canvas, 30 x 21 5/16 in (76.2 x 54.1 cm)
   Signed, Martin, lower right
   Collection of the Nebraska Art Association, gift of Miller and Paine, Lincoln, 1946
Born in David City, Nebraska. Studied at the Chicago Academy of Fine Arts and the School of the Art Institute of Chicago. Lives in Winnemucca, Nevada.

**Solo Exhibitions**

Dayton Art Institute; Joslyn Art Museum, Omaha; University of Nebraska—Lincoln; University of Illinois, Champaign-Urbana; Carnegie Institute, Pittsburgh; Cincinnati Art Museum; St. Louis Art Museum; Cleveland Museum of Art; Colorado Springs Fine Arts Center; Corcoran Gallery of Art, Washington, D.C.; Currier Gallery of Art, Manchester, New Hampshire; Dallas Museum of Fine Arts; Denver Art Museum; Detroit Institute of Arts; Indianapolis Art Museum; Los Angeles County Museum of Art; Memorial Art Gallery, Rochester, New York; Museum of Fine Arts, Santa Fe, New Mexico; Nelson Gallery of Art, Kansas City; San Diego Fine Arts Gallery; Toledo Museum of Art. Mr. Nichols exhibited most recently in Nebraska at Miller and Paine, Lincoln, in 1972.

**Public Collections**

Metropolitan Museum of New York; Museum of Modern Art, New York; Art Institute of Chicago; Joslyn Art Museum, Omaha; Sheldon Memorial Art Gallery, Lincoln; Miller and Paine, Lincoln; University of Illinois, Champaign-Urbana; University of Arizona; and First National Bank of David City, Nebraska.

86. *Summer's Bounty As Ye Sow*, 1941

oil on canvas, 30 x 40 in (76.2 x 101.6 cm)

Signed, Dale Nichols 1941, lower left

Collection of the Nebraska Art Association, gift of Miller and Paine, Lincoln, 1945
Alan Parker
(1916— )


**Solo Exhibitions**

Hastings College, Hastings, Nebraska, 1938; Joslyn Art Museum, Omaha, 1950; Cabrillo College, Aptos, California, 1966; Santa Barbara Museum of Art, 1968; University of California, Santa Cruz, 1969; Modesto Junior College (California), 1970; Monterey Peninsula Museum of Art (California), 1976; Monterey Conference Center, 1978.

**Public Collections**

Sheldon Memorial Art Gallery, Lincoln; Monterey Peninsula Museum of Art, Monterey, California; and California Palace of the Legion of Honor, San Francisco.

87. *The White Knight*, 1949
gouache on paper, 23½ x 9½ in (59.7 x 24.1 cm)
Signed, The White Knight/A.P.-9-49, upper left
Collection of the Nebraska Art Association
Aaron Pyle (1909–1972)

Born in Towanda, Kansas. Correspondence course in cartooning, 1925–26; graduated Chappell High School (Nebraska), 1926. Further study at University of Washington, Seattle; Cornish Art School, Seattle; Kansas City Art Institute with Thomas Hart Benton, 1938–41. Died in Chappell, Nebraska.

Solo Exhibitions

Public Collections
Sheldon Memorial Art Gallery, Lincoln, and Nebraska Art Collection, Kearney State College. A mural painting entitled Windlass Hill at Ash Hollow was installed in the Lodgepole State Bank (Nebraska) in 1968.

88. Kitchen Still Life
tempera on panel, 11 x 8 1/16 in (27.9 x 22.1 cm)
Signed, Pyle, lower right
Collection of the Nebraska Art Association, gift of Dr. and Mrs. Everett E. Angle

89. Yellow Vase
tempera on panel, 16 x 20 in (40.6 x 50.8 cm)
Signed, Aaron Gunn Pyle, lower right
Lent by the Nebraska Art Collection, Kearney State College

Catalog no. 89
Charles Rain
(1911– )


**Solo Exhibitions**

**Public Collections**
Krannert Art Museum, University of Illinois, Champaign-Urbana; Arizona State University, Tempe; Headley Museum, Lexington, Kentucky; Museum of Fine Arts, Springfield, Massachusetts; Princeton University; Virginia Museum of Fine Arts, Richmond; De Beers Museum, Johannesburg, South Africa; Sheldon Memorial Art Gallery, Lincoln.

90. *Orvieto*, 1971
   oil on panel, 13 x 24 in (33 x 61 cm)
   Signed, Rain, lower right
   Sheldon Memorial Art Gallery, University Collection, anonymous gift through the University of Nebraska Foundation, 1979
Grant Tyson Reynard  
(1887–1968)  


**Public Collections**

The largest collection of Reynard's work is in the Nebraska Art Collection at Kearney State College. Other public collections include: Baldwin Wallace College, Berea, Ohio; Montclair Art Museum, Montclair, New Jersey; Stuhr Museum of the Prairie Pioneer, Grand Island, Nebraska; Library of Congress, Washington, D.C.; Metropolitan Museum of Art, New York; New York Public Library; Willa Cather Memorial Foundation, Red Cloud, Nebraska; Sheldon Memorial Art Gallery, Lincoln.

91. *Western Town*, c. 1950  
oil on canvas, 22 x 28 in (55.9 x 71.1 cm)  
Signed, Grant Reynard, lower right  
Lent by the Nebraska Art Collection, Kearney State College

92. *Mrs. Tubbs' House*, c. 1954  
watercolor, 22½ x 30 in (57.2 x 76.2 cm)  
Signed, Grant Reynard, lower left  
Lent by the Nebraska Art Collection, Kearney State College

93. *Seated Nude*  
oil on panel, 14 x 20 in (35.6 x 25.4 cm)  
Lent by the Nebraska Art Collection, Kearney State College

94. *Portrait of Edwin Arlington Robinson*, c. 1930  
charcoal, 6½ x 4½ in (16.5 x 11.4 cm)  
Signed, G R lower right; inscribed "E.A."/Grant Reynard, lower left  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1968
Catalog no. 93
Frank Sapousek
(1902– )

Born in Vienna, Austria. Studied with J. Laurie Wallace and Augustus Dunbier. Lives in Omaha, Nebraska.

Solo Exhibitions

Public Collections
Mulvane Art Center, Topeka, Kansas; Joslyn Art Museum, Omaha; mural decoration in Livestock Exchange, Omaha.

95. *Untitled Composition of Buildings*
acrylic on masonite, 23½ x 19½ in (59.7 x 49.5 cm)
Signed, Frank Sapousek, lower left
Lent by Miller and Paine, Lincoln
George Shepard  
(1850–1930)

Born in South Royalton, Vermont. Operated a ranch at Madison, Nebraska. Moved to Omaha in 1900. Nothing is known of his artistic training.

96. *Untitled Figure Composition*, 1909  
oil on canvas, 51 x 35 in (129.5 x 88.9 cm)  
Signed, Geo. F. Shepard '09, lower right  
Lent by the Nebraska Art Collection, Kearney State College
Andrew Standing Soldier  
(1917–1967)

An Oglala Sioux, born on Pine Ridge Reservation in South Dakota. Attended Pine Ridge Boarding School and Oglala Community High School. Received mural commissions for U.S. Post Office, Blackfoot, Idaho, 1939; Bureau of Indian Affairs' school on Pine Ridge Reservation, 1940–41; Standing Rock Reservation, North Dakota, 1940s; U.S. Post Office, Valentine, Nebraska, 1940s. Died in Omaha, Nebraska.

Public Collections

Sioux Indian Museum and Crafts Center, Rapid City, South Dakota; South Dakota Memorial Art Center, Brookings; Wounded Knee Memorial Museum; and Center for Great Plains Studies Art Collection, Christlieb Collection, University of Nebraska–Lincoln.

97. Crazy Horse's War Shirt, 1954  
watercolor, 9½ x 8¹¹₁₆ in (24.1 x 22.1 cm)  
Signed, Andrew Standing Soldier, lower right  
Lent by the Center for Great Plains Studies Art Collection, Christlieb Collection, University of Nebraska–Lincoln
Leonard Thiessen (1902–)

Born in Omaha, Nebraska. Attended Omaha University; University of Nebraska–Lincoln; Swedish Royal Academy, Stockholm; and Heatherly School of Art, London. Honorary Doctor of Fine Arts from Creighton University, Omaha, in 1972. State director for the Iowa Federal Art Project, 1941–42; art critic for the Omaha World-Herald, 1938–50; and executive secretary of the Nebraska Arts Council, 1966–74. Lives in Omaha.

98. Still Life
   oil on panel, 5 x 5 in (12.7 x 12.7 cm)
   Lent by the Nebraska Art Collection, Kearney State College

99. Still Life, 1936
   oil on panel, 29¼ x 19½ in (74.3 x 49.5 cm)
   Signed, Thiessen, lower left
   Collection of the Nebraska Art Association, 1938

Catalog no. 98
Catalog no. 99
Part IV
The Contemporary Scene
The practice of the visual arts in Nebraska today is so broad and various that it is not possible within the confines of a single exhibition or catalog to do more than merely indicate something of the greatly increased range of employed media and the statewide spread of this artistic activity. The past thirty or forty years have seen the development of new faculties of art across the state, and exhibitions of contemporary work have become common occurrences in many Nebraska communities. Numerous permanent collections of Nebraska artists' works have come into being in Omaha and Lincoln, with an official state collection at Kearney. A significant stimulus to all this growth has been the support provided by the Nebraska Arts Council. All of these elements deserve more attention than can be given here, but the evidence of the exhibition and the catalog, is an impressive indication of the maturity of the artistic community in Nebraska.

Perhaps a final word is necessary by way of apology to the considerable number of artists in all media whose work could not, for one reason or another, be involved in the exhibition. By now, the colleges and universities of Nebraska have produced an impressive number of professional artists, most of whom are active as teachers, here and elsewhere, and some of whom have pursued independent careers of considerable distinction. The Nebraska artist files at the Joslyn Art Museum, the Nebraska Art Collection at Kearney, and the Sheldon Gallery are rich with the accomplishments of artists yet to be explored.

Robert Weaver, *Double Portrait* (See catalog no. 152)
Hettie Marie Andrews
(1918– )

Born in Duluth, Minnesota. Mrs. Andres was an active painter and teacher in Omaha from 1946 to 1979. Lives in Hannibal, Missouri.

100. *Rain Theme*, 1961
   encaustic on canvas, 39¼ x 60¼ in (100.7 x 154.3 cm)
   Signed, H.M.A., lower right
   Lent by the Joslyn Art Museum, Omaha

Tom Bartek
(1932– )


   acrylic on canvas, 20 x 24 in (40.8 x 61 cm)
   Signed, Bartek ’80, lower left
   Lent by the artist

   mixed media, 45¼ x 36 in (114.9 x 91.4 cm)
   Signed, Bartek ’81, lower left
   Lent by Colonel K. R. Bowen
Don Beardsley  
(1920–1977)  


103. Still Life with Pineapple  
oil on masonite, 47 x 30 1/8 in (119.4 x 76.5 cm)  
Signed, Don M. Beardsley, lower left  
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. Robert E. Schweser in memory of the artist, 1978

Philomene Bennett  
(1935– )  


104. Middle Earth, 1979  
acrylic on canvas, 96 x 96 in (243.8 x 243.8 cm)  
Signed, Philomene 79, lower left  
Lent by the artist
Ann Burkholder
(1940–
)


105. Horizon 247 (Yankee Hill Brick Co.), 1981
oil on canvas, 30 x 40 in (76.2 x 101.6 cm)
Signed, Burkholder, lower right
Lent by the artist

Gail Butt
(1924–
)

Born in Zanesville, Ohio. Attended Ohio State University, Columbus, B.S.C., 1944; B.F.A., 1948; M.A., 1949. Mr. Butt has been a member of the art faculty at the University of Nebraska–Lincoln since 1949. Lives in Lincoln.

106. Deluge
watercolor, 26¼ x 39½ in (66.7 x 100.3 cm)
Signed, Butt, lower right
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980
Jim Cantrell
(1935– )


107. *Janes’ Old Kentucky Home Restaurant*, 1973
oil on canvas, 12⅝ x 18 in (30.8 x 45.7 cm)
Signed, Cantrell ’73, lower right
Sheldon Memorial Art Gallery, University Collection, gift of David Seyler, 1974

Dan Christensen
(1942– )


acrylic on canvas, 72 x 120 in (182.9 x 304.8 cm)
Signed, D. Christensen Mallee, August 1968, verso
Collection of the Nebraska Art Association, gift of Philip Johnson, by exchange, 1981

acrylic on canvas, 107 x 67½ in (271.8 x 171.8 cm)
Signed, D. Christensen 1979, verso
Collection of the Nebraska Art Association, 1981

Catalog no. 108
**Carl Coniglio**  
(1948– )  


acrylic on canvas, 49 3/4 x 70 in (126.4 x 177.8 cm)  
Collection of the Nebraska Art Association, Development Fund, 1975

**Bruce Conner**  
(1933– )  


111. *Pariah*, 1954  
oil on masonite, 57 3/4 x 48 in (145.4 x 121.9 cm)  
Signed, “Pariah”/Bruce Conner/1954, verso  
Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1956
Alice Cumbow
(1894– )

Born in Wood Lake, Nebraska. Mrs. Cumbow has had no formal art education and began to paint in 1938. The first and only exhibition of her work was held at the Sheldon Gallery in 1976. Lives in Valentine, Nebraska.

112. Autumn Reflections
oil, 15 5/16 x 23 9/16 in (38.9 x 59.8 cm)
Signed, Alice Cumbow, lower right
Collection of the Nebraska Art Association, gift of Mary D. Hillegass, 1976

David Dahl
(1951– )


113. Untitled S14, 1980
pastel, 23 x 29 in (58.4 x 73.7 cm)
Signed, D. W. Dahl, verso
Collection of the Nebraska Art Association, 1980
James Eisentrager
(1929– )

Born in Alvord, Iowa. Attended Augustana College, Sioux Falls, South Dakota, B.A., 1951; University of Maryland (Wiesbaden, West Germany), 1952–53; State College of Iowa, Cedar Falls, 1955; and University of Iowa, Iowa City, M.F.A., 1961. Mr Eisentrager has been a member of the art faculty at the University of Nebraska–Lincoln since 1961. Lives in Lincoln.

114. *Tic-Tac Anheuser-Busch III*, 1966
   oil on canvas, 67 x 68½ in (170.2 x 174 cm)
   Signed, Eisen '66, lower left
   Collection of the Nebraska Art Association, 1966

115. *Zuider 9*, 1979
   polymer on canvas, 64½ x 49½ in (162.9 x 125.7 cm)
   Signed, Eisen 79, lower left
   Collection of the Nebraska Art Association, 1980

James Engeseth
(1941– )


   oil on canvas, 72 x 70 in (182.9 x 177.8 cm)
   Signed, J. Engeseth 1976, verso
   Sheldon Memorial Art Gallery, University Collection, gift of Loyal Payne, 1976
Mary Beth Fogarty
(1943— )

Born in Omaha, Nebraska. Attended San Jose State College, California, B.A., 1964; University of Nebraska at Omaha; and Creighton University, Omaha. Lives in Omaha.

117. T.L.'s Lavenders, 1982
  clay, soot, paper, pigment, 33 1/2 x 40 in (85.1 x 101.6 cm)
  Signed, Fogarty, verso
  Lent by the artist

Carol Haerer
(1933— )


118. Fire Flowers, 1956
  oil on canvas, 63 x 51 in (160 x 129.5 cm)
  Collection of the Nebraska Art Association, gift of Mr. and Mrs. Thomas C. Woods, 1957

  mixed media, 102 x 61 in (259.1 x 155 cm)
  Signed, Carol Haerer 1979–80, lower right verso
  Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981
Bill Hammon
(1922— )

Born in Oklahoma City, Oklahoma. Attended Oklahoma Art Center, Oklahoma City; Colorado Springs Fine Arts Center; Kansas City Art Institute; and Academia de San Carlos, Mexico, D.F. Mr. Hammon was an active painter in Omaha from 1948 to 1974. Lives in Islamorada, Florida.

120. The Red Reaper
pyroxylin on panel, 24 x 60 in (61 x 152.4 cm)
Signed, Bill J. Hammon, lower right
Lent by the Joslyn Art Museum, Omaha

Robert Hansen
(1924— )

Born in Osceola, Nebraska. Attended the University of Nebraska–Lincoln, B.A.; B.F.A., 1948; Instituto Allende, San Miguel de Allende, Guanajuato; and La Universidad de Michoacan, Morelia, Mexico. Lives in Los Angeles, California.

121. Man-Men 170, 1966
Lacquer on masonite, 45 x 48 in (114.3 x 121.9 cm)
Signed, R. Hansen '66, verso
Collection of the Nebraska Art Association, Nelle Cochrane Woods Collection, 1967
Peter Hill
(1933— )

Born in Detroit, Michigan. Attended Albion College, Albion, Michigan, B.A., 1956, and Cranbrook Academy of Art, Bloomfield Hills, Michigan, M.F.A., 1958. Mr. Hill has been a member of the art faculty at the University of Nebraska at Omaha since 1958. Lives in Omaha.

122. Noachian Retreat, 1963
acrylic on canvas, 53 x 57 in (134.6 x 144.8 cm)
Signed, Peter Hill '63, lower right
Collection of the Nebraska Art Association, Thomas C. Woods Fund, 1964

123. Box, 1969
acrylic on canvas, 68½ x 68½ in (174 x 174 cm)
Signed, Peter Hill '69, verso
Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1971

Catalog no. 123

Erik Hoberg
(1904–1971)

Born in Nebraska City, Nebraska. Attended University of Nebraska–Lincoln; University of Minnesota; and Art Students League and Brooklyn Museum Art School, New York. Died in Omaha, Nebraska.

124. Choric Group for Orpheus
watercolor, 26 x 21 in (66 x 53.3 cm)
Signed, Erik Hoberg, upper left
Collection of the Nebraska Art Association, in memory of Alice R. Edmiston, 1965
Hal Holoun  
(1939– )  

125. Afterrain, 1980  
oil on canvas, 40 x 60 in (101.6 x 152.4 cm)  
Signed, Holoun, lower right  
Collection of the Nebraska Art Association, 1981

Dan Howard  
(1931– )  
Born in Iowa City, Iowa. Attended University of Iowa, Iowa City, B.A., 1953; M.F.A., 1958. Mr. Howard has been chairman of the Department of Art at the University of Nebraska–Lincoln since 1974. Lives in Lincoln.

126. Black and White Still Life Supreme, Three, 1975  
oil on canvas, 58 x 61 in (147.3 x 155 cm)  
Signed, Howard '75, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1977
Keith Jacobshagen  
(1941— )  

Born in Wichita, Kansas. Attended Kansas City Art Institute, B.F.A., 1965, and University of Kansas, Lawrence, M.F.A., 1968. Mr. Jacobshagen has been a member of the art faculty at the University of Nebraska–Lincoln since 1968. Lives in Lincoln.

127. Havelock Elevator; Early Spring, 1978  
oil on masonite, 16 x 24 in (40.6 x 61 cm)  
Signed, K. Jacobshagen, upper stretcher  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979

Catalog no. 126

Suzanne Jacobshagen  
(1943— )  


128. Twelve Jars with Plant Cuttings, 1974  
oil on canvas, 58¾ x 62 in (149.2 x 157.5 cm)  
Signed, Suzanne Jacobshagen 74, lower right  
Collection of the Nebraska Art Association, 1974
Chad Keel  
(1947– )  

129. Mock Orange on the South, 1979  
oil on canvas, 74 x 58\(\frac{3}{4}\) in (188 x 148 cm)  
Collection of the Nebraska Art Association, 1979

David M. Kreitzer  
(1942– )  

130. Nebraska Farmers Family, 1964  
oil on canvas, 40 x 34 in (101.6 x 86.4 cm)  
Signed, D. Kreitzer '64, lower right  
Sheldon Memorial Art Gallery, University Collection, Howard S. Wilson Memorial Collection, 1975

Catalog no. 129
Earl Lock
(1948—
)

Born in Rector, Arkansas. Attended Arkansas State University, Jonesboro, Arkansas, B.F.A., 1970; Kansas State University, Manhattan, M.A., 1976; and University of Nebraska–Lincoln, M.F.A., 1979. Mr. Lock has been a member of the art faculty at the University of Nebraska at Omaha since 1980. Lives in Omaha.

131. Blue with Five Sides, 1981
acrylic on paper, 19 x 25 in (48.3 x 63.5 cm)
Signed, Earl Lock, verso
Lent by the artist

132. Green Wedge, 1981
acrylic on paper, 19 x 25 in (48.3 x 63.5 cm)
Signed, Earl Lock, verso
Lent by the artist

Keith Lowry
(1935—
)

Born in Abilene, Kansas. Attended Fort Hays State College, Hays, Kansas, B.S., 1959; M.A., 1961; and Wichita State University, M.F.A., 1970. Mr. Lowry has been a member of the art faculty at Kearney State College since 1962. Lives in Kearney, Nebraska.

133. Looking West, 1981
oil, 20 x 24 in (50.8 x 61 cm)
Signed, K Lowry, lower right
Lent by the artist
William Lyberis
(1931– )

134. Still Life
oil on canvas, 32 x 42 in (81.3 x 106.7 cm)
Lent by the artist

Douglas Martin
(1947– )

135. Regovert, 1974
acrylic, 99⅞ x 84¼ in (253 x 225.3 cm)
Signed, Douglas Martin, verso
Collection of the Nebraska Art Association, 1975
David J. McLeod
(1947– )

Born in Evanston, Illinois. Attended the University of Nebraska–Lincoln, B.F.A., 1969, and South Illinois University, Edwardsville, M.F.A., 1975. Mr. McLeod has taught at the University of Nebraska at Omaha. Lives in Omaha.

136. *Irises Three*, 1981
mixed media, 48 x 60 in (121.9 x 152.4 cm)
Lent by the artist

Walter Meigs
(1918– )

Born in New York. Attended Syracuse University, B.F.A., 1941; State University of Iowa, Iowa City, M.F.A., 1949; and Ecole des Beaux Arts, Fontainebleau, France. Mr. Meigs was a member of the art faculty at the University of Nebraska–Lincoln from 1941 to 1953. Lives in Tenerife, Canary Islands.

137. *Rabat*, 1949
oil and duco on masonite, 40 x 52 in (101.6 x 132.1 cm)
Signed, Meigs, lower right
Collection of the Nebraska Art Association, gift of Mrs. Thomas C. Woods, 1954
Ernest Ochsner
(1944–
)
Born in Isabel, South Dakota. Mr. Ochsner is self-taught as an artist. Lives in Aurora, Nebraska.

oil on canvas, 24 x 24 in (61 x 61 cm)
Signed, ED Ochsner–81, lower left
Lent by Mr. Gregory Ochsner

Tom Palmerton
(1932–
)
Born in Council Bluffs, Iowa. Attended the Kansas City Art Institute, 1959. Lives in Brownville, Nebraska.

140. *Passerby*
acrylic on masonite, 35¾ x 48 in (90.8 x 121.9 cm)
Signed, T. Palmerton, lower right
Sheldon Memorial Art Gallery, University Collection, gift of Milton Novak, 1967

Catalog no. 138
Harry Orlyk  
(1947— )


139. Washington County Jail, 1981  
oil on canvas, 7¾ x 18 in (18.7 x 45.7 cm)  
Signed, 7/12/81 H. Orlyk, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981

Douglas Peden  
(1933— )


141. Landscape #14, 1968  
acrylic on canvas, 56 x 45¾ in (142.2 x 116.2 cm)  
Signed, Peden 1968, verso  
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. Lester Lipsky, 1982
David F. Routon
(1931– )
Born in Jackson, Tennessee. Attended Mexico City College, B.F.A., 1959, and University of Iowa, Iowa City, M.F.A., 1963. Mr. Routon has been a member of the art faculty at the University of Nebraska–Lincoln since 1976. Lives in Lincoln.

142. *Bruckner #3*, 1978
   oil on canvas, 66½ x 66½ in (268.9 x 168 cm)
   Signed, D. F. Routon, lower left
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980

Tom V. Schmitt
(1929– )

143. *Tondo*, 1961
   oil on canvas, diameter 43 in (109.2 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1965
Jeffrey Seng  
(1953-  )  

Born in Omaha, Nebraska. Attended the University of Nebraska at Omaha, B.F.A., 1976, and University of Nebraska–Lincoln, 1979–81. Lives in Lincoln.

144. *Untitled*, 1979  
  oil on paper, 35 3/4 x 23 1/2 in (90.5 x 60 cm)  
Collection of the Nebraska Art Association, 1979

Robin Smith  
(1942-  )  

Born in Boston, Massachusetts. Attended Swain School of Design, New Bedford, Massachusetts, 1974. Mr. Smith has been active in Nebraska since 1974. Lives in Ashland, Nebraska.

145. *Silver Egg, Blue Tea Cup*, 1979  
  oil on canvas, 44 1/2 x 60 1/8 in (113 x 152.7 cm)  
Signed, 6-79 RS, lower right  
Collection of the Nebraska Art Association, 1980
Marvin Spomer
(1936— )

Born in Lincoln, Nebraska. Attended University of Nebraska–Lincoln, B.F.A., 1958; University of Kansas, Lawrence, M.S.C., 1964; Pennsylvania State University; and California State University, San Diego. Mr. Spomer has been a member of the art faculty at the University of Nebraska–Lincoln since 1971. Lives in Lincoln.

146. *Untitled*
    collage, 17¼ x 10¾ in (43.8 x 27 cm)
    Lent by the artist

Henry Taylor
(1952— )

Born in Windsor, Missouri. Mr. Taylor is a self-taught artist. Lives in Lincoln, Nebraska.

147. *New Year, 1979*
    oil on masonite, sight, 24 x 20 in (60.9 x 50.8 cm)
    Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1980
Richard Terrell
(1940—)


148. Landscape
oil on canvas, 31⅝ x 49 in (80.6 x 124.5 cm)
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. Donal Burns, 1979

John Thein
(1942—)


149. Sound Fall One (Triptych)
watercolor, ink, pencil on paper, a. 63⅛ x 42⅓ in; b. 63⅛ x 42 in; c. 63⅛ x 18 in and 63⅛ x 19⅜ in; (a. 161.9 x 108 cm; b. 160.7 x 106.7 cm; c. 160.7 x 45.7 cm and 160.7 x 49.5 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981
Robert Therien  
(1944— )

Born in Omaha, Nebraska, Attended Gustavus Adolphus College, St. Peter, Minnesota, B.A., 1966; University of Wisconsin, Madison, M.A., 1968; M.F.A., 1969. Mr. Therien has been a member of the art faculty at Midland Lutheran College, Fremont, since 1973. Lives in Fremont.

acrylic on canvas, 54½ x 46¾ in (137.5 x 117.5 cm)
Collection of the Nebraska Art Association, 1977

Richard Trickey  
(1924— )

Born in Enid, Oklahoma. Attended Phillips University, Enid, Oklahoma, B.A., 1952, and University of Oklahoma, Norman, M.F.A., 1954. Mr. Trickey has been a member of the Art Department at the University of Nebraska–Lincoln since 1956.

151. *Untitled*
acrylic, 65½ x 88 in (167.3 x 223.6 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1973
Robert Weaver
(1935— )


152. *Double Portrait*, 1967
oil on canvas, 90 x 66% in (228.6 x 168.6 cm)
Collection of the Nebraska Art Association, 1969

William Wolfram
(1936— )


153. *Mapped City*, 1967
mixed media on plywood, 60 x 48 in (152.4 x 121.9 cm)
Signed, Wolfram 67, lower right
Collection of the Nebraska Art Association, 1968
Milton Wolsky
(1916–1981)

Born in Omaha, Nebraska. Attended the University of Omaha; School of the Art Institute of Chicago; and Art Student League, New York. Died in Omaha.

154. Xappl, 1976
oil on panel, 15¾ x 19¾ in (40 x 50.2 cm)
Signed, Wolsky, upper right
Lent by the Joslyn Art Museum, Omaha

Bruce Wyman
(1950–
)


155. Dissidence, 1979
acrylic on canvas, 42 x 120½ in (106.7 x 306.1 cm)
Collection of the Nebraska Art Association, 1980
Sculpture

Eric Berggren
(1886–1977)

Born in Hamilton County, Nebraska. Mr. Berggren was self-taught as an artist. Died in Aurora, Nebraska.

156. *Untitled Sculpture*, 1969
lacquered wood, 35 x 52½ x 43 in (88.9 x 133.4 x 109.2 cm)
Signed, Eric Berggren/Aurora Nebr 1969
Lent by the Plainsman Museum, Aurora, Nebraska
Leslie Bruning
(1948–
)


    bronze and brass, 40 x 43½ x 9¼ in (101.6 x 110.5 x 23.5 cm)
    Signed, Bruning 1980, on base
    Lent by the artist

Sidney Buchanan
(1932–
)

Born in Superior, Wisconsin. Attended University of Minnesota, Duluth, B.A., 1962, and New Mexico Highlands University, Las Vegas, M.A., 1963. Mr. Buchanan has been a member of the art faculty at the University of Nebraska at Omaha since 1964.

158. *Turbo*
    welded steel, height 84 in (213.4 cm)
    Sheldon Memorial Art Gallery, University Collection, 1968

159. *Heiligenstadt*, 1973
    steel, 70¼ x 71¾ in (178.4 x 181.9 cm)
    Collection of the Nebraska Art Association, 1973
Ray Howlett
(1940— )


160. Sun Spots
mixed media, 20 x 8 x 9 in (50.8 x 20.3 x 22.9 cm)
Lent by the artist

Robert Larson
(dates unknown)

This folk sculpture was acquired in the Nebraska Sandhills by Mr. B. G. Shepard of Lincoln. No further information is available regarding its maker.

161. Hunter's Cart
wood, plastic, and metal, 10 7/8 x 19 x 7 7/8 in (27.6 x 48.3 x 19.4 cm)
Collection of the Nebraska Art Association, 1975
Ted Long  
(1932— )

Born in North Platte, Nebraska. Mr. Long is self-taught as an artist and works both as a painter and sculptor.

162. *Standing Bear*, 1978  
bronze, 21 x 14 x 7 in (53.3 x 35.1 x 17.3 cm)  
Lent by the artist

Note: This is a reduced version of the life-size bust in the Nebraska Hall of Fame at the State Capitol, Lincoln.

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Leland Lubbers, S.J.  
(1928— )

Born in Stoughton, Wisconsin. Attended St. Louis University, B.A., 1952; M.A., 1953; Ph.L., 1953; S.T.L., 1960; and University of Paris, Ph.D., 1963. Father Lubbers has been a member of the art faculty at Creighton University since 1964. Lives in Omaha.

163. *Hymn to Matter*, 1966  
welded metals, 36 x 38 x 59 in (91.4 x 96.5 x 150 cm)  
Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1964
Katherine Nash  
(1910–1982)

Born in Minneapolis, Minnesota. Attended the University of Minnesota, B.S.F., 1932, and received an honorary degree, D.F.A., Doane College, Crete, 1969. Mrs. Nash was a member of the art faculty at the University of Nebraska–Lincoln, 1948–53, and Joslyn Art Museum School, 1955–56. Died in Minneapolis, Minnesota.

164. **Untitled**, 1976–77  
stainless steel, 54½ x 31½ x 19½ in (138.4 x 80 x 49.5 cm)  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980

Douglas Ross  
(1937–)

Born in Los Angeles, California. Attended Carleton College, Northfield, Minnesota, B.A., 1959; Minneapolis School of Art, 1961–63; and University of Minnesota, Minneapolis, M.F.A., 1965. Mr. Ross has been a member of the faculty at the University of Nebraska–Lincoln since 1966. Lives in Lincoln.

165. **Rencontre XI**  
welded steel, 37¾ x 39¾ in (95.9 x 101 cm)  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981
Catalog no. 166
C. Patrick Rowan  
(1937—)


166. Spirit Boat #7. 1979  
mixed media, 28 x 63 x 18 in (70 x 157.5 x 45 cm)  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980

Michael Todd  
(1935—)

Born in Omaha, Nebraska. Studied at the University of Notre Dame, South Bend, Indiana, B.F.A., 1957; University of California, Los Angeles, 1959; and on Fulbright Fellowship, Paris, 1961–63. Lives in Los Angeles, California.

167. Cluster #7, 1964  
painted wood and metal, 9 7/8 x 7 1/4 in (24.7 x 19.4 cm)  
Collection of the Nebraska Art Association, gift of Mr. and Mrs. Lionel R. Bauman, 1970

168. Daimaru XV (Great Circle), 1980/81  
lacquered steel, 137 x 133 x 48 in (3.65 x 3.38 x 21.9 m)  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts and the Cooper Foundation, 1981
Dan Whetstone  
(1945— )


169. Untitled
  marble, 28½ x 30 in (72.4 x 76.2 cm)  
  Sheldon Memorial Art Gallery, University Collection, gift of Milton Novak, 1975

Maynard Whitney  
(1931— )


170. Red Line #4
  lighted plexiglas, 60 x 36 x 14 (152.4 x 91.4 x 35.6 cm)  
  Sheldon Memorial Art Gallery, F. M. Hall Collection, 1973
Bob Bosco  
(1943— )

Born in Kenosha, Wisconsin. Attended St. Johns University, Collegeville, Minnesota, B.A., 1965; University of Iowa, M.A., 1967; M.F.A., 1969. Mr. Bosco has been a member of the art faculty at Creighton University since 1976. Lives in Omaha.

171. *Tee Shirt Series; Confront*, 1979  
graphite, 42 x 27 in (106.7 x 68.9 cm)  
Signed, Bosco, lower left  
Lent by the artist

Larry Bradshaw  
(1945— )

Born at St. Paul, Kansas. Attended Pittsburgh State University, Pittsburgh, Kansas, B.F.A., 1967; M.A., 1971; Ohio University, Athens, M.F.A., 1973. Mr. Bradshaw has been a member of the art faculty at the University of Nebraska at Omaha since 1973. Lives in Omaha.

colored ink, 7½ x 9½ in (19.1 x 23.2 cm)  
Lent by the artist

173. *Rezoning-Scape #38*, 1982  
colored ink, 9½ x 7½ in (23.2 x 19.1 cm)  
Lent by the artist

LeRoy K. Burket  
(1920— )


etching, 3-color, 12 x 20 in (30.5 x 50.8 cm)  
Signed, LeRoy K. Burket 1953, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1959

James D. Butler  
(1945— )


175. *Sponge Cake*, 1971  
lithograph, 2-color, 22¼ x 16½ in (57.8 x 42.1 cm)  
Signed, James D. Butler '71, lower right  
Sheldon Memorial Art Gallery, University Collection, gift of Dr. and Mrs. Frederick Nause, 1972
Roger Carlisle
(1946— )

176. *Standard Bag*
lithograph, 7/10, 15 x 10¾ in (38.1 x 27.6 cm)
Signed, Roger Carlisle, lower right
Sheldon Memorial Art Gallery, University Collection, gift of the artist for the Thomas Coleman Memorial Collection, 1971

Thomas Coleman
(1935–1971)
Born in Wichita, Kansas. Attended the University of Kansas, Lawrence, M.F.A., 1963. Mr. Coleman was a member of the art faculty at the University of Nebraska–Lincoln from 1963 to 1971.

177. *Room*, 1970
mezzotint, 1/20, 20¾ x 17¾ in (52.4 x 44.6 cm)
Signed, Thomas Coleman 1970, lower right
Collection of the Nebraska Art Association, gift from Lawrence Reger in memory of the artist, 1971

drypoint, 26¾ x 23¾ in (67.5 x 59.8 cm)
Signed, Thomas Coleman 1967, lower right
Sheldon Memorial Art Gallery, University Collection, gift of the artist’s family, 1971

Noreen Christon
(1946— )

179. *Random Notation: Series II/Set II/Number III*
mixed media, two pieces, 60 x 48 in (152.4 x 121.9 cm)
Lent by the artist

Gary Day
(1950— )

graphite, 29¾ x 40 in (74.3 x 101.6 cm)
Signed, Marker/8-8-80 Gary Day, verso
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981

Lindsey Decker
(1923— )

pastel, charcoal, and smoke, 36 x 34 in (91.4 x 86.4 cm)
Sheldon Memorial Art Gallery, University Collection, James E. M. and Helen Thomson Fund, 1966

Ray George
(1933— )
Born in Cedar Falls, Iowa. Attended the University of Northern Iowa, Cedar Falls, B.A., 1955; M.A., 1962. Mr. George has been a member of the art faculty at Illinois State University, Bloomington-Normal, since 1970. Lives in Bloomington, Illinois.

182. *Dam Plan*, 1974
lithograph, 3-color, 4/15, 15¼ x 24 in (38.7 x 61 cm)
Signed, Ray George 1974, lower right
Sheldon Memorial Art Gallery, University Collection, gift from Dr. Christopher and Janet Graf, 1974

John Gierlich
(1941— )

183. *Jam*
Portfolio of twenty-one watercolor drawings in collaboration with S. Clay Wilson.
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1966

Robert Hansen
(See catalog no. 120)

184. *Satan’s Saint* by Guy Endore
Illustrated with fifty-two lithographs
Tamarind Lithography Workshop, Los Angeles, 1965
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1966
Sheigla Hartman  
(1943— )

185. Untitled, 1980
monoprint, 12 x 18½ in (30 x 46.3 cm)
Signed, Sheigla Hartman 80, lower right
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981

Jack Hughes  
(1939— )

186. The Artist’s Wife, 1965
pencil and wash, 16 x 16¼ in (40.6 x 41.3 cm)
Signed, Hughes/1965, lower right
Collection of the Nebraska Art Association, gift of Mr. and Mrs. Frederick S. Seacrest, 1979

Larry Johnson  
(1935— )

187. Michelle, 1966
casein, 40/8 x 26½ in (101.9 x 67.6 cm)
Collection of the Nebraska Art Association

Barbara Kendrick  
(1933— )

188. Ceremonial Garment with Apple Amulet
woodcut and collage, 25½ x 20½ in (64.8 x 52.1 cm)
Signed, Barbara Kendrick, lower right
Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Thomas Coleman and family for the Thomas Coleman Memorial Collection, 1971

Charles Klabunde  
(1935— )

189. Beneath the Ego, 1971
intaglio, 4-color, 22/75, 17¼ x 23¼ in (45.1 x 60.3 cm)
Signed, Klabunde ’71, lower right
Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Thomas Coleman and family for the Thomas Coleman Memorial Collection, 1973

190. Happy Birthday P. T. Barnum, 1974–75
color aquatint, etching, soft ground, 95/100, 23½ x 17½ in (59.7 x 44.5 cm)
Signed, Klabunde ’74, lower right; Happy Birthday P. T. Barnum, lower left, 95/100, center
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981

Corban Lepell  
(1933— )

191. Portrait of Bruce
pencil on gesso, 21¼ in diameter (54 cm)
Sheldon Memorial Art Gallery, University Collection, James E. M. and Helen Thomson Fund, 1970

Thomas Majeski  
(1933— )
Born in Council Bluffs, Iowa. Attended the University of Omaha, B.F.A., 1960, and University of Iowa, Iowa City, M.F.A., 1965. Mr. Majeski has been a member of the art faculty at the University of Nebraska at Omaha since 1963.

192. The Feminist
intaglio, 24 x 16 in (61 x 40.6 cm)
Lent by the Nebraska Art Collection, Kearney State College

193. Decadence, 1979
lithograph, 5-color, 6/15, 22 x 15½ in (55.9 x 38.3 cm)
Signed, Thomas Majeski ’79, lower right, Decadence 6/15, lower right
Sheldon Memorial Art Gallery, gift of the University of Nebraska at Omaha Art Department for the Thomas Coleman Memorial Collection, 1971

194. Brahms
etching, 1/10, 16¼ x 16¼ in (41.3 x 41.3 cm)
Signed, Thomas H. Majeski, lower right
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1970
Gib Neal  
(1947–)  


195. Hot Pink, 1975  
serigraph, 5-color, 3/8, 21⅞ x 15⅛ in (55.6 x 40.5 cm)  
Signed, G. Neal '75, lower right  
Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Coleman and family for Thomas Coleman Memorial Collection, 1975  

Michael A. Nushawg  
(1944–)  

Born in Dayton, Ohio. Attended the University of Miami, Oxford, Ohio, B.F.A., 1966; University of Iowa, Iowa City, M.A., 1969; M.F.A., 1970. Mr. Nushawg has been a member of the art faculty at the University of Nebraska–Lincoln since 1972. Lives in Lincoln.  

196. Willow Leaf and Band-Aid, 1971  
intaglio, 4-color, 4/40, 19⅛ x 13½ in (50.3 x 34.9 cm)  
Signed, Michael A. Nushawg 71, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1974  

Rudy Pozzatti  
(1925–)  

Born in Telluride, Colorado. Attended the University of Colorado, Boulder, B.F.A., 1948; M.F.A., 1950. Mr. Pozzatti was a member of the art faculty at the University of Nebraska–Lincoln from 1950–56; he has been at Indiana University, Bloomington, since that date. Lives in Bloomington, Indiana.  

197. Flagellation, 1959  
woodcut, 10/15, 14⅛ in diameter (35.9 cm)  
Signed, Rudy Pozzatti 1959, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1960  

198. Medieval Musician #1, 1960  
line engraving, 22/25, 25¼ x 19¾ in (64.1 x 50.2 cm)  
Signed, Rudy Pozzatti 1960, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1962  

Grant Reynard  
(See catalog no. 90)  

199. Portrait of E. A. (Edwin Arlington Robinson)  
charcoal, 6⅝ x 4½ in (16.5 x 11.4 cm)  
Signed, "E.A."/Grant Reynard, lower left, GR, charcoal, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1968  

Jeanne Richards  
(1923–)  


200. Big Meadow, 1973  
etching, I/XXV, 10¼ x 13¾ in (27.3 x 34.6 cm)  
Signed, Jeanne Richards, lower right  
Sheldon Memorial Art Gallery, University Collection, gift of Dr. and Mrs. Christopher A. Graf, 1974  

Ruth Rosekrans-Hoffman  
(1926–)  


Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1981  

Ed Ruscha  
(1937–)  

Born in Omaha, Nebraska. Attended the Chouinard Art Institute. Lives in Hollywood, California.  

202. Crackerjack, 1967  
graphite, 21⅝ x 13⅛ in (54.6 x 33.7 cm)  
Lent by the Joslyn Art Museum, Omaha
David J. Salley
(1950—)

203. Soliloquy
lithograph, 3-color, 2/11, 23⅞ x 16⅜ in (60.4 x 42.6 cm)
Signed, David J. Salley, lower right
Sheldon Memorial Art Gallery, University Collection, gift of Mrs. Thomas Coleman and family for the Thomas Coleman Memorial Collection, 1978

David Seyler
(1917—)
Born in Dayton, Kentucky. Attended the School of the Art Institute of Chicago, B.F.A., 1941, and University of Wisconsin, Madison, M.F.A., 1955. Mr. Seyler was a member of the art faculty at the University of Nebraska–Lincoln from 1948 to 1982. Lives in Lincoln.

204. Female Figure
ink on paper, sight, 20⅝ x 16⅝ in (52.7 x 41.9 cm)
Signed, Seyler, lower left
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. Norman A. Geske, 1974

Robert Weaver
(See catalog no. 152)

205. Study of a Crippled Pigeon, 1971
etching, 6/15, 23 x 19⅛ in (58.4 x 49.5 cm)
Signed, Robert Weaver '71, lower right
Sheldon Memorial Art Gallery, University Collection, gift of the artist for the Thomas Coleman Memorial Collection, 1971

Richard Wiegmann
(1940—)
Born in Los Angeles, California. Attended the Concordia Teachers College, Seward, Nebraska, B.S., 1962, and Claremont Graduate School, Claremont, California, M.F.A., 1964. Mr. Wiegmann has been a member of the art faculty at Concordia Teachers College since 1964. Lives in Seward, Nebraska.

206. Light-First, 1972
etching and serigraph, 4-color, 1/24, 14 x 10¾ in (35.6 x 27.6 cm)
Signed, R. Wiegmann 1972, lower right
Sheldon Memorial Art Gallery, University Collection, 1974

Bruce Williams
(1940—)
Born in San Antonio, Texas. Attended the University of Arkansas, Fayetteville, B.A., 1963, and Tulane University, New Orleans, M.F.A., 1965. Mr. Williams was a member of the art faculty at the University of Nebraska–Lincoln, 1968–69. Lives in Orange, California.

207. Interior, 1966
pencil, 15½ x 15¼ in (39.5 x 38.4 cm)
Signed, B Williams 1966, lower right
Sheldon Memorial Art Gallery, University Collection, James E. M. and Helen Thomas Fund, 1969

Don Williams
(1941—)

208. Backdoor, San Francisco, 1975
pastel, 14 15/16 x 21 in (38 x 53.3 cm)
Signed, Don Williams 1975, lower right
Collection of the Nebraska Art Association, gift of the Board of Trustees, 1976

S. Clay Wilson
(1941—)
(See catalog no. 183)
Jim Alinder
(1941– )
Born in Glendale, California. Attended Macalester College, St. Paul, Minnesota, B.A., 1962; University of Minnesota, Minneapolis, 1962–64; and University of New Mexico, Albuquerque, M.F.A., 1968. Mr. Alinder was a member of the art faculty at the University of Nebraska–Lincoln from 1968 to 1978. Lives in Carmel, California.

   silver print, 8⅜ x 17⅞ in (21.1 x 45.2 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1974

Steven L. Berens
(1952– )

210. *Untitled (Trees)*, 1976
   silver print, 11 x 14 in (27.9 x 35.6 cm)
   Signed, Steven L. Berens, lower right
   Collection of the Nebraska Art Association, gift of the artist, 1977

James M. Butkus
(1949– )

211. *Untitled (Cones)*
   ektacolor, 16 x 20 in (40.6 x 50.8 cm)
   Signed, Butkus, verso
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980

Lynn Dance
(1949– )

212. *The Frerichs’ Farmstead near Talmage*, 1975
   silver print, 8¾ x 9¾ in (20.5 x 24.9 cm)
   Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1976
Don Doll, S. J.  
(1937– )

Born in Milwaukee, Wisconsin. Attended St. Louis University and Marquette University, Milwaukee. Has been a member of the art faculty at Creighton University since 1969.

213. *Peter Swift Hawk's House*, 1975  
silver print, 8 x 12 in (20.3 x 30.5 cm)  
Signed, Don Doll S.J., lower right  
Sheldon Memorial Art Gallery, University Collection, gift of Mid-America Arts Alliance, 1976

Larry S. Ferguson  
(1954– )


214. *Madonna of the Plains, Adams County, Nebraska*, 1978  
silver print, 8 3/16 x 12 in (20.9 x 30.4 cm)  
Signed, Larry S. Ferguson 1978, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1978

Ron Geibert  
(1952– )


215. *Gas Station, Stuart, Nebraska*, 1974  
agfacolor print, 7 9/16 x 9 7/8 in (19.2 x 24.4 cm)  
Signed, R. Geibert '74, lower right  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1976

Monte H. Gerlach  
(1950– )


216. *Karen*, 1975  
silver print, 5 3/4 x 11 1/2 in (14.6 x 29.2 cm)  
Signed, M. H. Gerlach 8/75, lower right  
Collection of the Nebraska Art Association, gift of the artist, 1976

Gary Goldberg  
(1952– )


217. *Untitled (Sagging Wire)*, 1978  
silver print, 19 3/4 x 16 in (50.2 x 40.6 cm)  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980

Robert Grier  
(1946– )

Born in Alliance, Nebraska. Mr. Grier is self-taught as a photographer. Lives in Alliance.

218. *Toadstool Park #1*, 1972  
silver print, 7 1/4 x 8 3/4 in (18.4 x 22.2 cm)  
Signed, R. D. Grier, verso  
Collection of the Nebraska Art Association, gift of Lawrence Reger, 1975

Keith Jacobshagen  
(See catalog no. 127)

silver print, 9 3/8 x 13 13/16 in (23.2 x 33.2 cm)  
Signed, K. Jacobshagen, lower left  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1974

Kent Klima  
(1956– )

Born in Omaha, Nebraska. Attended the University of Nebraska–Lincoln, B.M., 1977. He is self-taught as a photographer. Lives in Omaha.

silver print, 8 3/8 x 7 3/8 in (22.2 x 10.5 cm)  
Signed, Kent Klima, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981
Catalog no. 223
Ellen Land-Weber  
(1943— )

Born in Rochester, New York. Attended Brown University, Providence, Rhode Island; University of Michigan, Ann Arbor; and University of Iowa, Iowa City, M.F.A., 1968. Ms. Land-Weber was a member of the art faculty at the University of Nebraska–Lincoln in 1974. Lives in Arcata, California.

221. Deer Feast, 1975  
office copier print, 8½ x 11 in (21 x 27.9 cm)  
Signed, Ellen Land-Weber 1975, verso  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1975

Lucia Woods Lindley  
(1937— )


222. Seminary, Quebec City, 1971  
silver print, 9½ x 6½ in (23.5 x 16.5 cm)  
Signed, Lucia Woods, verso  
Collection of the Nebraska Art Association, 1974

Margaret A. MacKichan  
(1948— )


223. Ma Letterman’s Porch, 1969  
silver print, 6½ x 9½ in (16.4 x 23.5 cm)  
Signed, Lawrence McFarland, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1976

Lawrence McFarland  
(1942— )


224. Wheat Field, 1976  
silver print, 7½ x 12 in (18 x 30.5 cm)  
Signed, Lawrence McFarland, lower right  
Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1977

Michael McLoughlin  
(1936— )


silver print, 10½ x 7 in (26.7 x 17.8 cm)  
Signed, Michael McLoughlin, verso  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1968

David Mandel  
(1947— )


226. Unidentified Wall #5, 1976  
silver print, 8½ x 12½ in (22.7 x 33.7 cm)  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1976

David Melby  
(1942— )


227. Altar, Cyprus, 1974  
silver print, 6½ x 9 in (15.4 x 22.9 cm)  
Signed, David Melby, verso  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1976

Peter David Tyler Monson  
(1945— )


228. Coke Bottles  
silver print, 8½ x 10½ in (20.5 x 26.4 cm)  
Sheldon Memorial Art Gallery, University Collection, gift of Mr. and Mrs. Norman A. Geske, 1977
Anthony Montoya  
(1953— )  

silver print 7¾ x 11 in (18.7 x 27.9 cm)  
Lent by the Nebraska Arts Council  
Selected for the Governor's Art Award, 1982

Wright Morris  
(1910— )  
Born in Central City, Nebraska, 1910. Mr. Morris is self-taught in photography, Lives in Mill Valley, California.

230. *Straight Backed Chair by Door*, 1947  
silver print, 9¾ x 7½ in (24.3 x 19.1 cm)  
Signed, Wright Morris, verso  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1977

231. *Uncle Harry, Entering Barn*, 1947  
silver print, 9¾ x 7½ in (24.3 x 19.1 cm)  
Signed, Wright Morris, verso  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1977

Silver print, 9¾ x 7½ in (24.3 x 19.1 cm)  
Signed, Wright Morris, verso  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1977

233. *Dresser Drawer*, 1947  
silver print, 7½ x 9½ in (19.1 x 24.1 cm)  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1977

Ed Nellis  
(1948— )  

234. *Let's*, 1948  
silver print, 4½ x 7 in (11.8 x 17.8 cm)  
Collection of the Nebraska Art Association, purchased with the aid of funds from the National Endowment for the Arts, 1976

Dave Read  
(1938— )  

silver print, 8 x 12 in (20.3 x 30.5 cm)  
Lent by the artist

Roger Rejda  
(1944— )  

236. *My Father*, 1969  
silver print, 16¾ x 12½ in (42.5 x 31.4 cm)  
Signed, Rejda, verso  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1974

Patricia Sample  
(1949— )  

237. *Untitled (Lounge Chair and Trees)*, 1974  
silver print, 9¼ x 12½ in (23.5 x 31.8 cm)  
Signed, T. Sample 1974, lower right  
Collection of the Nebraska Art Association, gift of the artist, 1976

Susan Smith  
(1948— )  

238. *Crayons*, 1979  
ektacolor, 13¾ x 17¼ in (34.9 x 45.1 cm)  
Signed, Susan Smith 1979, lower right  
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981
John Spence
(1943—)

239. *Midge Hitch*, 1972/75
silver print, 15 x 19 in (38.1 x 48.3 cm)
Signed, John Spence 1975, verso
Sheldon Memorial Art Gallery, University Collection, gift of the Nebraska Union, 1975

Robert Starck
(1945—)

240. *Gladys and Ervin Roos, Lorton, Nebraska*, 1976
silver print, 7⅞ x 9⅝ in (10 x 24 cm)
Sheldon Memorial Art Gallery, University Collection, gift of the artist, 1976

Richard Steinmetz
(1947—)

241. *Florida Cloudscape I*, 1976
photo silkscreen, 2/12, 10 x 14¼ in (25.4 x 36.2 cm)
Signed, R. A. Steinmetz 1976, lower right
Collection of the Nebraska Art Association, gift of the artist, 1976

George Tuck
(1942—)
Born in Amarillo, Texas. Attended Hardin-Simmons University, Abilene, Texas, B.A., 1965, and University of Missouri, Columbia, M.A., 1970. Mr. Tuck has been a member of the journalism faculty at the University of Nebraska–Lincoln since 1970. Lives in Lincoln.

silver print, 12⅞ x 8⅜ in (32.6 x 22.7 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979

Roger Williams
(1946—)

243. *Hastings, Nebraska*, 1973
silver print, 7⅞ x 6⅛ in (19.2 x 15.9 cm)
Signed, 1973, RW, verso
Sheldon Memorial Art Gallery, University Collection, 1974

Don Worth
(1924—)
Born in Hayes County, Nebraska. Attended Manhattan School of Music, M.Mus., 1951; self-taught in photography. Lives in Mill Valley, California.

244. *Old Car, San Francisco*, 1962
silver print, 8⅜ x 9 ½ in (21.1 x 24.1 cm)
Signed, Don Worth, lower right
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1966

silver print, 11¼ x 9 in (29.5 x 23.2 cm)
Signed, Don Worth, lower right
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1966

Peter J. Worth
(1917—)

246. *Truck with Milkweed Pods*
silver print, 6⅝ x 9⅜ in (15.9 x 23.7 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1972

Steve Yates
(1949—)

247. *Untitled*, 1978
type C color print, 8 x 10 in (20.3 x 25.4 cm)
Signed, Steven Yates 1978, verso
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1978
Crafts

Eric Abraham
(1936–
)


248. Carousel Casserole
ceramic, 13 x 12¾ in (33 x 32.4 cm)
Signed, E A, bottom
Sheldon Memorial Art Gallery, University Collection, gift of the Charles Merrill Trust, 1974

Louis Curiel
(1949–
)


249. Space-Relation
glass, 8 x 3 in (20.3 x 7.6 cm)
Signed, Louis Curiel, bottom
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1977

Ed Dadey
(1947–
)


250. Sideboard, 1974
padouk, 34¼ x 53¾ x 18½ in (87 x 136.5 x 46.1 cm)
Signed, ED/74, lower left
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1974

John Dinsmore
(1940–
)

Born in Trenton, Missouri. Attended Northeast Missouri State University, Kirksville, B.S., 1963, and University of Northern Colorado, Greeley, M.A., 1968. Mr. Dinsmore has been a member of the art faculty at Kearney State College since 1981. Lives in Kearney.

251. Reverse Block
wool and linen, 41¾ x 79¾ in (106.4 x 201.3 cm)
Sheldon Memorial Art Gallery, University Collection, gift of the Charles Merrill Trust, 1975
Catherine Ferguson
(1943– )


252. Confetti Bags
cotton canvas, string, 12⅛ x 23 x 22 in (31.8 x 58.4 x 5.1 cm)
   Lent by the artist

253. Dream Bags
mixed media, 10 x 12 x 2 in (25.3 x 30.5 x 5.1 cm)
   Lent by the artist

Janet Frohn
(1940– )


254. My Mayan Panoply, 1979
sterling silver, 1⅜ x 7½, 8½ in diameter (3.8 x 19.4 x 21.6 cm)
   Signed, J. Frohn ’79, verso
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979

Margaret Furlong
(1946– )


255. Landscape Slab
ceramic, 4 x 12½ x 17½ long (10.2 x 31.8 x 44.5 cm)
   Collection of the Nebraska Art Association, gift from the Men’s Luncheon Series, 1976

Brenda Gingles
(1946– )


256. Necklace
silver, 8 x 7½ in (20.4 x 19.1 cm)
   Sheldon Memorial Art Gallery, University Collection, in memory of Mr. B. G. Shepard, Sr., 1977

Sheila Hicks
(1934– )


257. Hastings Visit to the Great Plains
fiber, 32 in diameter (81.3 cm)
   Lent by the Nebraska Art Collection, Kearney State College

Michael Hershey
(1948– )


258. Bowl
stoneware, 28¾ in diameter (73 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1976

Jerry Horning
(1935– )

Born in Watertown, South Dakota. Attended South Dakota State University, Brookings, B.A., 1960, and University of Minnesota, Minneapolis, M.F.A., 1965. Mr. Horning has been a member of the art faculty at the University of Nebraska at Omaha since 1972. Lives in Omaha.

259. Vase
stoneware, 23 in (58.4 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1976

Judy Love
(1940– )


260. Ground Blanket
handspun krakul wool, 83 x 73 in (210.8 x 185.4 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979
Reinhold Marxhausen
(1922—)

Born in Vergas, Minnesota. Attended Valparaiso University, Valparaiso, Indiana, B.A., 1951, and Mills College, Oakland, California, M.F.A., 1962. Mr. Marxhausen has been on the art faculty at Concordia Teachers College, Seward, Nebraska, since 1951.


lint collage, 14 x 11 in (35.6 x 27.9 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1978

262. *Rain*, 1978

lint collage, 13½ x 8 in (34.3 x 20.3 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1978

Virginia Noerr
(1943—)

Attended the University of Wisconsin, Platteville, B.A., 1966, and University of Wisconsin, Madison, M.F.A., 1978. Ms. Noerr has been a member of the textiles, clothing, and design faculty at the University of Nebraska–Lincoln since 1978. Lives in Lincoln.

263. *Restoration #63C*, 1981

mixed media, 51½ x 45½ in (130.8 x 115.6 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981

John Nygren
(1940—)


264. *Plate with Sandblast Area*, 1970

glass, 12½ in diameter (31.8 cm)
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1970

265. *Large Green With Orange Vase*, 1969

glass, 9½ in (23.8 cm)
Signed, JFN, bottom
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1969

Ray Schultze
(1934—)


266. *Clear Carafe*, 1979

glass, 14 in (36.6 cm)
Signed, R. W. Schultze 6079, bottom
Sheldon Memorial Art Gallery, F. M. Hall Collection, 1979


glass, 6 x 5½ in (15.2 x 14 cm)
Signed, R. W. Schultze '74, bottom
Sheldon Memorial Art Gallery, University Collection, gift of Charles Merrill Trust, 1975

268. *Dish*, 1975

glass, 1½ x 7½ in diameter (3.8 x 18.7 cm)
Signed, R. W. Schultze '75, bottom
Sheldon Memorial Art Gallery, University Collection, gift of Charles Merrill Trust, 1975

Henry Serenco
(1942—)

Born in St. Louis, Missouri. Attended Alfred University, Alfred, New York, B.F.A., 1967; M.F.A., 1970. Mr. Serenco has been a member of the art faculty at University of Nebraska at Omaha since 1970.

269. *Jar*, 1979

ceramic, 7½ x 5¼, 5¾ in diameter (19.7 x 13.3 x 14.3 cm)
Signed, Serenco, bottom
Sheldon Memorial Art Gallery, University Collection, 1973

270. *Vase*, 1969

ceramic, 7½ x approximately 3½ in diameter (19.1 x 8.9 cm)
Signed, Serenco, bottom
Sheldon Memorial Art Gallery, University Collection, 1973
Thomas Sheffield
(1925— )

Attended the University of Washington, Seattle, and Cranbrook Academy of Art, Bloomfield Hills, Michigan. Mr. Sheffield has been a member of the art faculty at the University of Nebraska–Lincoln since 1950. Lives in Lincoln.

271. Bottle
   ceramic, 17 x 5½ in (43.2 x 14 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1951

Pairaj Tangspitrakul
(1953— )


272. Holemouth, Smooth Brown
   ceramic, 14 x 10 x 10 in (35.6 x 25.4 x 25.4 cm)
   Signed, P, bottom
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1981

Sharon Vandenack
(1939— )


273. Boy & Girl
   woven cotton, open work weaving, 31 x 62 in (78.8 x 157.4 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1977

Gene Suzanne Weppner
(1945— )


274. Ceremonial Starlings
   ceramic, 11 x 15 x 7 in (27.9 x 38.1 x 17.8 cm)
   Sheldon Memorial Art Gallery, F. M. Hall Collection, 1980
The Great Plains: 
The Land in the History
of Nebraskan Art

...while I know the standard claim is that Yosemite... and the like afford the greatest natural shows, I am not so sure but the prairies and plains, while less stunning at first sight, last longer, fill the aesthetic sense fuller, precede all the rest, and make North America's characteristic landscape.

Walt Whitman, *Specimen Days*

By Donald Bartlett Doe, Assistant Director of the Sheldon Memorial Art Gallery
The premise of this brief discussion is that much of the history of art in Nebraska, like much of the history of the state itself, can be understood in terms of its land and climate. The validity of the following remarks can only be tentative; limitations of space demand that the number of examples offered be small. Further, the selection of paintings is drawn from an exhibition that was limited to the scale of a small museum. With these cautions, however, it appears undeniable that the landscape of Nebraska has been the favorite subject for artists residing here. Given that feature of Nebraska art, it follows that an examination of landscape painting by Nebraska artists might offer special insight into the art history of the region. Of course, it remains true that studies made in greater depth will surely modify the conclusions submitted here.

Commonly enough, the history of American painting reflects the general conflict between the forces of civilization and the preservation of wilderness. As the frontier was obliterated by progress west, as well as by progress itself, painters increasingly sought to render the American continent in heroic or otherwise romantic terms. Here, for example, is the assessment offered by Perry Miller:

The most utilitarian conquest known to history had somehow to be viewed not as inspired by a calculus of rising land values and investments . . . but as an immense exertion of the spirit . . . . The more rapidly, the more voraciously, the primordial forest was felled, the more desperately poets and painters . . . strove to identify the unique personality of this republic with the virtue of pristine and untarnished, of “romantic,” nature.¹

In her definitive studies of nineteenth century American art, Barbara Novak has reached a corroborative set of conclusions.² Fundamentally, Novak has shown that much of nineteenth-century landscape painting is suffused with at least an echo of religious feeling. Notably, the vistas painted by the artists of the Hudson River and the Rocky Mountain Schools, lit by rising or setting suns or gleams of light passing through towering thunderheads, more than hint at the sublime. With transcendental clarity, the seamless, enameled finish of Luminist paintings, perhaps especially seascapes, offer complete worlds for the viewer’s quiet contemplation. Tonalist canvases, filled with a softly diffused light and with colors unified in a chromatic harmony of limited hues, suggest a poetic, spiritualized vision of Nature.

If the evidence supplied by this exhibition is substantial, however, it would appear that the first chapters of the art history of Nebraska were not so deeply colored by American romanticism. To be sure, the first trained artists who visited this region were primarily intent upon rendering topographically accurate views or capturing the dress and way of life of the indigenous population. Members of exploratory parties often under military command, these artists also worked in circumstances far removed from those of a conventional studio. Restricted to small-scale works, usually in pen and ink or watercolor, the paintings by early artists reflect their working conditions and retain a sense of direct observation of the prairie.

In part, too, early paintings and drawings of this region offer a freshness of vision simply because European Art offered no real formal precedent for the American artist as he faced the enormous sweep of the Great Plains. Artistic conventions, rooted in the seventeenth century and the art of Claude Lorrain and Salvator Rosa, had offered generations of Continental and English artists a vocabulary with which they could depict the sublime grandeur of Alpine scenes or the picturesque qualities of ancient woods and stream-divided meadows. American artists had certainly drawn upon such vocabularies when they found their subjects in the mountains of New England and New York, or the vaster ranges of the West. The still and open expanse of the Nebraska Territory presented an original challenge. Even on the Salisbury Plain, John Constable confronted, relatively speaking, a domestically scaled world; so, equally, did Jules Breton who confronted the utterly flat expanse of the Artois region. On the plains that have become Nebraska, however, the artist found himself in a geography half again the size of England.

By the last decade of the nineteenth century, professionally trained artists working in Nebraska were not merely transient observers. (See Sections II, III, and IV of the exhibition catalog for biographical details regarding the artists discussed below.) Schooled elsewhere, and undoubtedly exposed to the small arts magazines which proliferated in the 1890s, they brought to Nebraska a range of styles already widely adopted in Chicago, Cincinnati, New York, and other cities with established academies of art.

Diversity of style has continued to be a notable fact. Indeed, as Rena Coen observes in this catalog, any regional quality in art is not discernible in a single regional style, but in a widely shared choice of subject matter. In the works touched upon in the following remarks, more than half depict, in Willa Cather’s words, “... summers, when the world lies green and billowy beneath a brilliant sky,” while several capture the quality of season “when the whole country is stripped bare and grey as sheet-iron.”³

J. Laurie Wallace (1864–1953), trained in Phil-
Philadelphia under Thomas Eakins, had a long career in Omaha as a portrait painter. The Missouri Valley shows, however, that he was fully capable of distinctly personal landscapes. (See catalogue no. 63) In this scene, the softly massed foliage of two trees in the foreground partially block, partially frame, a view across the river's flood plain. There is little sense of a direct report on a specific location here. The tree trunks and foliage are shapes in purple and violet; the landscape beyond is not quite abstracted but generalized into bands of pale and dark green, beige, blue, and white.

In all, the view depicted in The Missouri Valley is given a blurred focus; abrupt contrasts and crisply delineated shapes are partially dissolved in what a turn-of-the-century critic would have called an *envelope* of atmosphere. This imported term was applied generally to the defining characteristics of Tonalist painting: subtle gradations of color, often dominated by one or two hues, and an absence of specific detail. Consistent with Tonalist technique, Wallace has transformed this scene into a play of sunlit colors and has approached the elusive, poetic qualities of painters such as George Inness. At the same time, however, Wallace seems to have absorbed the approach to colors found in nature established by the Impressionists: shadows are not black, but deep blue and dark green. Equally, there is an Impressionistic accuracy in the effect of sunlight on water and distant fields.

This fusion of Tonalist and Impressionist styles is by no means a regional curiosity. A number of painters, among them some of the most prominent American Impressionists, such as Childe Hassam and John Twachtman, produced canvases that are related in this fashion to The Missouri Valley. To some extent, such a fusion can be seen as a marriage of opposites—while Tonalist hues center on a poetic feeling, Impressionist colors accurately render the optical effect of natural light striking objects in the painter’s immediate field of vision.

This wedding of opposites, of romantic feeling and realistic observation, can also be seen in Elizabeth Dolan’s The Hall Garden. (See catalogue no. 33) While it remains to be established whether or not Dolan knew of Monet’s many views of his own garden at Giverny, this canvas obviously suggests the works of the Impressionist master. Dolan surrounds a sun-drenched lawn with mauve shadows and (rather like Wallace) a soft blur of flowers and foliage. Only the architecture of the white porch on the left retains any specific detail. The roses climbing against the masonry are splashes of pink; the vine-covered garden shelter merges into the encircling trees. In all, Dolan’s view of the Hall garden has about it the quality of a romantic bower—quite different from Monet’s many studies of the colors in his own flower garden in various transitory conditions of light.

Alice Cumbow’s Autumn Reflections is an essentially accurate picture of the gently rolling pastures of northwestern Nebraska. (See catalogue no. 112) In the foreground, tall grasses, cattails, and shrubbery rim an unrippled pond, which in turn reflects a small barn. The black shadows cast by trees and the barn itself suggest that the artist was unaware of the Impressionists’ discovery that shade would darken, not blacken, the colors of the field and the red barn siding. Naive as this rendering might be, however, it reflects the artist’s intent to suggest the actual topography of Nebraska farms and the qualities of light on an October afternoon.

Sharing Cumbow’s realism is Gladys Lux. Her March, painted in 1940, is in no way a naive painting. (See catalogue no. 83) To be sure, the farmhouse and out-buildings in her landscape are not transformed by Precisionist geometry—as they are, for instance, in the Sheldon Gallery’s Barn Reds, 1938, by Charles Sheeler. If not influenced by that American form of Cubism, Lux nevertheless seems to share in a general preference, evinced by the work of many American artists of the period, for a grey atmosphere and a clearly realistic approach to subject matter. Centrally, this painting is a pictorial report on the temperature and damp of March in the Midlands. The late winter light is convincing; the rutted road and shrunken drifts convey a sense of melting snows. Against the white landscape, Lux’s colors are especially rich: a medium-value green for the house, an assembly of orange and red for the barn and sheds.

Certainly these painters confirm Coen’s observation: they do not share a common style, but a common interest in their physical surroundings. Acknowledging that Wallace’s personal combination of Tonalism and Impressionism generates an elusive mood in The Missouri River, and that Dolan endows the garden of Frank M. Hall with an intimate quality, it can be said further that these painters share a reluctance to mythologize the landscape.

This is not to suggest that all Nebraskan landscape art is equally concerned with such authenticity. Dale Nichols’ Summer’s Bounty (also titled As Ye Sow) of 1941 presents an image of Midwest farm-land that is clearly dependent upon the smoothly undulating, topographic fictions of Grant Wood. (See catalogue no. 86) As Ye Sow—which combines regionalist formula with hints of the sublime in the storm-blasted tree and the distant purple mountains—is, furthermore, a didactic image. The farmers, toiling in immaculate fields, have plainly reaped the reward of prosperity: a handsome farmhouse
and new barn sit on a tree-covered rise overlooking what seems to be an enormous expanse of fruitful, if imaginary, land. Perhaps Nichols’ version of his native landscape approaches the mythic because he has spent most of his active life far from the actual facts of Nebraska’s weather and open horizons. As that may be, very recent landscape paintings by artists residing in Nebraska share, markedly, the resonant accuracy of the early generation of Nebraska painters of the land.

Hal Holoun’s Afterrain, 1980, suggests the dark landscape of the Barbizon school. (See catalogue no. 125) Like the Barbizon painters, Holoun is concerned with a perfectly ordinary bit of ground. Setting up his easel on the edge of the rain-soaked field in the foreground only an hour or more after the devastating tornado struck Grand Island in the spring of 1980, Holoun is interested in capturing the transitory light in the wake of the vanishing storm. Clouds and puddles of water standing in the plowed furrows catch the fiery light of the setting sun, but the drama here is not contrived. Recording the extraordinary re-emergency of the sun following the tornado’s passing, Holoun has restricted himself to the visual specifics of the moment. The clouds are not in fanciful piles but low and ragged, torn by the winds. The ground is uninfluenced flat, as it is all along the Platte River Valley. Finally, the horizon is bluntly cut off by rough lines of trees. In none of these aspects, in short, has Holoun succumbed to the temptation to make this landscape a dramatic metaphor for the storm’s power.

Far less specific is Tom Bartek’s First Light, Grove Lake, 1980. (See catalogue no. 101) Vague forms, rendered in heavily textured paint, are trees, sloping hillside, and reflective pond at one glance and rough Abstract Expressionist shapes at another. The elusive quality of Bartek’s work argues against naming specific historical precedents: the amorphous, reflected shapes suggest the equally undefined, reflected shapes found in Monet’s last paintings of his flower-covered Japanese footbridge. The overall tonality and the dark shapes of the trees, which turn the negative space of the sky into vibrant shapes, allude to the work of Albert Pinkham Ryder. In any case, the ambiguity of the emergent forms here cannot be labeled as evidence of the painter’s adherence to local facts. If there is homage in this work to Ryder—or Motherwell—there would also seem to be a reverence for the ordinary particulars of what could be a detail in an immense reach of Nebraska grasslands.

While Bartek’s work seems an exceptionally personal interpretation of natural forms, Ernest Ochsner’s Dadey’s Wood Plant seems a challenge to the tonal accuracy of Kodachrome and the precision of a Nikon lens. (See catalogue no. 138) Entirely within the stylistic vocabulary of Photo-realism—a mode of hyper-realism prominent in art only since approximately 1970—Ochsner’s work is plainly a painstakingly accurate rendering of agricultural architecture. As a pole opposite from all of the other landscape paintings in this exhibition, interpretation of the subject seems limited to the painter’s selection of vantage point. No trace of brushwork flaws the immaculate surface. The power of the small work is contained in its accuracy; as with photographs, there is here the authority of objectively recorded facts.

Unlike Ochsner, who works wholly within a contemporary style, Keith Jacobshagen, in his Havelock Elevator: Early Spring, 1978, seems to have responded to several precedents from art history, among them the open-skied compositions of eighteenth-century Dutch landscapes and the atmospheric studies of John Constable. (See catalogue no. 127) Yet Jacobshagen’s real allegiance is to the central character of the Nebraska landscape. This small painting (18 x 24 in) contains miles and miles of open prairie, transformed by modern agriculture’s impact upon the terrain. Remorselessly flat, punctuated by a tiny line of trees and the cathedral-like shape of the distant grain elevator, this land lies under an immense sky—streaked by the contrail of a passing jet. In all, Jacobshagen’s view of Nebraska has the intensity of a Luminist image; the viewer is invited to participate directly in the vast reach of space through the artist’s precise use of scale. The viewer can envision this landscape with the clarity of being there, actually standing at the edge of the wide sweep of winter wheat.

As already indicated, the pictures in this exhibition offer a survey of approximately a century and a half of Nebraska’s art history. As such, it can offer only slender proof of that history’s many correlations with national patterns of stylistic development.

Still, if working hypotheses, rather than firmly established conclusions, seem most reasonable, it seems possible to offer the following suggestions. The early views of Nebraska, for the most part rendered by artists visiting the region, are not marked by romantic embellishment, but instead provide a quite accurate representation of topographical facts. Painters in the first generations of artists actually residing in Nebraska appear thoroughly conversant with styles of then contemporary art, specifically Tonalism and Impressionism. Painters working in Nebraska through the Depression years and after, reflect widely practiced styles in several ways. Notably Dale Nichols, but also Eugene Kingman and others omitted from this discussion for lack of space, was clearly influenced by the styl-
ized landscapes of Grant Wood’s regionalism. The gray, unadorned realism of national figures such as Charles Burchfield seems shared by Nebraska painters such as Gladys Lux. Finally, contemporary landscape painting in Nebraska is by no means out of step with styles in representational painting now found in major galleries in New York and elsewhere. Ochsner’s Photorealism participates in a widely felt reaction against the austere, abstract protocol of late Modernist art. Bartek and Jacobshagen, though certainly very different painters, evince in their works an historicism that is increasingly apparent in contemporary art; both have drawn freely from styles of the historical past—from the landscape of Constable and the Luminism of Martin Heade and Fritz Hugh Lane, to the late works of Monet and the gestural, quickly brushed shapes of Abstract Expressionism.

In all, the exhibition suggests that at least the significant chapter of Nebraska’s art history that is tied to the land is also tied quite directly to chapters in the history of styles in American art. Regional in subject matter, Nebraska’s art has by no means been isolated from national developments.

It would be fallacious, however, to imply that Nebraskan art does not depend significantly upon the specific quality of the region’s landscape. For that response, there is certainly a notable parallel in literature: the works of Willa Cather. Closing Book IV of her great novel, *My Antonia*, her narrator, Jim Burton, walks the fields near Red Cloud as the sun sets:

As we walked homeward across the fields, the sun dropped and lay like a great golden globe in the low west. While it hung there, the moon rose in the east, as big as a cart-wheel, pale silver and streaked with rose colour, thin as a bubble or a ghost-moon. For five, perhaps ten minutes, the two luminaries confronted each other across the level land, resting on opposite edges of the world.

In that singular light every little tree and shock of wheat, every sunflower stalk and clump of snow-on-the-mountain, drew itself up high and pointed; the very clods and furrows in the fields seemed to stand up sharply. I felt the old pull of the earth, the solemn magic that comes out of those fields at nightfall.

A number of artists who have lived in Nebraska, armed with styles received from elsewhere in time and place, have responded deeply—and will undoubtedly continue to respond—to the landscape’s “solemn magic.”
Notes


2. Barbara Novak, *American Painting of the Nineteenth Century* (New York: Praeger Publisher, 1969), and *Nature and Culture: American Landscape Painting, 1825–1875* (New York: Oxford University Press, 1980). Novak concludes the latter volume with the observation that (p. 273), “The truths of light and atmosphere that absorbed American artists quickly served a concept of nature as God, turning landscape painting into proto-icons. . . . As with other areas of American art, the perfect solution was one that reconciled the real and the ideal, the tangible and the ephemeral that fused the inviolate ‘stuff’ of God’s world with Godhead.”


5. The fusion of Tonalist and Impressionist styles is a complex feature of turn-of-the-century American art. Important, on one hand, is the widely disseminated influence of James McNeill Whistler. On the other, is so-called dark Impressionism—Tonalist in quality—practiced by a number of American painters influenced by William Merritt Chase. His version of Impressionism results from his study in Munich at the atelier of Frank Duveneck. Whether Duveneck or Whistler proved to be the most important influence has yet to be examined.

6. A brief review summarizing the Luminist qualities of Jacobshagen’s work can be found in Ilene Susan Fort, “Keith Jacobshagen,” *Arts* (September 1982): 30.

7. That there is a correlation between the novelist’s response and the painters’ response to the Nebraska landscape probably depends upon more than coincidence of place. Like the painters, Cather was deeply influenced by traditions in the visual arts. A paper, given at the symposium, “The Rural Vision: France and America in the late 19th Century,” (Joslyn Art Museum, Omaha, Nebraska, November 6, 1982), by Susan Rosowski demonstrates convincingly that the French painters Jules Breton and Francois Millet, whose works characteristically have a landscape setting, deeply influenced Cather.

Remarks presented by Rena M. Coen as part of the symposium, “Towards a State Art History and Collection,” at the Sheldon Memorial Art Gallery, February 12, 1982. Ms. Coen is a professor of art history at St. Cloud State University, St. Cloud, Minnesota.
In attempting to understand the full scope of the history of art in America, the achievements of regional artists outside of the New York, New England, and Philadelphia schools have too often been damned with faint praise or, worse, ignored completely. But our country is, after all, a federation of states, politically distinct, and each with its own cultural and artistic flavor. It is both inaccurate and unfair to describe its art solely in terms of what was produced in the eastern seaboard, with, lately, California and Santa Fe thrown in for good measure. Artists have flourished in every part of the nation, and it is the totality of their work, together with that of the recognized artistic centers, that fully defines the art history of America.

How then does one discover, research, and, in fact, explain the art produced in a particular region or state? What constitutes “regional art” in the first place, and, once defined, how does one analyze its relationship to the mainstream of American art and assess its importance in the nation’s history? How does one strike a balance between exhaustive and not very useful lists of state and local artists and informative but readable narratives that will answer the needs of local collectors as well as those of professional historians of art, culture, and society? Incidentally, it often has been local collectors rather than academic art historians who have stimulated interest in regional art and pointed the way for the professionals to follow. Finally, how does one maintain objectivity and aesthetic judgment and avoid the trap, so easy to fall into, of inflated claims of artistic merit for the work produced in one’s own state or region? Indeed, how far should aesthetic judgment even prevail in collecting and defining the art of a specific state or region?

These questions are not easy ones to answer, but they are common, I believe, to state and local art-historical research. To a certain extent, they can be answered only by the experience gained from sifting through forgotten collections in state and county historical societies, local art museums and art schools, the dusty attics or basements of private collectors, as well as, of course, their living rooms, and even the archives of libraries and natural history collections that occasionally yield works of art of surprising merit. Local antique stores and community antique shows are also a once-in-a-while source for discovering regional art. It is the familiarity that results from such sleuthing that leads to a coherent assessment of what one’s area actually produced.

A caveat should be mentioned here. Especially in the case of nineteenth-century works, with which I am most familiar, few claims can be made for definable regional “styles,” if that word is interpreted as an identifiable and unique way of producing art that is shared by a group of artists working together and communicating artistic ideas to each other. Rather what exists seems to be a sense of shared experience, an identification, however fleeting, with a particular place or region. One can profitably compare, for example, the response of different artists to the topography and scenery of a specific area or to the appearance and activities of the people who were important in it. Thus it may be the subject rather than the style that will identify the region and its artists. Here one must distinguish, however, between the regionalism of the nineteenth century and that of the twentieth. In the nineteenth century, the art made in the new territories and states opening up for settlement in the middle and far West reflected the artist’s environment in a natural, sometimes even primitive way. In the twentieth century, however, when distances are easily spanned, and certain aspects of culture are therefore more homogeneous, one frequently encounters a regionalism that is deliberate, self-conscious, and even primitivistic.

Perhaps it is the emergence of the new realism that has encouraged the recent interest in regional art and the art of the states. When the study of American art was emerging as an intellectual discipline worthy of serious study and its own tools of analysis during the forties, fifties, and sixties of this century, Abstract Expressionism, with its emphasis on form rather than content, was the focus of art historical attention. Such an abstract style, essentially universal in its purpose and appeal, was antithetical to the study of regional art, especially that of the nineteenth century. Is it more than coincidence that only now, with the renewed interest in subject matter evident during the 1970s and probably characteristic of the 1980s as well, regional art, or the art of the individual states, is beginning to receive the attention that it deserves?
Essay

Regional Art Museums: Resources of American Art and Art History

Remarks presented by James T. Forrest as part of the symposium, “Towards a State Art History and Collection,” at the Sheldon Memorial Art Gallery, February 12, 1982. Mr. Forrest is the Director of the University of Wyoming Art Museum in Laramie.
College and university art museums and galleries have a strong educational role and responsibility, inherently. They teach, directly and indirectly, chiefly by their exhibitions and their study and research collections and resources. In some instances, they serve as the only repository for local, state, and sometimes regional art examples. Their purpose, in such cases, is to preserve or exhibit the creative works of artists known in their geographic areas, as well as those who have achieved national or international recognition.

The concern for a concerted effort on the part of art museums or galleries to identify artists of their own geographic area seems proper and justified. This is especially true at this time of a growing awareness of the inadequate documentation in many states of artists and their art product—even those who are contemporary or of the recent past. Museums are quite aware that they serve artists, as well as patrons of art and those who wish to develop a better appreciation or acquaintance with art. Museums recognize that they play a vital role in the encouragement of the purchase of art works by collectors and, by that direct process and the more indirect influences they exert, that they do indeed support some artists directly and others indirectly. But where would museums be without the creative spirit of artists and those who love their work?

In Wyoming, little had been done to preserve the works or the records of artists who work or have worked in the state until quite recently. Now the State Museum, the Buffalo Bill Historical Center, the Rock Springs Fine Arts Center, and the University of Wyoming Art Museum have all made some effort to collect and show art by artists of the immediate geographic area, on occasions. An artist documentation center has been started at the University of Wyoming Art Museum. This was prompted in 1974 when it was determined that the Bicentennial year should be marked with a major exhibit of art produced by artists who had worked in Wyoming from the time of Alfred J. Miller (1837) to 1937—a convenient span of 100 years. Research was carried out over a two-year period to determine which artists had worked in the state and to locate examples of their art, preferably of the Wyoming scene. This latter function proved to be impossible in many instances, but examples were found for most of the identified artists. Biographical sketches were written for a catalog, but additional biographical material was collected on artists, and this documentation went into a file for future reference. Since that time, the files have grown and will grow as time and work allow.

A catalog of some importance was a by-product of the exhibit held by the Art Museum in 1976. This exhibit, *100 Years of Artist Activity in Wyoming 1837–1937*, brought about a greater awareness of Wyoming artists of the recent and more distant past. The catalog has value as a reference work, but the information in this volume is, perforce, briefly stated. Additional research and writing need to be done on art in Wyoming, bringing the research forward to the present. A few well-known artists, such as Bill Gollings and Hans Kleiber of an older generation and Conrad Schwiering and Harry Jackson, have had books and articles written on their lives and works, but much remains to be done.
This bibliography is not intended to be exhaustive, but, with reference to recent and contemporary artists, it does provide what may be the first listing of exhibition catalogs that are in many instances the only source of information.
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Simons
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Worth
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