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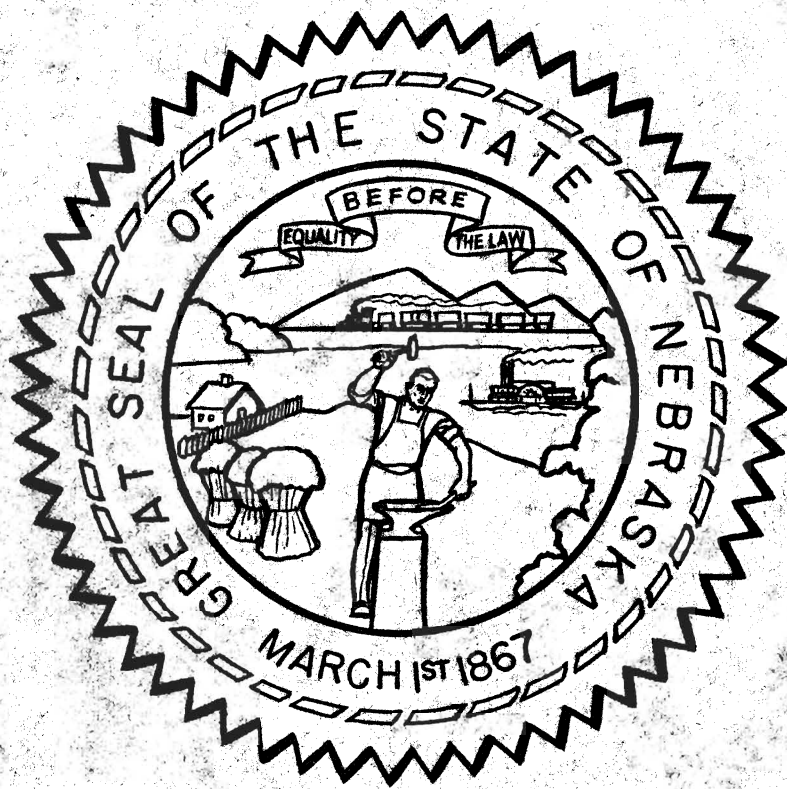
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NEBRASKA ART TODAY

A GENTENNIAL INVITATIONAL EXHIBITION

NEBRASKA ART TODAY



A CENTENNIAL INVITATIONAL EXHIBITION

ORIGIN AND PURPOSE

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

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

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

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

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

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



JAMES B. SHAEFFER
Chairman, Cultural Committee,
Nebraska Centennial Commission, and
President, Nebraska Arts Council.

HISTORICAL SUMMARY

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

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

The illustrations in the first part of this booklet show paintings from the early exhibitions in Nebraska which can still be seen today, or other works by the same artists.

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

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

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

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

George Catlin (1796-1872) had set for himself the life-long project to record all the American Indians. He traveled up the Missouri River in 1832. Karl Bodmer (1809-1893) traveled the same route the following year with the German scientist, Prince Maximilian of Wied, and in 1837 Alfred Jacob Miller (1810-1874) accompanied the Scotsman, Captain William Drummond Stewart, to the Rocky Mountains, following the Oregon Trail route along the Platte River valley. Some of the American and European painters who discovered fresh picture material in the glorious views of the West during the 19th Century were Albert Bierstadt, William de la Montaigne Cary (1840-1922) and Worthington Whittredge (1820-1910). Dramatic views showing vast herds of buffalo were always popular and typify the local scene.

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

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

Rocky Mountains and the rolling prairies. Later in life he recorded in his paintings the authentic record of the pioneer West.

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

After the pioneer period in which physical hardship and rude ways were inevitable necessities, getting ahead in a material sense was all important, and on the surface it might appear that building the big house, furnishing it sumptuously and adding the final touch of pictures with rich gold frames was done for the sake of possession, of acquiring the tangible evidence of success. While there were doubtless those who assumed an interest in art as the proper attitude, most recognized the importance of fostering art in the community. If their tastes leaned to idyllic landscapes and faraway places evoking exotic or romantic atmospheres, they thus emphasized their closeness to the recent hardships of reality. They were in close touch with the artists of the period and laid the foundation of later interest.

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

In a scholarly study prepared for the Joslyn Art Museum exhibits during the Nebraska Territorial Centennial Year of 1954, Mr. Francis T. B. Martin divided the development of art in Omaha into periods: The Lingerer Period from 1877 to 1900, the Re-Awakening from 1900-1931, and the Fruition in 1931, the year the Joslyn Memorial Art Museum was opened. A remarkably similar development can be noted in Lincoln, with the early Haydon Study Club evolving into the more inclusive Nebraska Art Association in 1900 and expanding interest culminating in the opening of the Sheldon Memorial Art Gallery in 1963.

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

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

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

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

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

The HAYDON ART CLUB'S intention was to form a collection and to acquire a suitable museum. The first step was the exhibition at the Lincoln Post Office of a large painting, **The Parable of the Wise and Foolish Virgins**, by a popular contemporary painter, Karl von Piloty, the start

of the tradition of the Nebraska Art Association's annual exhibition of contemporary art which has continued to the present, and of the distinguished collections which are now assembled in the Sheldon Gallery on the campus of the University of Nebraska.

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

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

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

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

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

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



Samuel Seymour, 1796-1823: **WESTERN LANDSCAPE**, oil, Joslyn Art Museum Collection



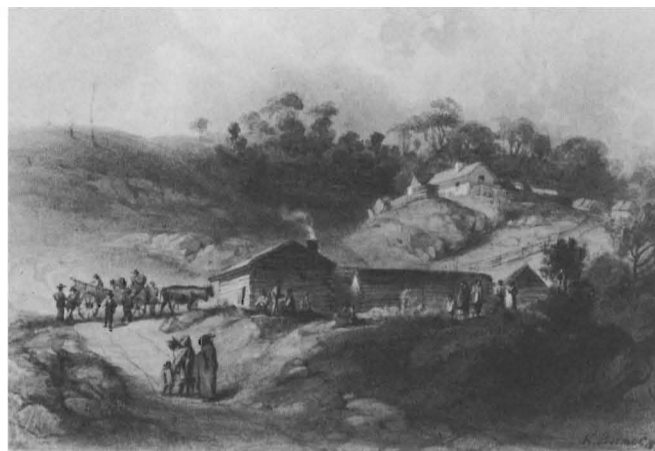
Alfred Jacob Miller, 1810-1874: **INDIAN CAMP, NEBRASKA TERRITORY**, oil, Joslyn Art Museum Collection



George Catlin, 1796-1872: **BUFFALO HUNT—APPROACHING IN A RAVINE**, oil, Joslyn Art Museum Collection



W. H. Jackson, 1843-1942: **YOKING UP IN CORRAL, PLATTE VALLEY NEAR FT. KEARNY**, Nebraska State Historical Society Collection



Karl Bodmer, 1809-1893: **BELLEVUE, MAJOR DOUGHERTY'S AGENCY**, watercolor, Northern Natural Gas Co. Collection, Joslyn Art Museum



Albert Bierstadt, 1830-1902: **VALLEY OF THE YOSEMITE**, oil, exhibited in 1890, Joslyn Art Museum, gift of Mrs. C. N. Dietz

Martanie Snowden's Omaha Studio



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

Konstantin Makovski, 1839-1915: **RUSSIAN BEAUTY AND CAT**, oil, exhibited in 1886, Joslyn Art Museum Collection, gift of Charles W. Martin



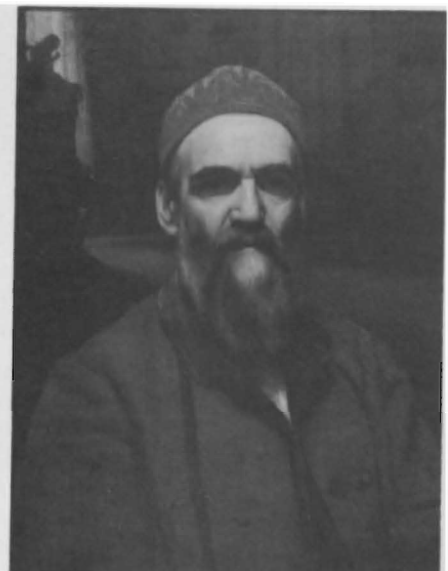
1.

1. Thomas Eakins, 1844-1916: **PORTRAIT OF J. LAURIE WALLACE**, oil, Joslyn Art Museum Collection



2.

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



3.

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

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

5. J. Laurie Wallace Conducting an Art Class



4.



5.



1.



2.

1. John Ross Key, 1832-1920: **LAGOON — TRANS-MISSISSIPPI EXPOSITION**, oil, Joslyn Art Museum, gift of Jack and Louis Drew
2. George Elmer Browne, 1871-1946: **AUTUMN IN FINISTERE**, oil, Art Institute of Omaha, Joslyn Art Museum
3. William Merritt Chase, 1849-1916: **SUNLIGHT AND SHADOW**, oil, 1884, Joslyn Art Museum Collection
4. Grant Wood, 1892-1942: **STONE CITY, IOWA**, oil on panel, Art Institute of Omaha, Joslyn Art Museum Collection

3.

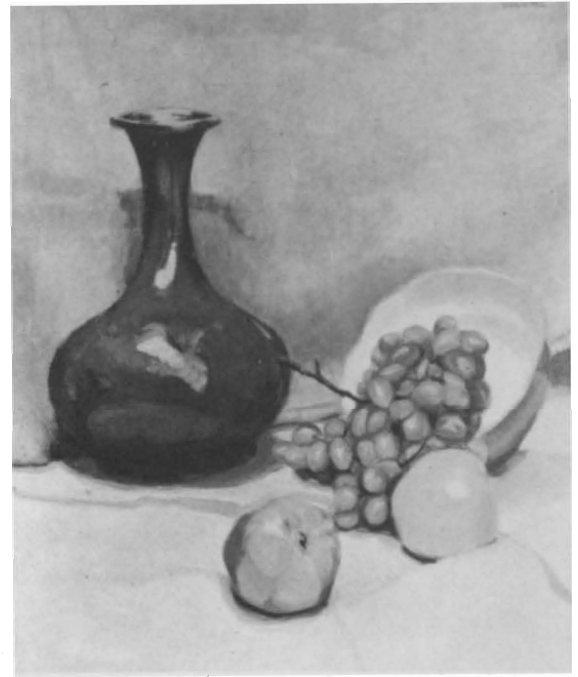


4.





John Gutzon Borglum, 1867-1941: **STAGING IN CALIFORNIA**, oil, Joslyn Art Museum Collection, gift of J. L. Brandeis & Sons



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



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



Charles Logasa, 1883-1936: **AT COUNSEL**, oil, Joslyn Art Museum Collection, gift of Hannah Logasa



Rembrandt Van Rijn, 1606-1669: **DIRK VAN OS**, oil, Joslyn Art Museum Collection



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



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

CHRONOLOGY

- Omaha** 1877 First sketch class
 1879 Loan exhibition of local artists
 1881 Social Art Club
 1886 Interstate Fair and Exposition
 1888 Lininger Gallery Opening
 1888 Western Art Association exhibition of local artists
 1889 Fall exhibit of Western Art Association — members' work
 1890 Omaha Art Exhibition Association — American and European artists
 1891 Omaha Art School sponsored by Western Art Association, J. L. Wallace, Dir.
 1898 Trans-Mississippi Exposition
 1899 Greater America Exposition
 1906 Omaha Society of Fine Arts
 1910 First Annual exhibition of nationally known artists
 1912-1937 Omaha Art Guild annual regional exhibitions
 1915-1920 Friends of Art — Purchases from Society of Fine Arts Exhibitions
 1925 Art Institute of Omaha, Aquila Court
 1925 Omaha Artists, Inc.
 1931 Joslyn Memorial Art Museum
 1946 Associated Artists of Omaha, Inc.
- Lincoln** 1888 Haydon Art Club
 1888 Purchased first painting, Karl von Piloty, PARABLE OF WISE AND FOOLISH VIRGINS
 1896 Purchased second painting, Leonard Ochtmann, EVENING ON THE MIANUS BRIDGE
 1900 Nebraska Art Association annual exhibitions
 1920 Responsibility for annual shows taken by University Art Department
 1920 Lincoln Artists Guild
 1928 Hall Bequest — Nebraska Art Association
 1936 Lincoln Artists Guild first All Nebraska exhibition sponsored with University of Nebraska Art Department
 1954 Nelle Cochrane Woods Fund — Nebraska Art Association
 1958 Thomas C. Woods, Sr. Fund — Nebraska Art Association
 1963 Sheldon Memorial Art Gallery
- State** 1954 Artists' Equity Association, Central Area Chapter
 1961 Council on Nebraska Cultural Resources
 1964 Association of Nebraska Art Clubs
 1965 Nebraska Arts Council bill passed by State Legislature
 1966 Nebraska Arts Council Staff selected



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



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



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

BLACK-FIGURED COLUMN KRATER, Greek, 500-490 B.C., Joslyn Art Museum Collection

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

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

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

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

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

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

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

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

In addition to giving their own collection, Mr. and Mrs. Hall crowned their earlier contributions by bequeathing their estate as a trust for the annual purchase of works of art. These funds permitted an organized plan for collecting and added a new dimension to the Nebraska Art Association's annual exhibitions. From the 1920's these exhibits were no longer package shows from other galleries or eastern dealers, but were under the direct supervision of the University Art Department, at that time headed by Paul H. Grummann who was also the first director of the University of Nebraska Art Galleries. When in 1931 he became the director of the new Joslyn Memorial Art Museum in Omaha, he was succeeded by Dwight Kirsch, Duard Laging and Norman A. Geske. The Hall Bequest permitted a purchase plan to be inaugurated during the 1930's with the acquisition each year of outstanding works representing current

movements in art. The prestige of the annual spring show from which the new works were selected was greatly enhanced in national art circles by the growing fame of the Hall Collection. In the 1950's, the Nebraska Art Association received two new purchase funds established in memory of Mrs. Frank H. Woods, Sr., and Mr. Thomas C. Woods, Sr. During this same period important acquisitions were possible from funds made available to the University by Mrs. A. B. Sheldon and by Mrs. Howard S. Wilson. In 1965 the Art Association's Development Fund was established to encourage additional contributions. These funds permit a broader policy of collecting for the acquisitions of master works from earlier periods and of sculpture by world famous artists.

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

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

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

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

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

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

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

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

Another organization, the FRIENDS OF ART, supplemented the Society of Fine Arts. It was a group of one hundred men who agreed to each give \$25.00 a year for five years towards the encouragement of art in Omaha. During the five years of its existence, this group made annual purchases from loan exhibitions, transferring the paintings to the Society of Fine Arts.



1.



2.

1. Maurice Prendergast, 1859-1924: **SALEM PARK, MASS.**, 1918, watercolor, Nebraska Art Association, Sheldon Gallery
2. William Glackens, 1870-1938: **MAHONE BAY**, 1911, oil, F. M. Hall Collection, Sheldon Gallery
3. John Sloan, 1871-1951: **NURSEMAIDS, MADISON SQUARE 1907**, oil, F. M. Hall Collection, Sheldon Gallery
4. Edward W. Redfield, 1869-1965: **EARLY MARCH, POINT PLEASANT, PENN.**, 1920, oil, Nebraska Art Association, Sheldon Gallery



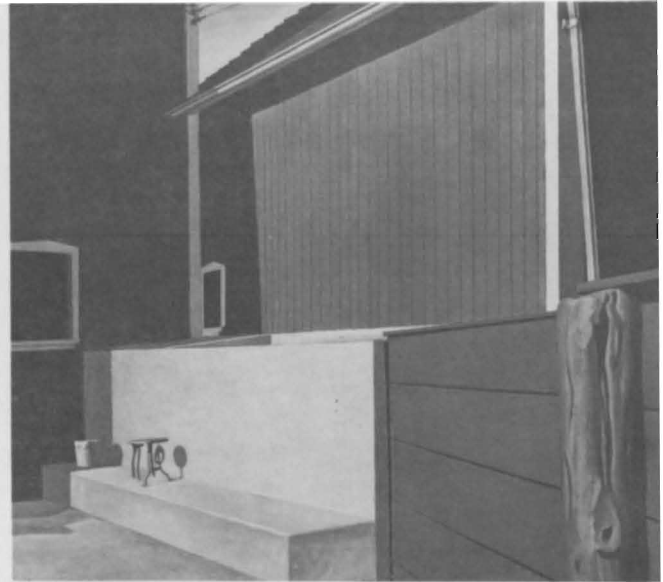
3.



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1. Edward Hopper, 1882-: **ROOM IN NEW YORK**, oil, F. M. Hall Collection, Sheldon Gallery
2. Charles Sheeler, 1883-1965: **BARN REDS**, 1938, tempera and pencil, F. M. Hall Collection, Sheldon Gallery
3. Reginald Marsh, 1899-1954: **THE PARK BENCH**, 1933, tempera, Nebraska Art Association, Sheldon Gallery
4. Marsden Hartley, 1877-1943: **POPCATAPETL ONE MORNING**, 1932, Howard S. Wilson Memorial Collection, Sheldon Gallery



1.

1. Karl Zerbe, 1903-: **MAX BECKMAN, 1948**, encaustic, Nebraska Art Association, Sheldon Gallery

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



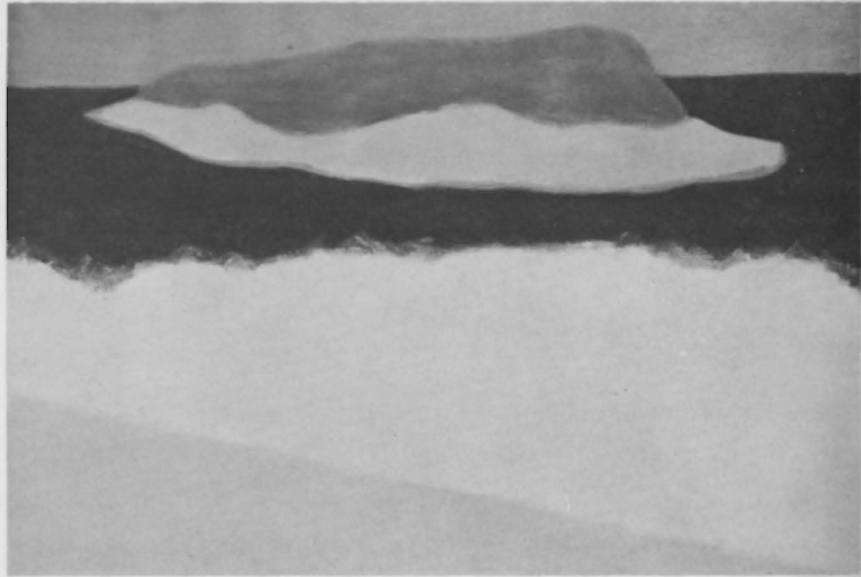
2.

3. Rico Le Brun, 1900-1964: **WOMAN OF THE CRUCIFIXION, 1948-50**, duco on masonite, F. M. Hall Collection, Sheldon Gallery

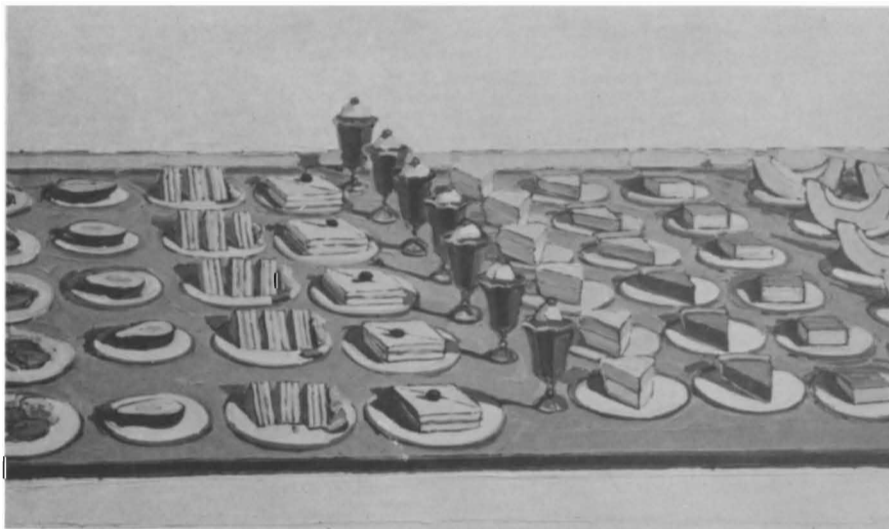
4. Milton Avery, 1893-1965: **OFFSHORE ISLAND, 1958**, Nebraska Art Association, Sheldon Gallery



3.



4.



1. Hans Hofmann, 1880-1966: **THE CITY**, oil on canvas, Nebraska Art Association, Thomas C. Woods Collection, Sheldon Gallery

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

3. Wayne Thibaud: **SALADS, SANDWICHES, and DESSERTS**, 1962, oil, Nebraska Art Association, Sheldon Art Gallery



Constantin Brancusi, 1876-1957: **PRINCESS X**, 1916, marble, University Collection, gift of Mrs. A. B. Sheldon, Sheldon Gallery

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



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

Jacques Lipchitz, 1891-: **BATHER**, 1923-25, bronze, University Collection, gift of Mrs. A. B. Sheldon, Sheldon Gallery



Another important step toward the desired public gallery was the reorganization of the Society of Fine Arts to establish the OMAHA ART INSTITUTE with attractive gallery space in the Aquila Court Boulding and a resident director, E. Maurice Bloch, succeeded by Miss Mary Thayer. The collections were in turn transferred in 1931 to the newly opened JOSLYN MEMORIAL ART MUSEUM, the handsome marble building donated in memory of George A. Joslyn by Mrs. Joslyn, a charter member of the Society of Fine Arts. The Joslyn Memorial was built by Omaha architects John and Alan McDonald. It includes ten major exhibition galleries, spacious corridors for supplementary exhibits, an art reference library, limited classroom space, and a concert hall. A smaller auditorium has had to be temporarily withdrawn from public use for conversion to workroom and office space. Expanded collections and activities are now stimulating consideration of an addition to the building. The permanent collections include representative examples of creative art from all periods and regions. The original major collections were donations from the Society of Fine Arts and several local collectors: Jessie Barton Christiancy, Mr. and Mrs. C. N. Dietz, and Dr. and Mrs. A. F. Jonas. Individual paintings of the highest quality were acquired from later funds bequeathed by Mrs. Joslyn, and additional gifts and purchases have expanded the collections. Eugene Kingman, who succeeded Mr. Grummann when he retired in 1947, initiated regional exhibits showing the development of our own area through early maps, paintings and prints. The LIFE ON THE PRAIRIE exhibit was opened in 1954, the year of the Nebraska Territorial Centennial, as a donation from the Colonial Dames of America in the State of Nebraska. Now in the year of the State Centennial a new exhibit, THE AGE OF EXPLORATION, is made possible by two important collections owned by the Northern Natural Gas Company of Omaha, the Maximilian-Bodmer Collection and the Stewart-Miller Collection. The work of regional artists and craftsmen is stressed by purchase awards from annual exhibitions, and a varied program of temporary exhibitions and programs includes contemporary art in every media.

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

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

The artists themselves have always been active by forming groups to exhibit their work and to discuss their common interests. Both the Lincoln Artists Guild and the Associated Artists of Omaha, Inc., have acquired collections of members' work and sponsored numerous regional shows. With few commercial galleries in the State, such exhibitions have always been a service to both the artists and to private collectors. Happily, the buying public seems to be increasing, with active rental or sales galleries and purchases from special exhibitions. Mention should also be made of the former Nebraskans who have achieved national recognition as professional artists. Rose O'Neil, who was listed in early exhibition catalogs, gained fame with her illustrations, especially of the popular "Kewpie" dolls. The famous cartoonist Clare Briggs lived in Nebraska as a boy, as did John Falter, one of the better known contemporary illustrators. Robert Henri, John Gutzon Borglum, Solon Borglum, George Barker and Charles Logasa typify the painters who devoted full time to their profession of painting.

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

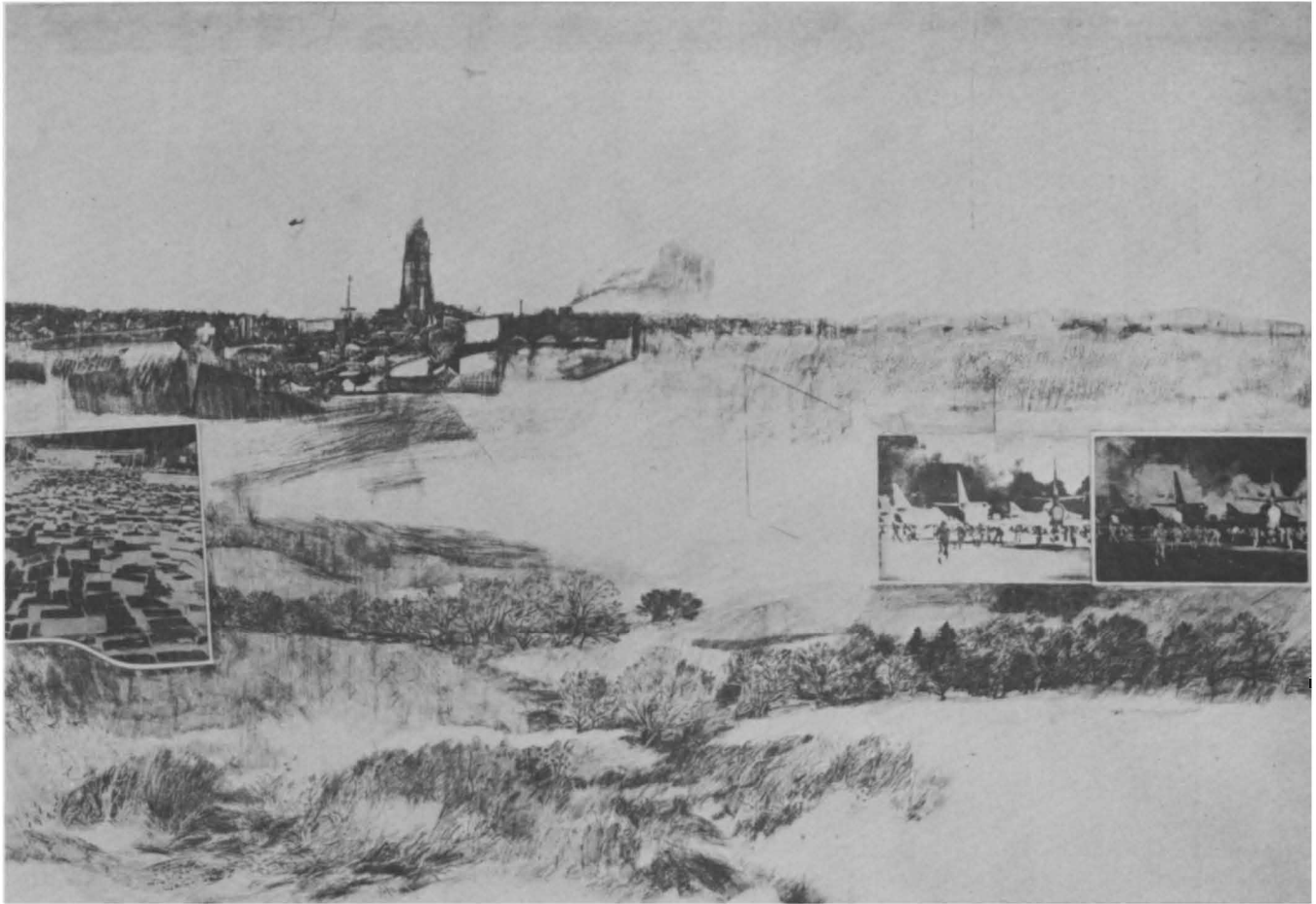
Also in Lincoln, on the facade of the Pershing Auditorium, is the large mosaic in color designed by Leonard Thiessen and Bill J. Hammon which depicts athletes in various sports. This type of decoration which correlates the architectural design with the activities for which the building was erected should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

The ideal is for all forms of creative art to permeate everyday life and for the fine arts to be a prime source of enjoyment to all the people in the State.

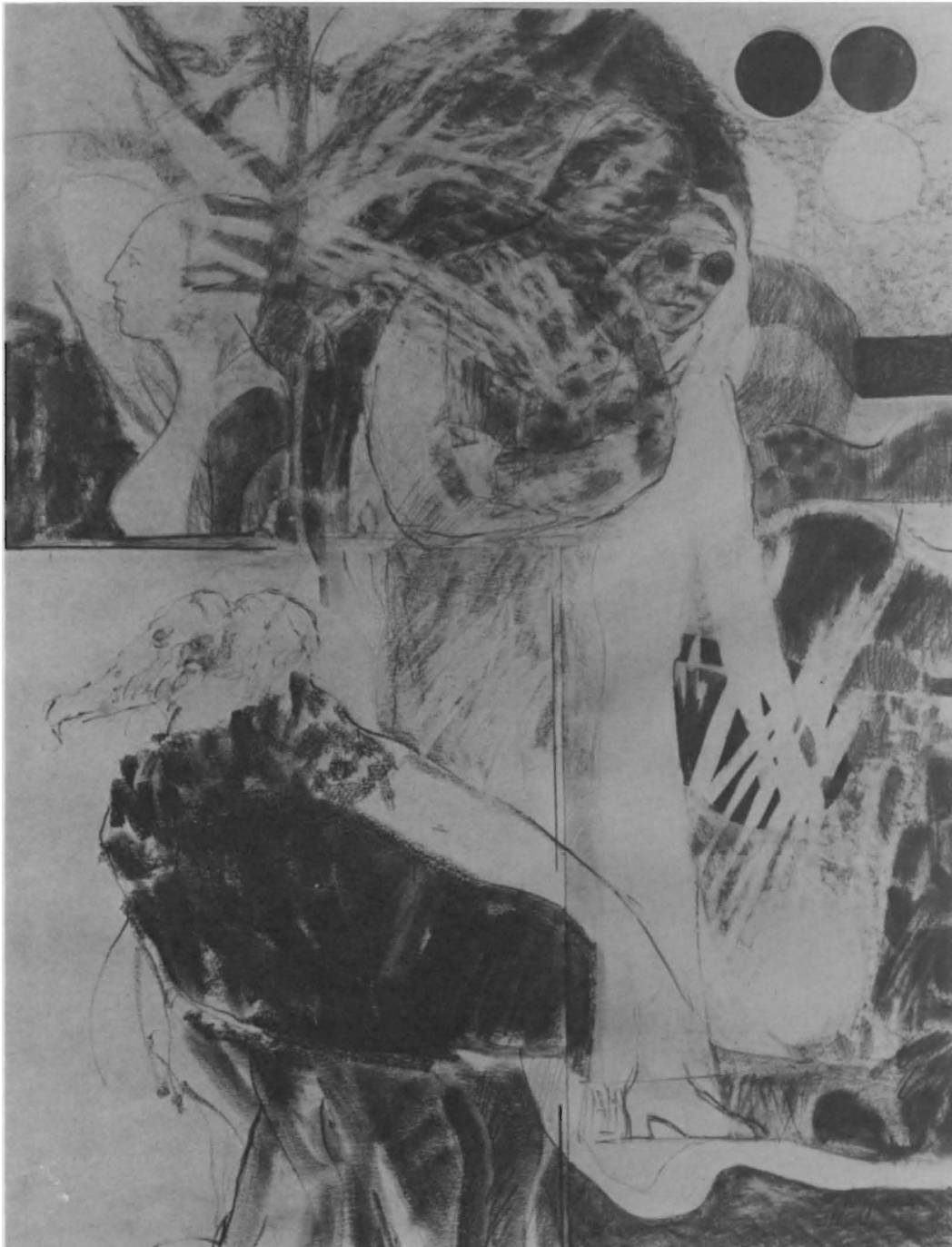
CATALOGUE



1. Thomas Majeski: **SELF PORTRAIT**, color intaglio, 23¾ x 21¾



2. Thomas Coleman: **MIDWESTERN LANDSCAPE**, intaglio on magnametal, 22½ x 33¾



3. Richard Weigmann: **TWO ROMANTIC BLACK MOONS**, pencil and graphite, 23 x 17½



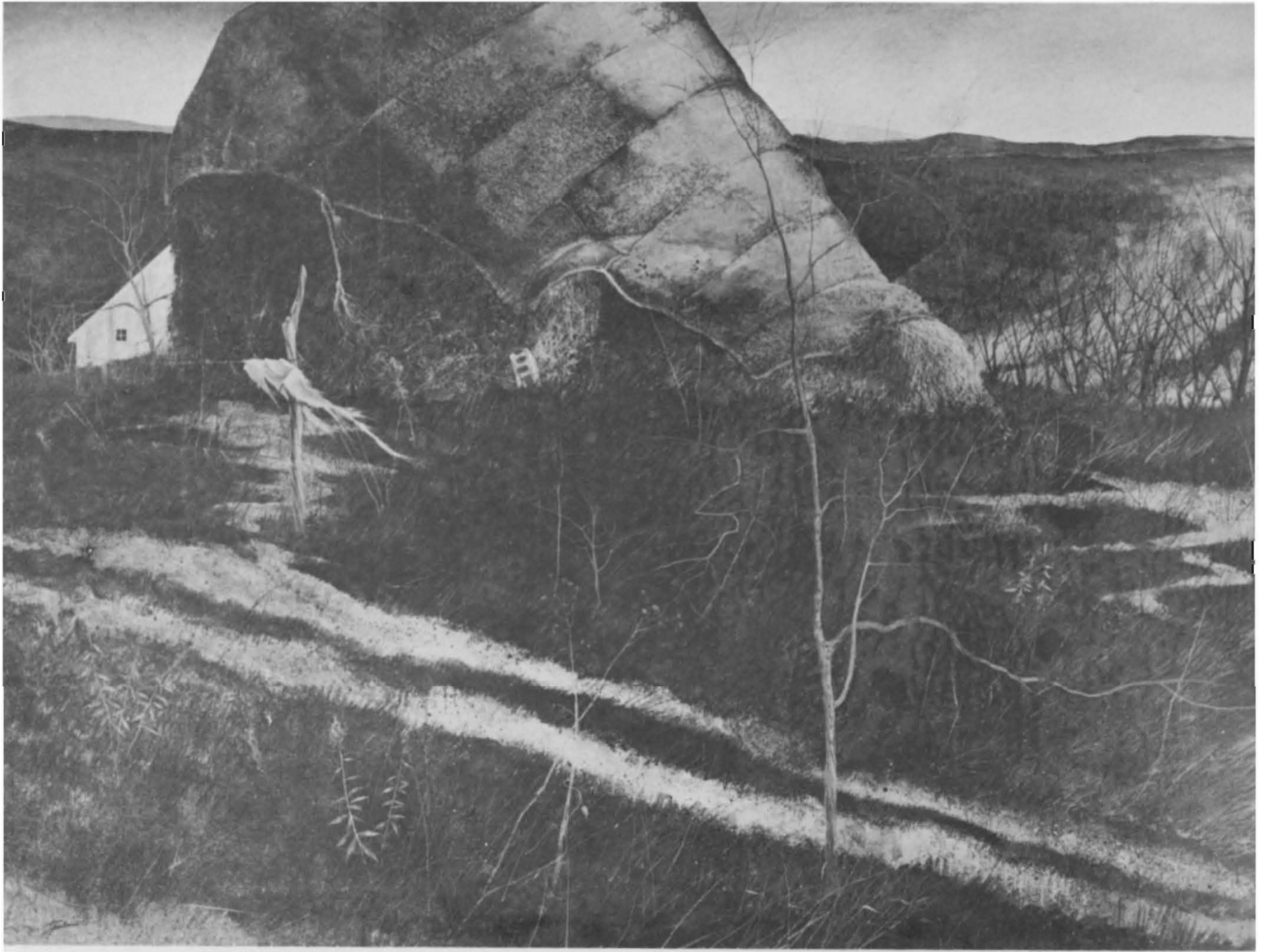
4. Jay Milder: **FIRST KISS**, oil, 52 x 60



5. Katherine Nash: **CRUSADER**, copper, 24¼ inches high



6. Rudy Pozzatti: **SIENA**, oil, 36 x 60



7. Thomas Palmerton: **HIGHLAND**, acrylic, 35½ x 47½



8. Frank Sapousek: **ABANDON #4**, oil, 21½ x 27½



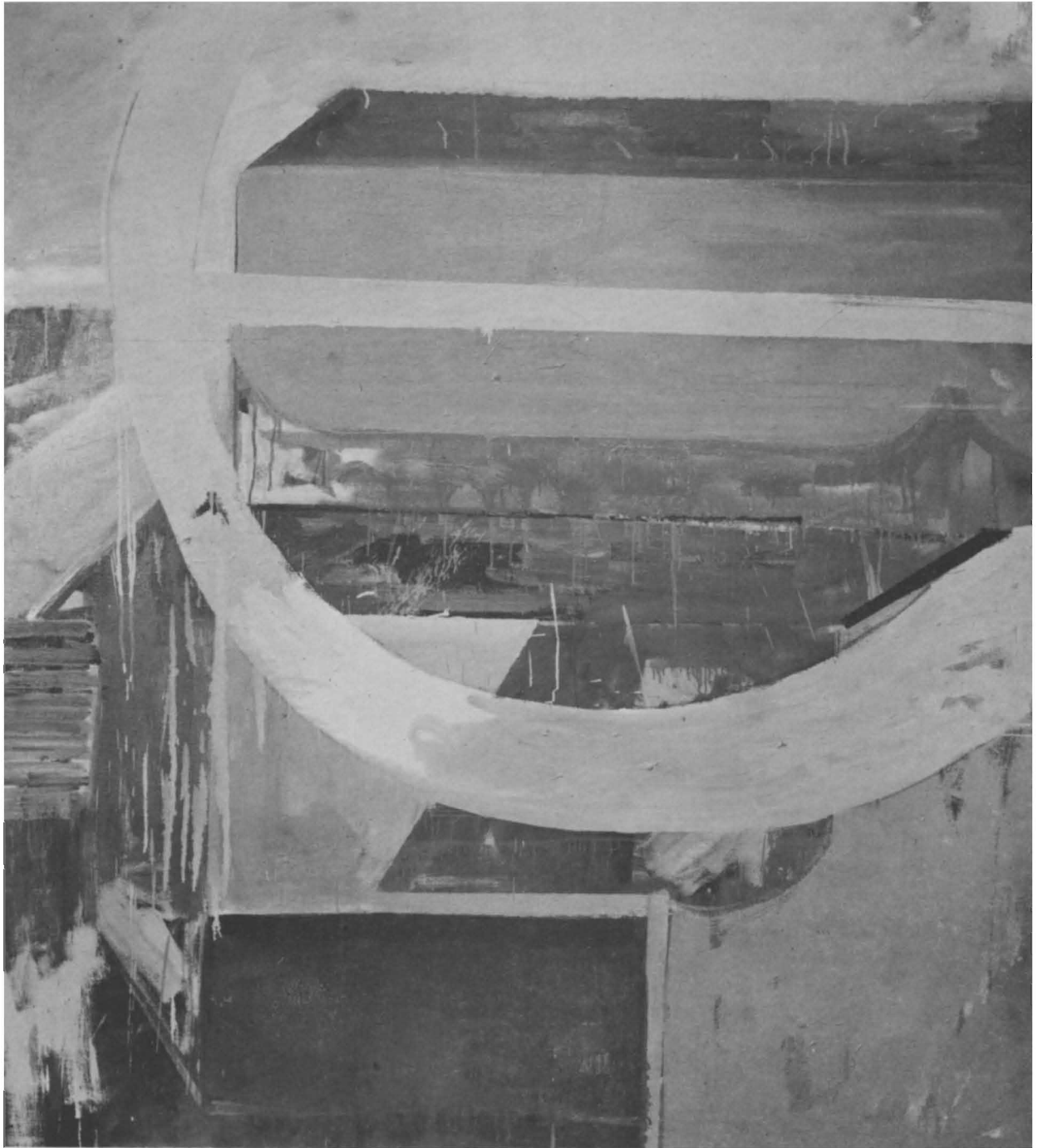
9. Sylvia Curtiss: **NEBRASKA SAND HILLS**, oil, 25½ x 38¼



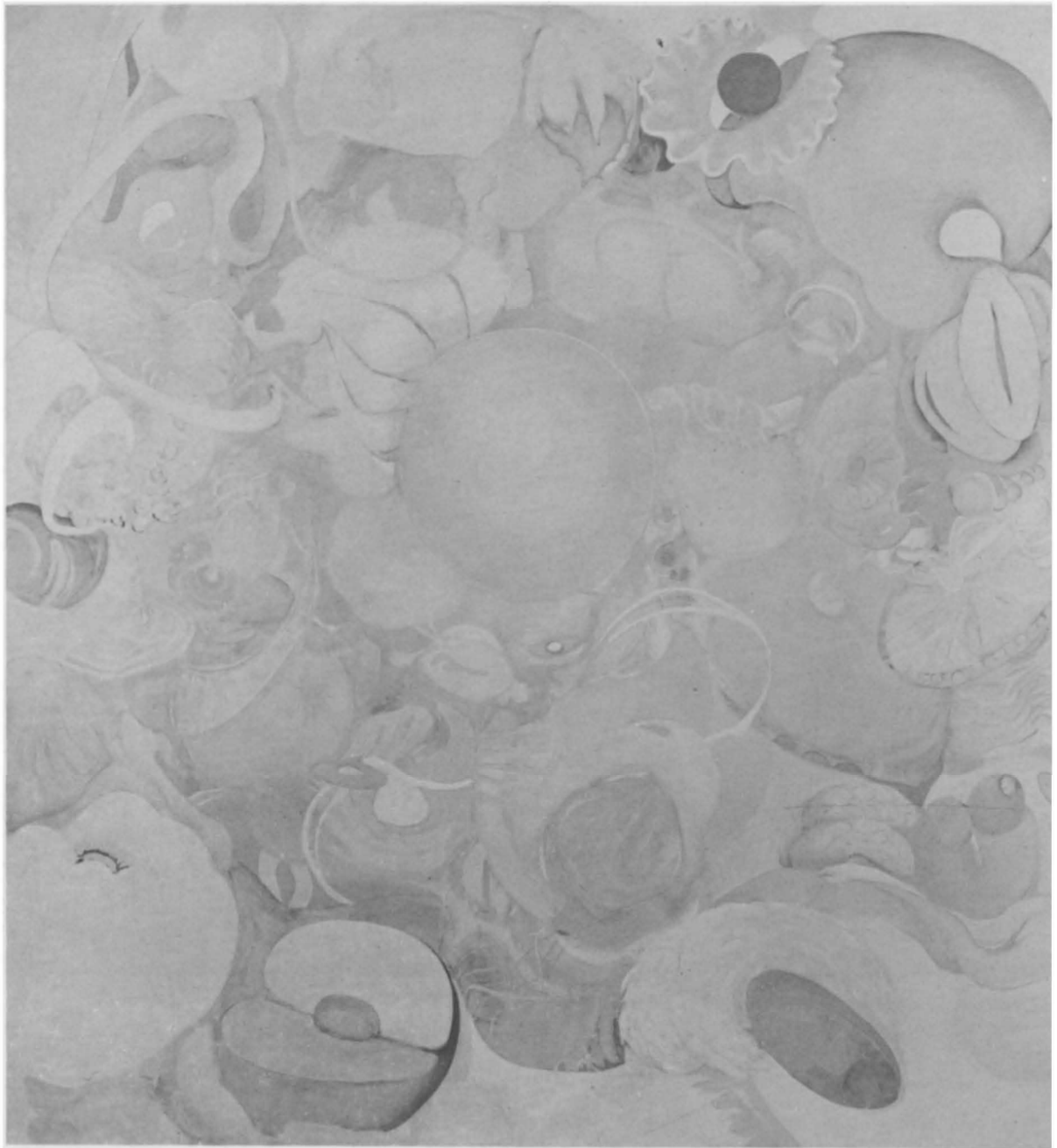
10. William Lyberis: **VENCE** #11, oil, 35 x 45½



11. Charles Rain: **IMPERIAL DUSK**, oil, 15 x 24, lent by Mr. and Mrs. Charles Plohn, New York City



12. Richard Trickey: **POSITIVE CIRCLE**, oil, 72 x 60



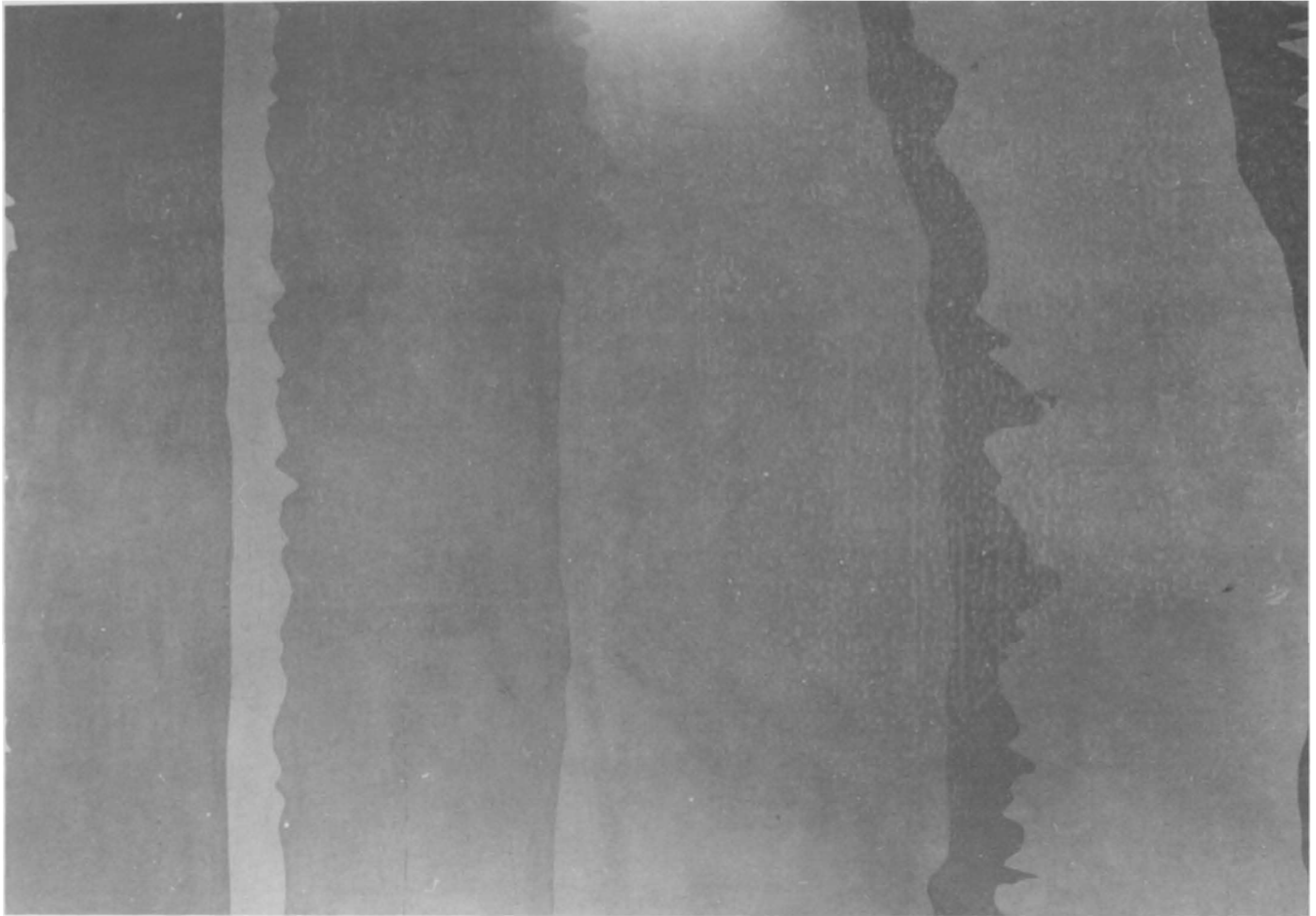
13. Carol Haerer: **THROUGH THE LOOKING GLASS**, oil, 73 x 67



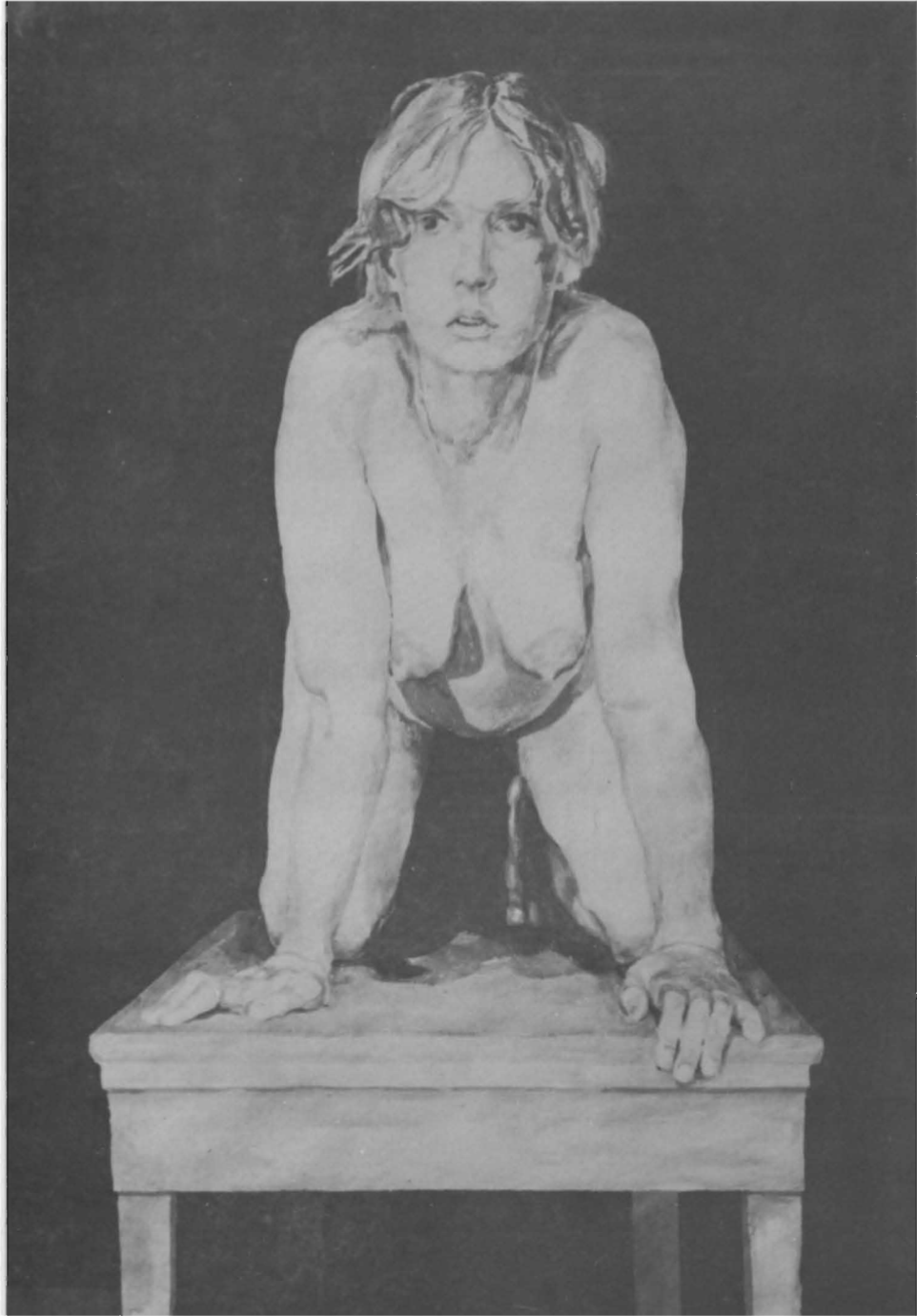
14. Edgar Ewing: **PICKWICK STABLE**, oil, 60¼ x 78¼



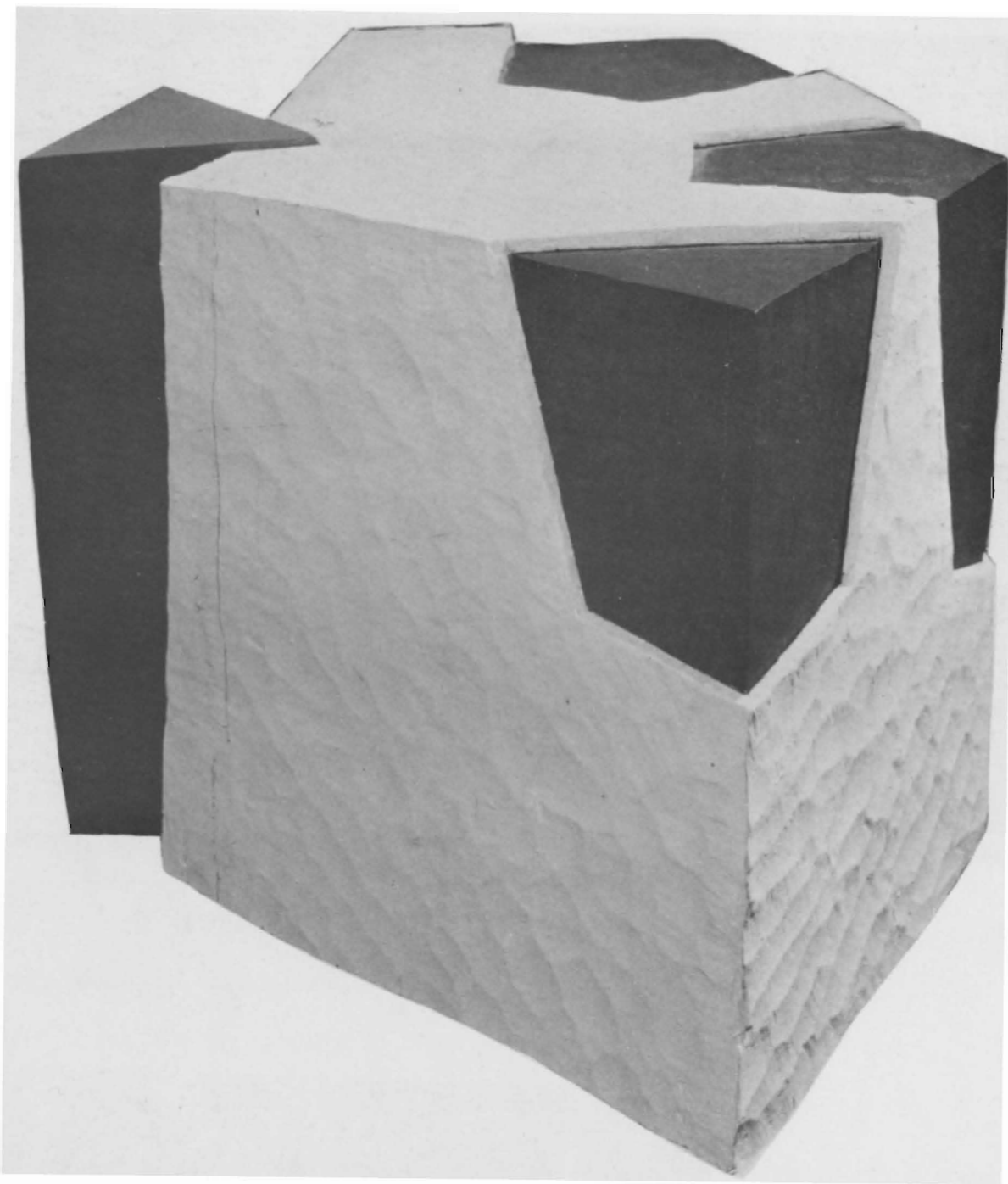
15. Isabella Threlkeld: **LUNAR ELIPSES**, acrylic collage, 30 x 40



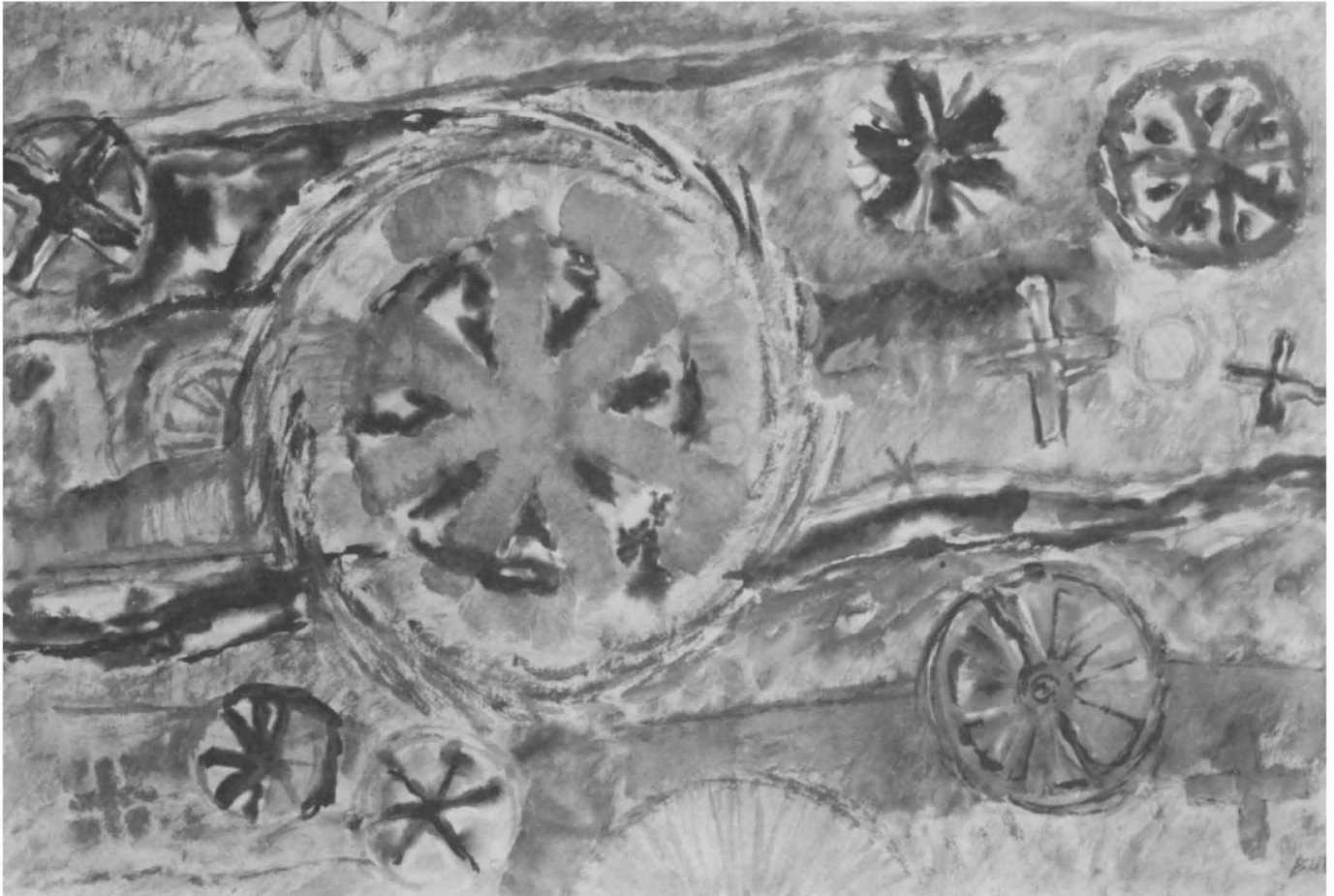
16. Michael Smith: **1,111 BLUE BREEZE**, oil, 76 x 110



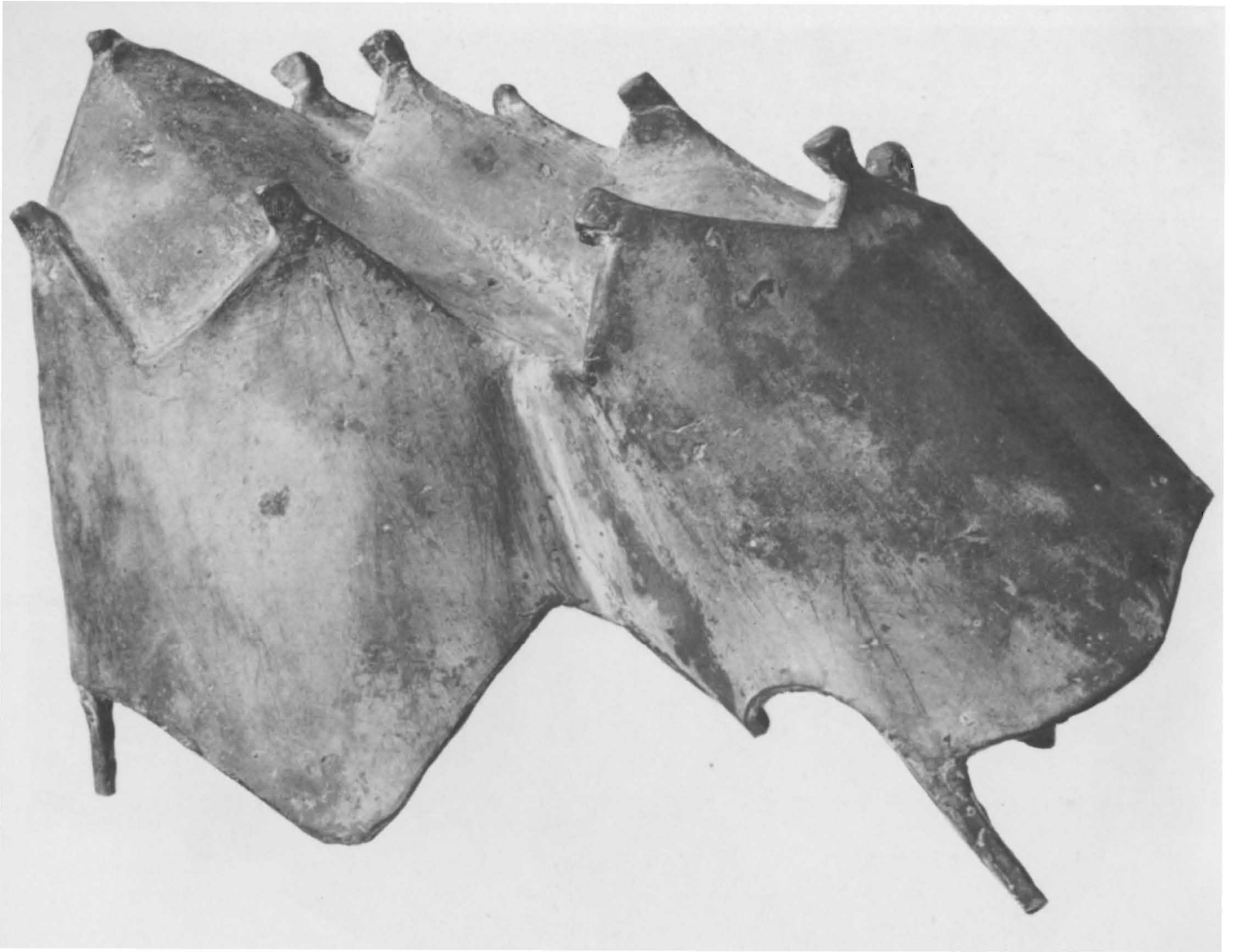
17. Larry Johnson: **MICHELLE**, casein, 39¾ x 26½



18. Maynard Whitney: **RED, WHITE, AND BLACK**, painted black walnut, 9¼ inches high



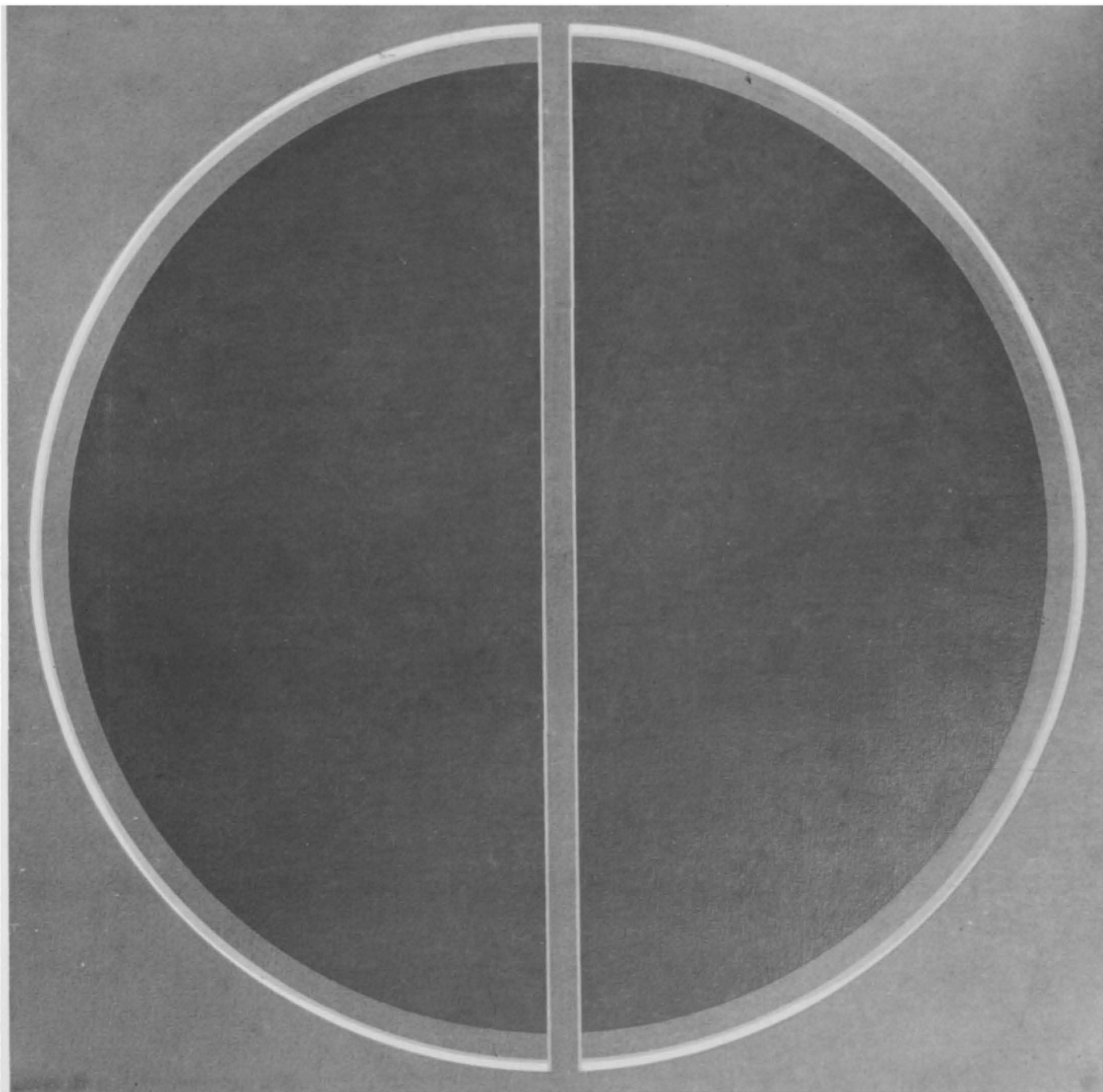
19. Gail Butt: **GLORIA IN TIME OF WAR**, casein, 25 x 38



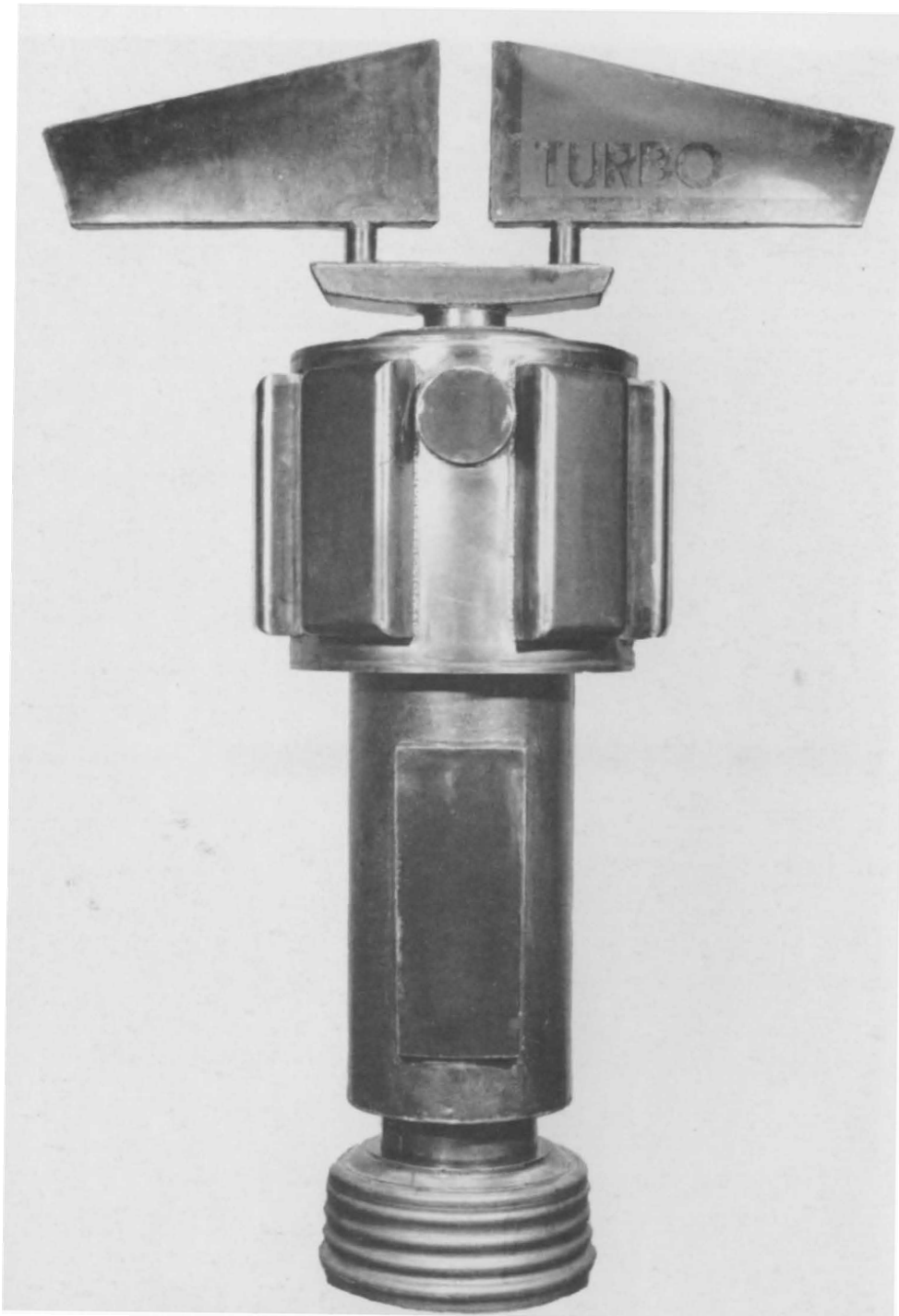
20. Barbara Laging: **EXODUS**, bronze, 10¼ inches high, lent by the Waterloo Municipal Galleries



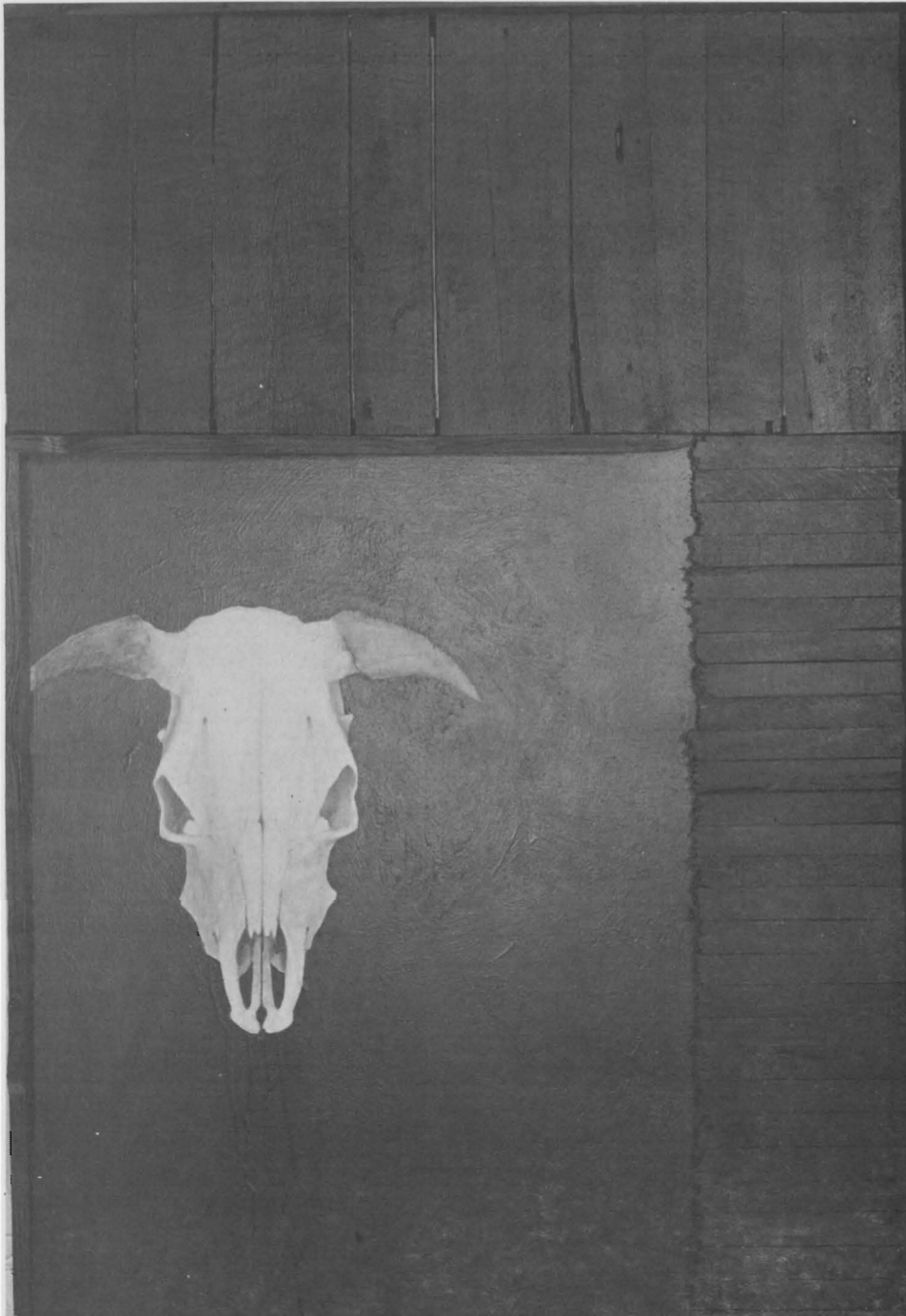
21. Lindsey Decker: **SCULPTURE DRAWING 1963**, charcoal, pastel, smoke, 36 x 34, lent by The University of Nebraska Art Galleries, Lincoln, Nebraska



22. Thomas Schmitt: **BLUE GREEN, 189, 1967**, acrylic, 52 x 52



23. Sidney Buchanan: **TURBO**, welded steel, 84 inches high



24. Thomas Bartek: **HERFORD SKULL ON BLUE #1 (PAINTING #455)**, mixed media, 60¾ x 41¾



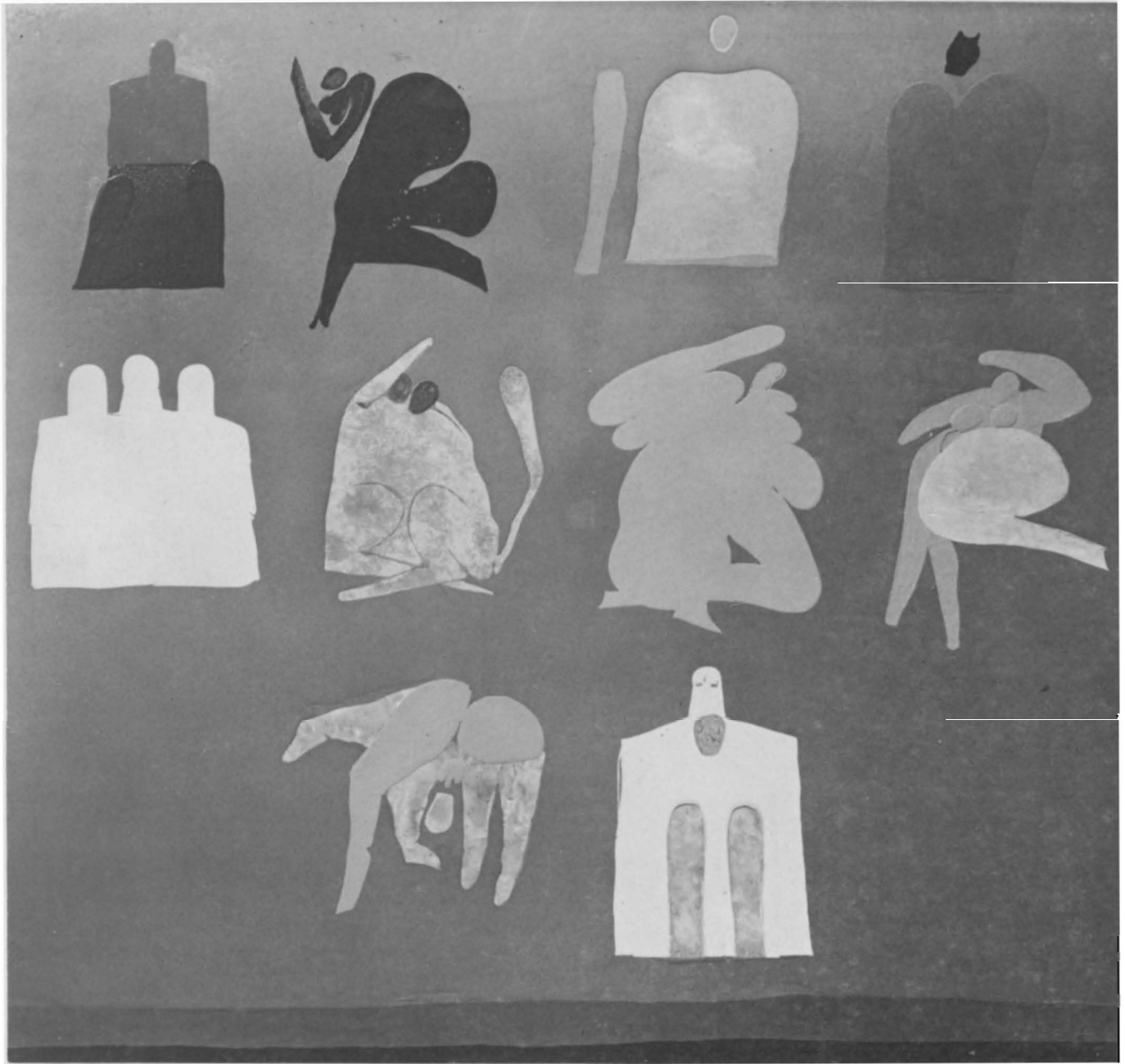
25. Kieth Martin: **MAN MEASURING TIME**, oil, 32 x 29½



26. Peter Hill: **LORELEI**, acrylic, 80 x 64



27. William Wolfram: **TWO LANDSCAPES**, acrylic collage, 57¼ x 48



28. Robert Hansen: **MAN-MEN**, enamel, 45 x 48



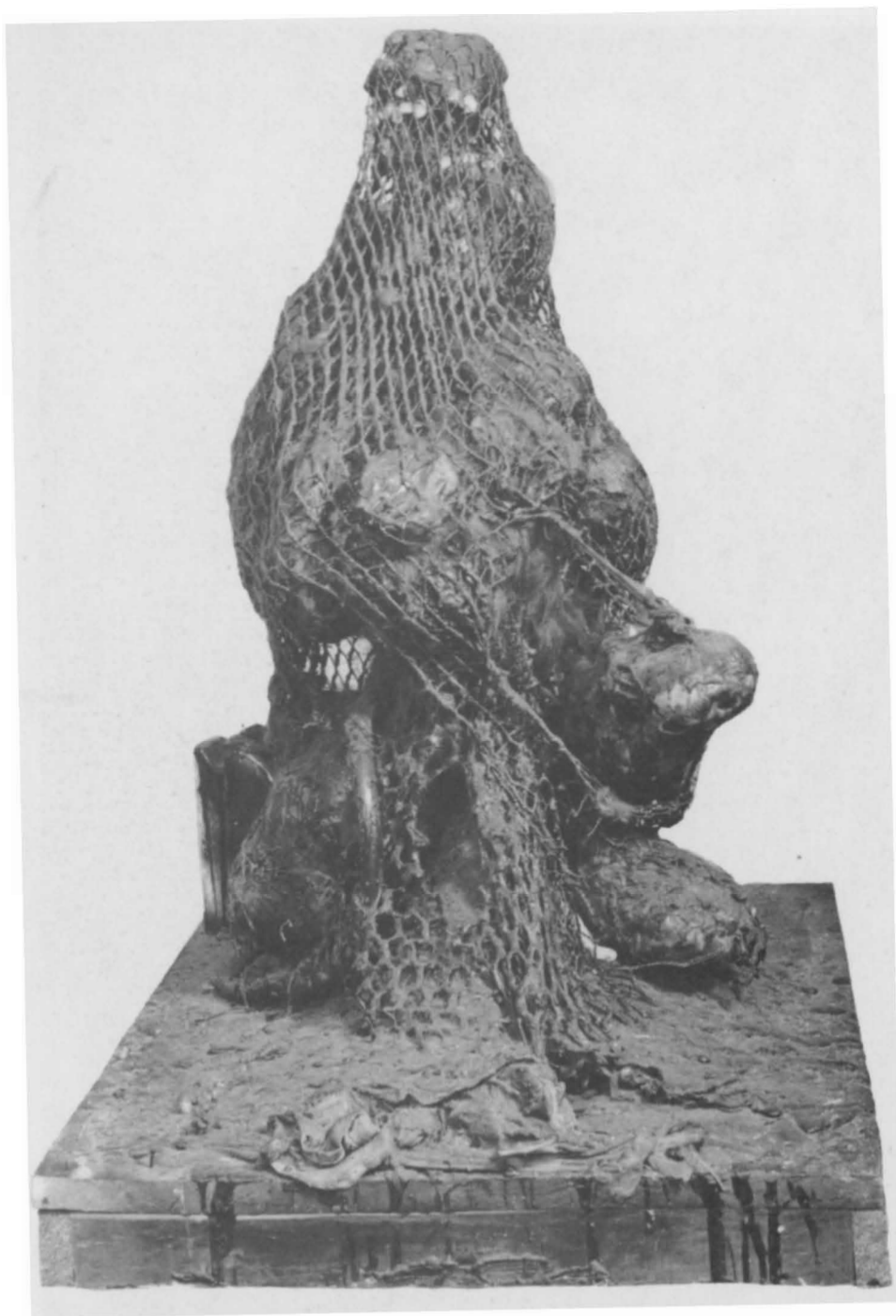
29. Gary Coulter: **THE PROPHET**, bronze, 34½ inches high



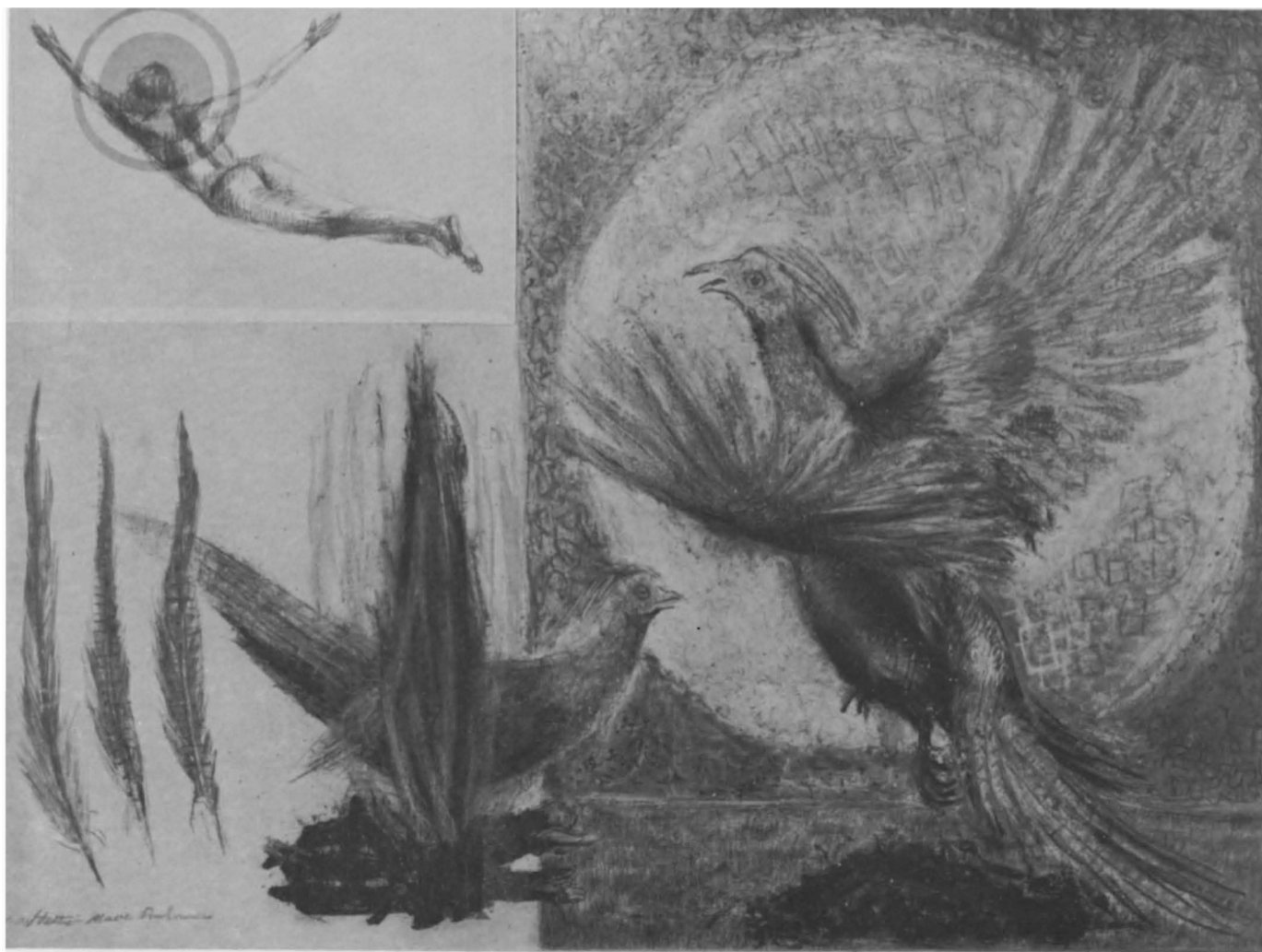
30. James Eisenlager: **MIRACLE AT ELDERVILLE**, oil, 67 x 64½



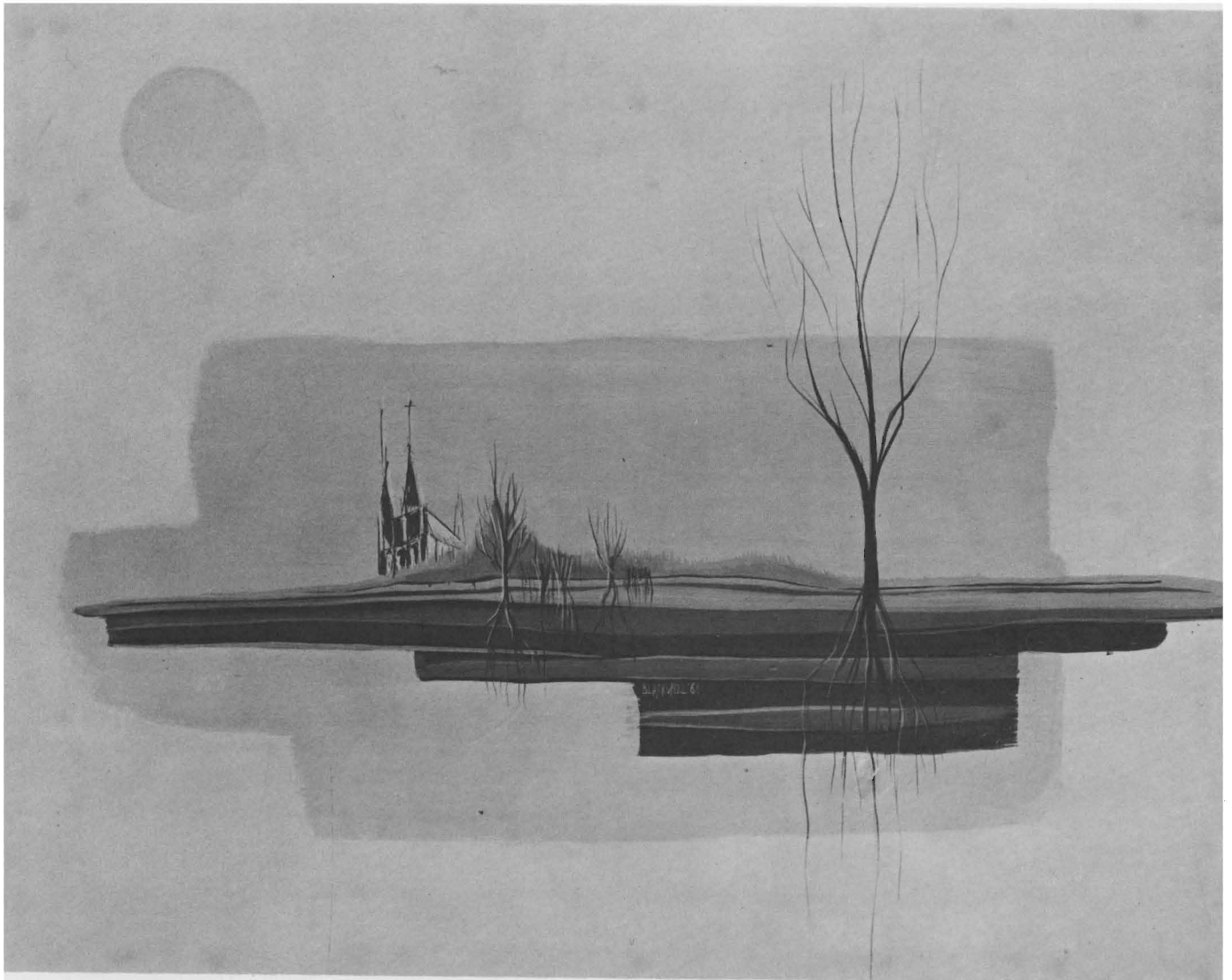
31. David Amland: **THE POPE SAID WHAT?**, mixed media, 48 x 48



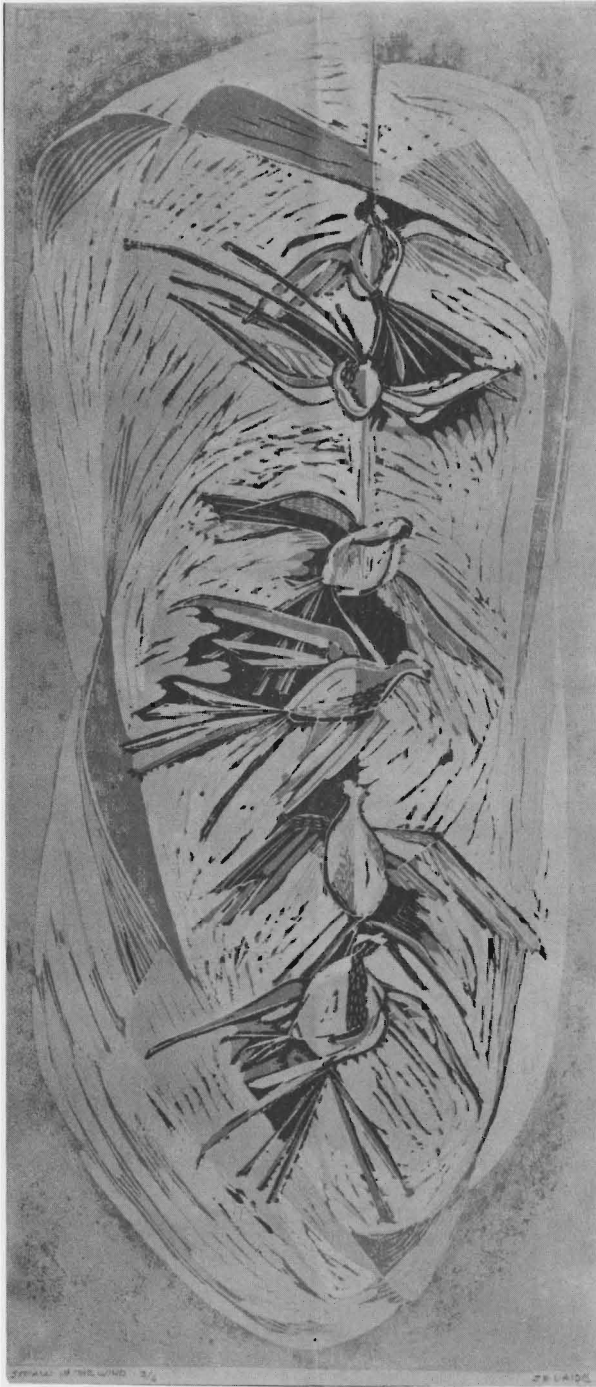
32. Bruce Conner: **FIGURE**, wax, 24½ inches high



33. Hettie Marie Andrews: **THE PHOENIX BIRD**, mixed media, 35½ x 47½



34. J. V. Blackwell: **LANDSCAPE**, polymer, 13½ x 16¼



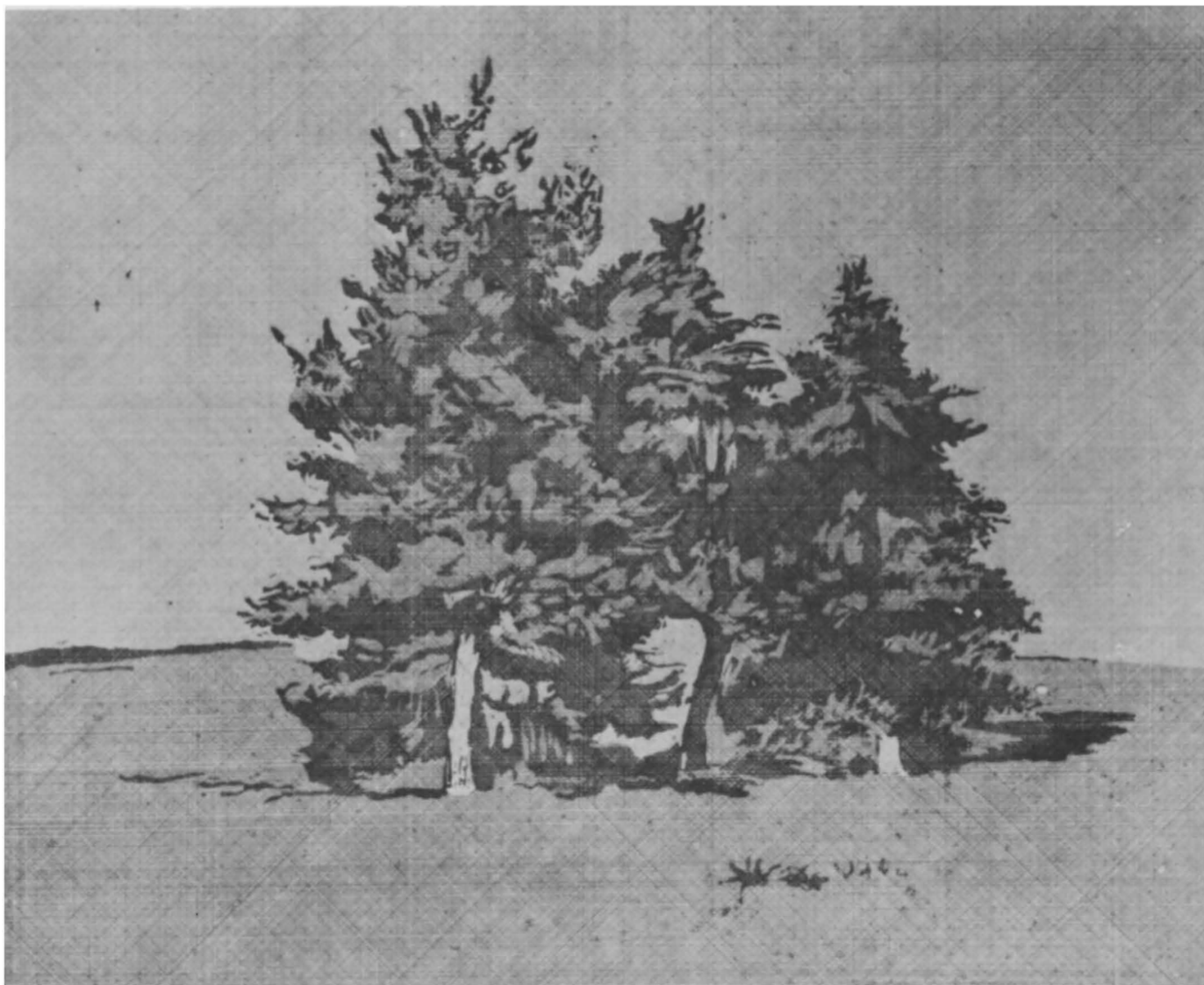
35. Zenaide Luhr: **STRAW IN THE WIND**, linocut, 24 x 10



36. Richard Lesh: **SWEET CLOVER**, lacquer, 31 x 35½



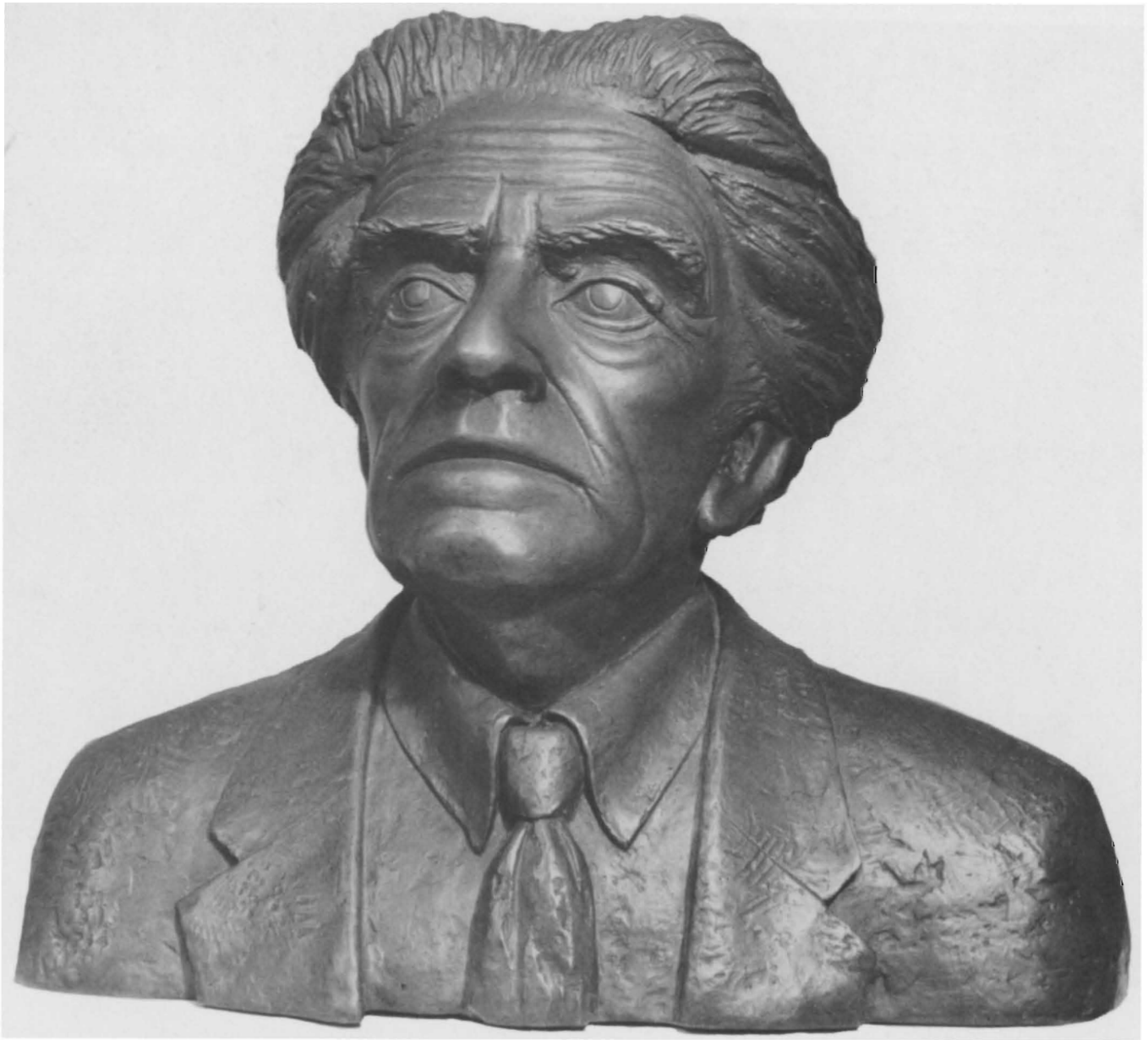
37. David Seyler: **MADONNA**, bronze, 12¼ inches high



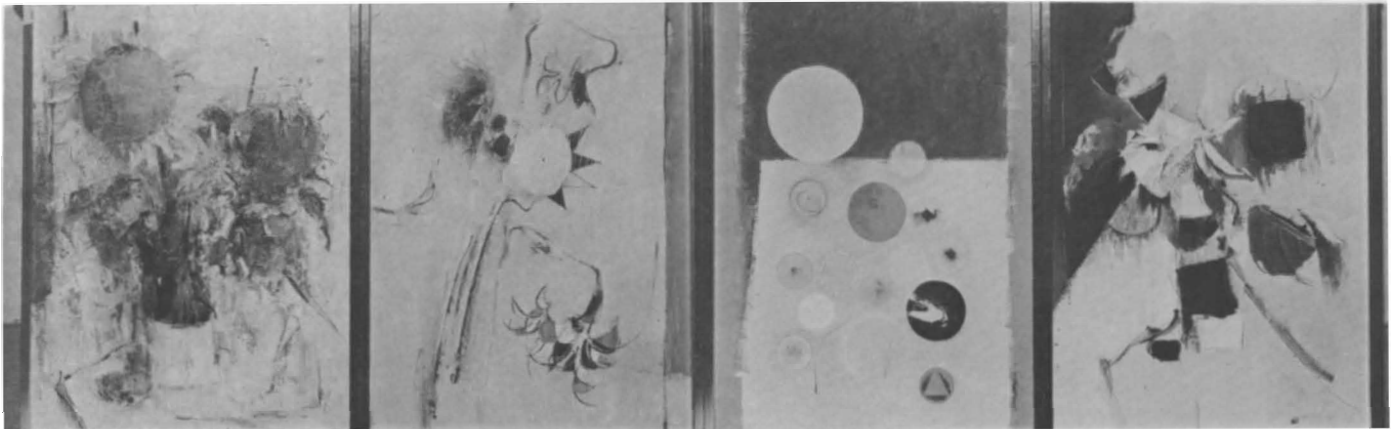
38. Jeanne Richards: **THREE PINES**, etching, 14½ x 18¼



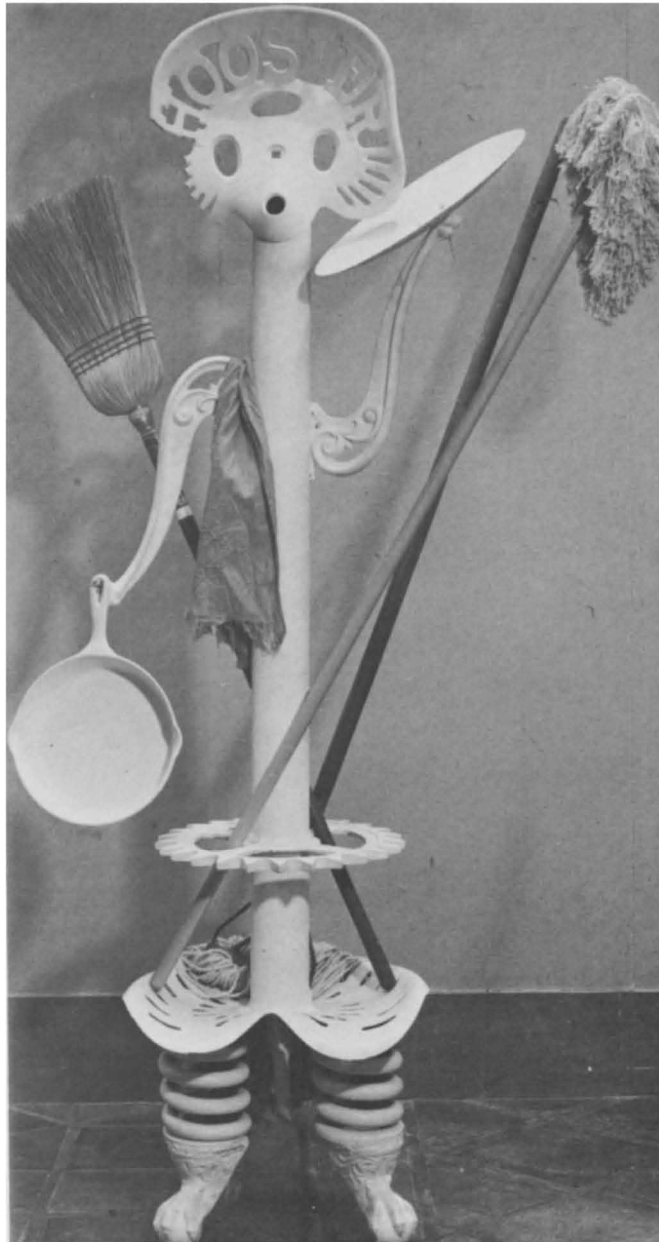
39. Gladys Lux: **END OF DAY**, oil, 16 x 22



40. William Cordiner: **BUST OF JOHN G. NEIHARDT**, bronze, 14½ inches high, lent by Wayne State College chapter of Sigma Tau Delta



41a and b. Milton Wolsky: **SUNFLOWER SUITE**, oil, 30½ x 91



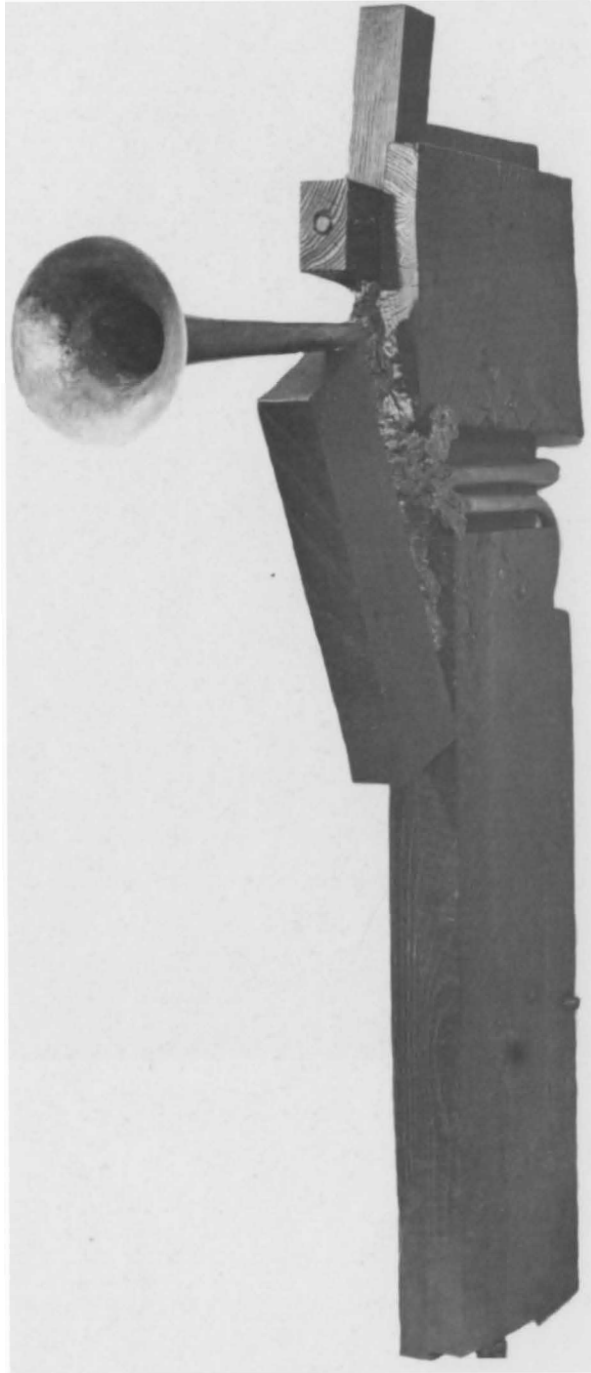
42. L. E. Lubbers S.J.: **KITCHEN SCULPTURE**, welded junk, 73 inches high



43. Bill Farmer: **CIRCUS**, bronze and tin, 14½ inches high



44. Bill Hammon: **COMPOSITION #2**, acrylic, 72 x 30



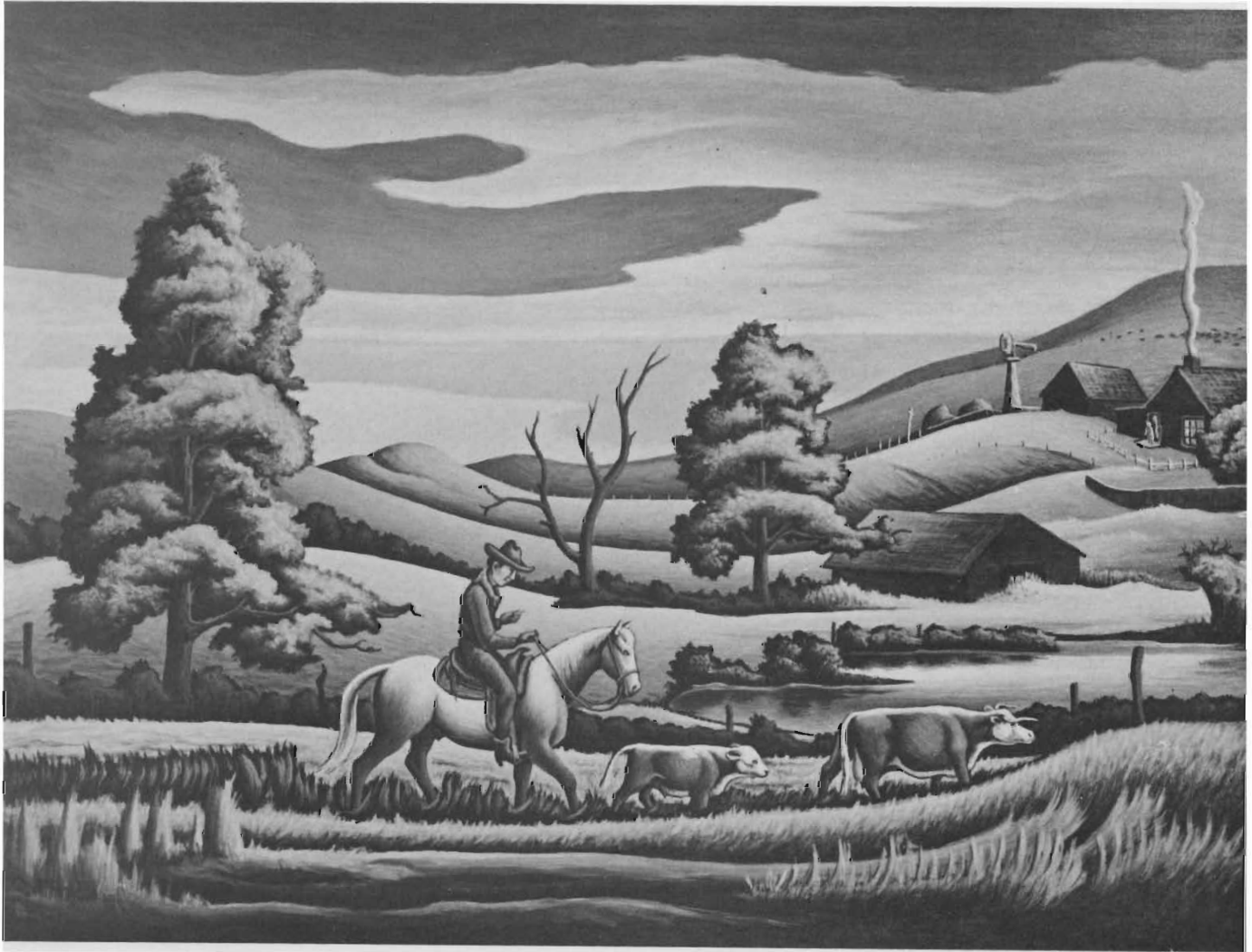
45. Rinehold Marxhausen: **REJOICE**, oak and brass, 38 inches high



46. Dwight Kirsch: **BLOWOUT RIDGE: NEBRASKA SANDHILLS**, watercolor, 17½ x 23½



47: Terrance Duren: **GATHERING ROASTING EARS**, oil, 23½ x 25½



48. Aaron Pyle: **SANDHILL COUNTRY**, acrylic, 17 x 22½

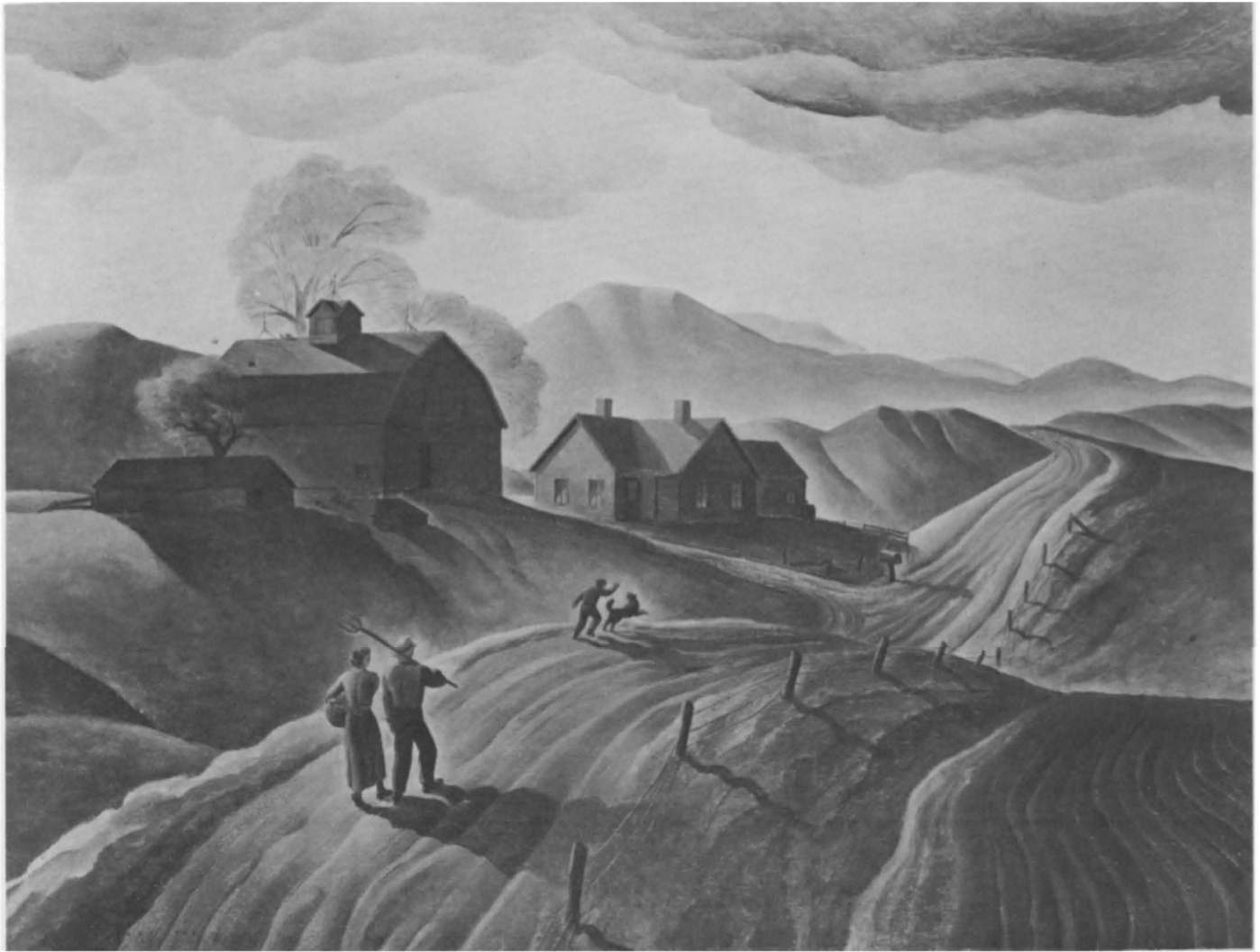
47: Terrance Duren: **GATHERING ROASTING EARS**, oil, 23½ x 25½



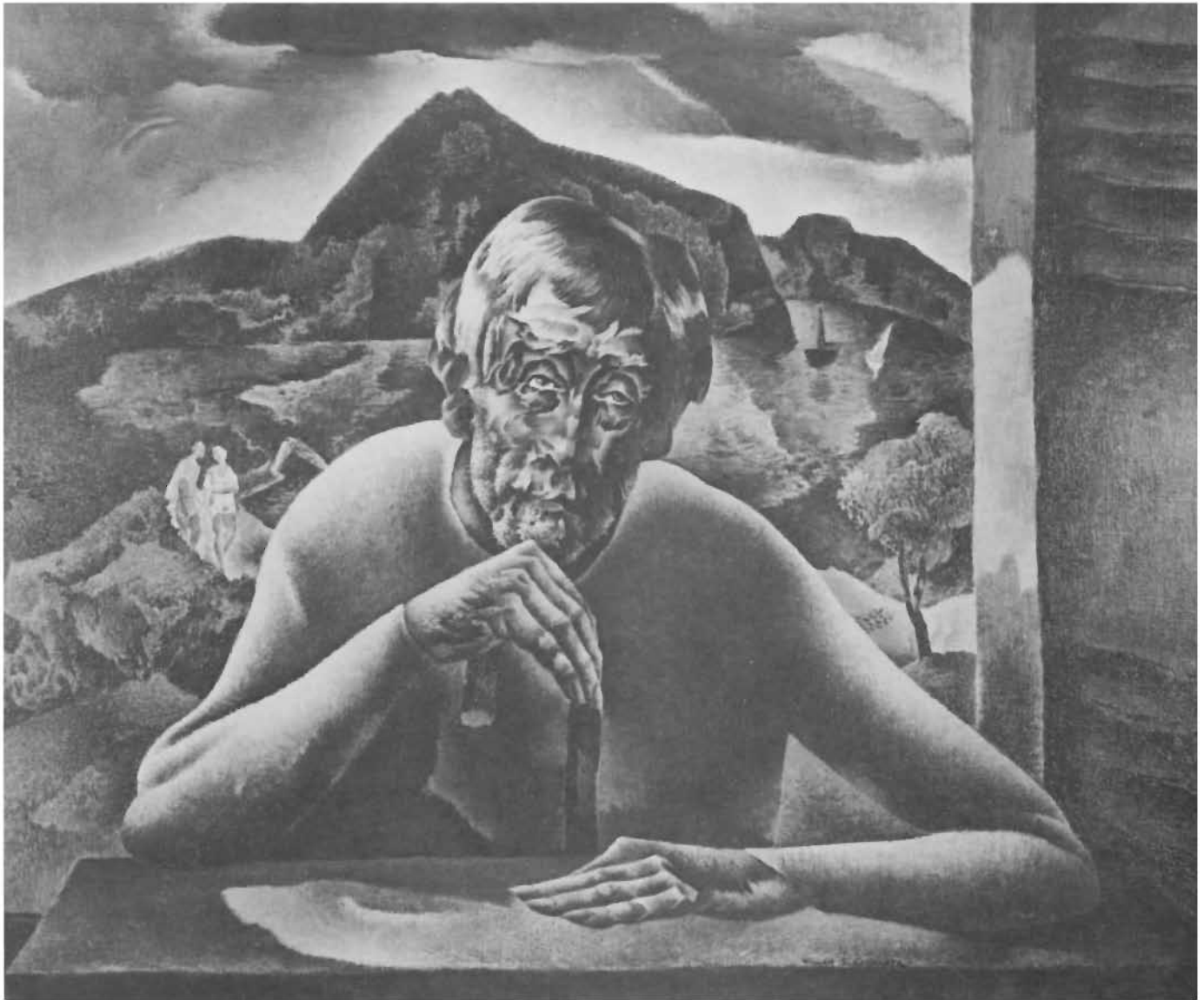
49. Augustus Dumbier: **TAOS COUNTRY**, oil, 23½ x 27½



50. Mary Taylor: **INTERIOR**, oil, 24 x 36



51. Dale Nichols: **ROAD TO ADVENTURE**, oil, 29½ x 39½, lent by Joslyn Art Museum, Omaha, Nebraska



52. William Schwartz: **THE EX-TRAPPER**, oil, 28¼ x 34¼, lent by Joslyn Art Museum, Omaha, Nebraska

AMLAND, DAVID ANDREW

Fremont

The Pope Said What?

B. Iowa City, Iowa, Feb. 8, 1931. Studied: Augustana College, Sioux Falls, S.D., University of Iowa (M.F.A.). Awards: Drawings U.S.A., St. Paul Gallery of Art (purchase 1961); Midwest Biennial, Joslyn A.M. (purchase 1966); Sioux City Fall Show (cash award 1966). Exhibited: Slade College of Art, London, U.K. 1961; Drawing Invitational, Louisiana State University, 1962; Exchange Drawing Exhibition, Nassau, B.W.I., 1961; Sioux Falls Art Center, 1961; Nebraska Wesleyan University, 1965. One-man shows: Duchesne College, 1966. Position: Head, Department of Art, Midland College, Fremont.

Nebraska Collections:

Mr. and Mrs. James Dicus of Fremont, Mr. and Mrs. James Eisentrager of Lincoln and Mr. and Mrs. Thomas Gipe of Omaha.

ANDREWS, HETTIE-MARIE

Omaha

The Phoenix Bird

B. Duluth, Minnesota. Studied: Minneapolis School of Fine Arts; Walker Art Center. Member: Associated Artists of Omaha, Artists Equity. Awards: Midwest Biennial, 1962; Omaha Area Show, 1963. Exhibited: Joslyn A.M.; Denver Art Museum; Butler Art Institute; University of South Dakota Invitational; Dayton Art Institute. One-man shows: Joslyn A.M. 1961; Columbia (S.C.) Art Museum, 1962; Dana College, 1963. Work: Joslyn A.M.; Columbia Museum of Art, Columbia (S.C.) University of South Carolina. Position: Instructor, Joslyn A.M., College of St. Mary, Omaha.

Nebraska Collections:

Lt. Col. and Mrs. James Carl Stier, Mr. Milton Wolsky and Laura Dodge Elementary School all of Omaha.

BARTEK, THOMAS

Omaha

Hereford Skull on Blue #1

B. Omaha, July 25, 1932. Studied: Cooper Union School of Art, New York and with Robert Gwathmey. Awards: Joslyn A.M. Midwest (purchase) 1966, University of Omaha National Small Painting Show 1965, Governor Frank B. Morrison's Nebraskana Art Show (state-wide purchase award) 1966. Exhibited: Mexican-North American Cultural Institute, Mexico, D.F. 1965; Trans-Mississippi Invitational: Stephens College (Mo.); Joslyn A.M.; Sioux City Art Center. One-man shows: Afternoon Gallery (Omaha) 1964, Duchesne College 1965, Creighton University (comprehensive) 1966. Work: State of Nebraska; Mexican-North American Cultural Institute; Sioux City Art Center. Position: Instructor of Painting, Creighton University and College of St. Mary's. Nebraska Collections:

Mr. and Mrs. John Dols Andrews, Mr. and Mrs. Harry Farnham, and Northwestern Bell Telephone Company, all of Omaha.

BLACKWELL, JOHN VICTOR

Omaha

Landscape

B. Yale, Oklahoma, October 25, 1919. Studied: James Millikin University; State University of Iowa, B.A., M.F.A., Ph.D. Awards: Indiana Statewide, Indianapolis, 1957-58; Omaha Area Show H.M. Exhibited: Indianapolis; Ball State University, Muncie; Joslyn A.M. One-man show: Ball State University. Position: Chairman, Department of Art, University of Omaha.

Nebraska Collections:

Mr. and Mrs. Peter Hill, Dean and Mrs. Robert Harper, and Mr. and Mrs. Nick Rips, all of Omaha.

BUCHANAN, SIDNEY

Omaha

Turbo

B. Superior, Wis., 1932. Studied: University of Minnesota, New Mexico Highlands University, (M.A.). Awards: Junior League Purchase Award, Joslyn A.M. 1964. Exhibited: Duluth Art Institute Invitational 1964; Nelson-Atkins Gallery Mid-America, 1965; Invitational Exhibition, University of North Dakota 1965; Ball State Teachers College, Muncie, Ind., 1964; Springfield (Mo.) Art Museum 1965. One-man shows: Afternoon Gallery, Omaha, 1965; Joslyn A.M. 1966; Sheldon 1965. Work: Joslyn A.M., Sheldon A.G., Tweed Gallery of University of Minnesota at Duluth. Position: Instructor in Sculpture, University of Omaha.

Nebraska Collections:

Mr. Robert Kutak of Omaha, Mr. Norman Geske of Lincoln, and Mr. and Mrs. Wilbur Mead of Omaha and Isla Morada, Fla.

BUTT, GAIL H.

Lincoln

Gloria in Time of War

B. Zanesville, Ohio, 1924. Studied: Ohio State University (B.Sc.; B.F.; M.A.). Awards: St. Louis City Art Museum (grand purchase 1959); Woods Fellowship, Japan 1960-61; Nelson-Atkins Gallery, 1962. Exhibited: Denver Art Museum, 1953-1963; Art in Our Time, Provincetown, Mass., 1958; Butler Art Institute (purchase 1953); San Francisco Art Museum, 1955; Joslyn Art Museum. One-man shows: University of Minnesota, 1958; Kansas City Art Institute, 1963; Sheldon A.G. 1953, 1957. Work: University of Minnesota; Ohio State University; Walker Art Center, Minneapolis. Position: Professor of Fine Arts, University of Nebraska.

Nebraska Collections:

Mr. and Mrs. Joseph Soshnik of Lincoln, Clark and Enersen, Architects, Lincoln, and Mr. James Shugart, Omaha.

COLEMAN, THOMAS

Lincoln

Midwestern Landscape

B. Wichita, Kansas, March 4, 1935. Studied: University of Kansas, A.B., 1957; University of Kansas, M.F.A., 1963; Additional work at California College of Arts and Crafts, Oakland. Member of: Boston Printmakers; Society of American Graphic Artists; California Society of Etchers. Awards: University of Nebraska Faculty Summer Research Fellowship, 1966; Joslyn Biennial (purchase, 1966); National Print Exhibition Society of American Graphic Artists, New York (1966). Exhibited: Library of Congress National Print Exhibition, 1966; Society of American Graphic Artists National Exhibition, 1966; Boston Printmakers, 1966; Brooklyn Print Biennial, 1964; Northwest Printmakers National Exhibition, 1966. One-man shows: Sheldon Art Gallery, Lincoln, 1966; Little Gallery, Kansas City, 1966; Vanderbilt University, Nashville, Tenn., 1967. Work: Nelson Gallery of Art, Kansas City, Mo., St. Louis Art Museum; Library of Congress, Washington, D.C. Position: Assistant Professor, University of Nebraska.

Nebraska Collections:

Mr. Robert Kutak, Omaha, Mr. and Mrs. Frank C. Sidles and Mr. and Mrs. Lawrence Reger, of Lincoln.

CONNER, BRUCE

New York, N. Y.

Figure

B. Pyramid Lake, Nev., Nov. 18, 1938. Studied: University of Nebraska, School of Brooklyn Museum. Exhibited: Addison Gallery of American Art, Andover, Mass.; San Francisco Museum of Art; Pasadena Art Museum. One-man show: Brandeis University. Works: Modern Museum of Art; Sheldon; Los Angeles County Museum of Art.

Nebraska Collections:

Mr. and Mrs. Duard Laging and Mr. and Mrs. David Cumming of Lincoln.

CORDINER, WILLIAM

Greeley, Colo.

Bust of John Neihardt

B. Laramie, Wyo., October 5, 1930. Studied: University of Wyoming, B.A., M.A. Awards: Sioux City Art Center (purchase, H.M., 1963, 1964) Joslyn A.M. Midwest Biennial (purchase, 1966). Exhibited: Connecticut Academy of Fine Arts, 1960; Joslyn A.M. 8th and 9th Midwest Biennials, (1964, 1966); Sheldon Memorial Art Gallery; San Francisco Museum of Art; State Department, "Art In the Embassies" program. One-man shows: University of Wyoming, 1962; Sioux City Art Center, 1965. Works: Joslyn Art Museum; Sioux City Art Center; Trinity Episcopal Church, Norfolk, Nebraska. Position: Instructor, Colorado State College, Greeley, Colorado.

Nebraska Collections:

Mrs. Harold O. Qualsett, Schuyler, Nebraska; Mr. and Mrs. David Allen, Wayne, Nebraska; Mr. and Mrs. Malcolm D. Young, Omaha, Nebraska.

COULTER, GARY

Hastings

The Prophet

B. Oberlin, Kansas, August 28, 1935. Studied: Fort Hays Kansas State College, Hays, Kans.; Wichita University; University of Kansas, Lawrence. (A.B., M.S., M.F.A.) Member of: Midwest Art Conference, College Art Association. Awards: Kansas Designer Craftsman Show, 1962; Ettl Art Center award. Exhibited: 6th Annual Kansas Designer Craftsman Show, Lawrence, 1959; Nelson Gallery, 1960; Midwest Biennial, Joslyn A.M., 1962; Invitational Three-Dimensional Show, Hays, 1964; Sheldon Gallery. One-man shows: Sandzen Gallery, Lindsborg, Kans., 1961; Hutchinson, Kans., 1961; Lawrence, Kans., 1963. Work: University of Kansas, 1963; St. Cecilia's Catholic Church, Hastings, Neb., 1964; Bennett Martin Public Library, Lincoln, 1965. Position: Professor of Sculpture and Head of Department of Art, Hastings College.

Nebraska Collections:

Mr. and Mrs. Cliff Hillegass, Lincoln; Mr. and Mrs. Thomas Sheridan, Sutton; Mr. and Mrs. Charles Gardner, Hastings.

CURTISS, SYLVIA ULVI

Omaha

Nebraska Sand Hills

B. Cloquet, Minn., September 8, 1912. Studied: Minneapolis School of Art, Rollins College, Cornish School of Art, Seattle. Member: Associated Artists of Omaha, Artists Equity. Awards: 14th Annual Artists Missouri Valley (purchase) 1960; Omaha Area Annual; HM Associated Artists of Omaha 1961. Exhibited: Mulvane Art Center, Topeka; Minneapolis Art Institute; University of Omaha; Sioux City Art Center; Artists Equity Traveling Exhibition. One-man shows: Homestead Center, 1964; Sioux City Art Center 1966; Work: First Federal Savings and Loan, Omaha, Joslyn A.M. 1951 Position: Instructor in art, Joslyn A.M.

Nebraska Collections:

Mr. and Mrs. Robert Dalrymple of Omaha, Dr. and Mrs. Leo Heywood of Omaha, and Rev. and Mrs. Merton Wyatt, Gering.

DECKER, LINDSEY

New York, N. Y.

Sculpture Drawing, 1963

B. Lincoln, Jan. 24, 1923. Studied: Iowa State Teachers College; American Academy of Art, Chicago; University of Iowa (B.F.A., M.F.A.); and in Rome, Italy. Awards: Detroit Institute of Art (purchase 1953, 1956); Italian Government Grant, 1957-58, 1958-59; Fulbright Fellowship, 1957-58, 1958-59. Exhibited: Sao Paulo Bienal, 1963; Museum of Modern Art, 1959, 1960; Museum of Contemporary Art, Houston; Los Angeles Museum of Art; Boston Museum of Fine Arts. One-man shows: Hanover Gallery, London, England; Zabriskie Gallery, New York, 1959-60, 1962; Sheldon Art Gallery, Lincoln, 1966. Work: Detroit Institute of Art; Cranbrook Museum of Art; Albion College (Mich.); Sheldon Art Gallery. Position: Instructor, Sculpture, Cooper Union, Queens College, Columbia University.

DUNBIER, AUGUSTUS

Omaha

Taos Country

B. Osceola. Studied: Dusseldorf, Germany. Member: Salmagundi Club,

New York. Exhibited: Pennsylvania Academy of Fine Arts; Harwood Foundation Museum, Taos, N.M.; Kansas City Art Institute; Joslyn A.M.; Salmagundi Club. One-man shows: Friends of Art Gallery, Omaha (1925), Joslyn A.M. (1946). Work: Howard University, Washington, D.C.; Joslyn A.M.; University of Omaha.

Nebraska Collections:

Northern Natural Gas Company and Dr. and Mrs. Robert Long of Omaha, Mrs. Ellery Davis of Lincoln.

DUREN, TERENCE ROMAINE

Shelby

Gathering Roasting Ears

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

Nebraska Collections:

Mr. and Mrs. Arthur J. Weaver, Lincoln; Mr. and Mrs. J. Dewey Bisgard, Omaha; Mr. and Mrs. Walter Behlen, Columbus.

EISENTRAGER, JAMES

Lincoln

Miracle At Elderville

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

Nebraska Collections:

Mr. and Mrs. Dale Gibbs, Mr. and Mrs. Fred Wells, Mr. Charles F. Jacobson, all of Lincoln.

EWING, EDGAR

Los Angeles, Cal.

Pickwick Stables

B. Hartington, Neb., January 17, 1913. Studied: Art Institute of Chicago and with Boris Anisfeld; University of Chicago and in Europe. Member of: California Water Color Society. Awards: Ryerson Fellowship, 1935-37; Tiffany Foundation Grant, 1948-49; Ahmanson Award, 1962. Exhibitions: Corcoran Gallery of Art, Washington, D. C.; Nelson Gallery of Art, Kansas City; Pennsylvania Academy of Fine Art, Philadelphia; Smithsonian Institute Museum, Washington, D.C.; Sao Paulo (Brazil) Museum of Art. One-man shows: Syracuse University Gallery, 1946; De Young Museum, San Francisco, 1948, 1955; Carnegie Institute of Technology, Pittsburgh, 1955. Work: Los Angeles County Museum; Santa Barbara Museum; Sheldon Art Gallery. Position: Professor of Fine Arts, University of Southern California.

Nebraska Collections:

The University of Nebraska, Lincoln, Mr. and Mrs. Lawrence Rossiter, Hartington.

FARMER, WILLIAM C.

Omaha

Circus

B. Omaha, Neb., March 1922. Studied: University of Nebraska, B.F.A.; Cranbrook Academy of Art, M.F.A.; College of Technology, Belfast, Northern Ireland. Awards: Associated Artists, Omaha, 1962, 1963; National Delta Phi Delta, Denver, Colo., (first, sculpture) 1949;

Governors Invitational, (H.M., 1964). Exhibited: Joslyn A.M.; Momentum, Chicago; Artists of the Missouri Valley, Wichita, Kans.; Nebraska Art Association, Lincoln; Art Originals, Milwaukee; One-man shows: Maryhurst College, Portland, Ore.; Loyola University, Chicago; University of the Americas, Mexico, D.F. Work: Museum of Modern Art, Jalapa, Mexico. Publications: illustrations for RURAL LIFE. Position: Instructor, College of St. Mary.

Nebraska Collections:

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

HAERER, CAROL

New York, N. Y.

Through the Looking Glass

B. Salina, Kans., 1933. Studied: Doane College, Chicago Art Institute, University of Nebraska, University of California (M.A.). Awards: Fulbright, Paris, 1954-55; Woolley Fellowship, Paris, 1955-56. Alpha Chi Omega Founders' Fellowship Award, 1966-67. Exhibited: Midwest Exhibition, Joslyn A.M.; Denver Art Museum; Angouleme, France; Nelson Gallery, Kansas City; San Francisco Museum of Fine Art. One-man shows: Galerie Prismes, Paris; University of Nebraska Art Galleries; Albright College, Reading, Pa. Works: Sheldon; Oakland (Cal.) Art Museum.

Nebraska Collections:

Norman Geske of Lincoln.

HAMMON, BILL J.

Omaha

Composition #2

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

Nebraska Collections:

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

HANSEN, ROBERT

Los Angeles, Cal.

Man-Men

B. Osceola, Nebr., January 1, 1924. Studied: University of Nebraska (A.B., B.F.A.), Escuela Universitaria de Bellas Arts, San Miguel Allende, Mexico, Universidad de Michoacan, Morelia, Mexico. Member: Phi Beta Kappa. Awards: Guggenheim Fellowship 1961; Fulbright Research Grant, 1961; Tamarind Foundation Fellowship, 1965; Exhibited: Whitney Museum, New York, 1963; Pittsburgh International, 1961, 1964; Museum of Modern Art, Water Color, 1962; Pasadena Art Museum, 1965; Castellane Gallery, New York, 1964. Work: Museum of Modern Art; Whitney Museum of American Art; Sheldon. Publication: TAMARIND LIVRE DE LUXE, SATAN'S SAINT. Position: Associate Professor, Occidental College, Los Angeles.

Nebraska Collections:

University of Nebraska.

HILL, PETER

Omaha

Lorelei

B. Detroit, Michigan, November 29, 1933. Studied: Albion College, Albion, Mich.; Cranbrook Academy of Art (MFA). Awards: Ford Foundation Purchase Award, 1962, Kansas City; John F. Kennedy Purchase Award, 1965, Detroit; Invitational Walker Art Center Biennial. Exhibitions: Joslyn A.M.; Mid-America, Kansas City; Springfield Annuals, Springfield, Mo.; Detroit Art Institute; Annual Artists of the Missouri Valley, Topeka. One-man shows: Sheldon A.G.; Joslyn A.M.;

Kresge Art Center, Michigan State University. Works: Joslyn Art Museum; Sheldon; Wayne University, Detroit. Position: Assistant Professor, University of Omaha.

Nebraska Collections:

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

JOHNSON, LARRY

San Francisco, Cal.

Michelle

B. Lincoln, January 24, 1935. Studied: University of Nebraska, University of California. Awards: Bella Zellerbach Cross Fellowship, 1966; William Francis Vreeland Award, 1960. Exhibited: Art: U.S.A. '59, Whitney Museum, San Francisco, Walker Art Center, St. Louis Art Museum, Nelson Gallery, Sheldon A.G. One-man shows: Quay Gallery, San Francisco 1966; Afternoon Gallery, Omaha; Otto Seligman Gallery, Seattle, 1958. Work: Princeton Art Museum, St. Louis Art Museum, Kansas Art Institute.

Nebraska Collections:

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

KIRSCH, DWIGHT

Des Moines, Ia.

Blowout Ridge: Nebraska Sandhills

B. Pawnee County, Nebr., January 28, 1899. Studied: University of Nebraska; Art Student's League and with Robert Henri, Boardman Robinson, Frank DuMond, A. S. Calder. Member: Association of Art Museum Directors, Artists Equity Association; American Institute of Architects, Des Moines Weavers Guild. Awards: Hon. Degree D.F.A., Grinnell College. Exhibited: Art Institute of Chicago; Metropolitan Museum of Art; Philadelphia Art Alliance; Pennsylvania Academy of Fine Arts, Walker Art Center, Minneapolis. One-man shows: Lubetkin Gallery, Des Moines, 1955; Joslyn A.M., 1966; First Federal Savings and Loan, Lincoln, 1966. Work: Wichita Art Museum, Philadelphia Museum of Art, Nebraska Art Association. Publications: Contributor to ART IN AMERICA, AMERICAN MAGAZINE OF ART, NEW YORK TIMES. Past director of Des Moines Art Center, University of Nebraska Art Galleries.

Nebraska Collections:

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

LAGING, BARBARA MILLS

Lincoln

Exodus

B. Fargo, N. D., October 16, 1914. Studied: University of Minnesota, University of Iowa, Kansas State University (M.S.). Member: Lincoln Artists Guild, Artists Equity Association, American Institute of Interior Designers. Awards: All-Nebraska Artists Guild (purchase, 1960); Waterloo Municipal Gallery (purchase, 1964); Biennial Exhibition of Regional Art, Kansas State University (purchase, 1965). Exhibited: Joslyn A.M.; Nelson Gallery; Ball State Gallery, Muncie, Ind.; Springfield (Mo.) Museum of Art; Elder Gallery. One-man shows: Afternoon Gallery, Omaha, 1963. Works: Joslyn A.M., Waterloo Municipal Gallery; Friends of Art, Kansas State University. Publication: FURNITURE DESIGN FOR THE ELDERLY (Rehabilitation Literature). Position: Assistant Professor, University of Nebraska.

Nebraska Collections:

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

LESH, RICHARD D.

Wayne

Sweet Clover

B. Grand Island, May 3, 1927. Studied: University of Denver (M.A.); Mexico, D.F. Member: College Art Association; Nebraska Art Educators' Association; Midwest College Art Association. Awards: National Scholastic Awards; Joslyn A.M.; Omaha Area Artists Association. Exhibited: Joslyn A.M.; Denver Art Museum; Sioux City Art Center; Governor's Show; Midwest Artists Exhibition. One-man show: Duchesne College, 1966. Position: Associate Professor, Wayne State College.

LUBBERS, LELAND EUGENE, S.J.

Omaha

Kitchen Sculpture

B. Stoughton, Wis., June 6, 1928. Studied: St. Louis University (A.B., M.A., Ph.L., S.T.L.), Marquette University; Layton Art School; Atelier de la Grande Chaumiere; Sorbonne (Docteur de l'Universite de Paris, 1964). Exhibited: Gallerie Marcel-Lenoir, Paris; Joslyn A.M., College of St. Mary. One-man shows: Sheldon A.G., Duchesne College; Museum of Jacksonville, Florida. Work: Sheldon, Duchesne College.

Position: Head, Art Department, Creighton University.

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

LUHR, ZENAIDE

Omaha

Straw in the Wind

B. Omaha. Studied: University of Omaha, Yale University. Member: Associated Artists of Omaha, Artists Equity Association, Nebraska Art Teachers Association. Awards: Associated Artists Exhibition, Omaha, (1951-57, 1960-63, 1965); Omaha Area Show, 1961; Nebraska Exhibitions 1952. Exhibited: Joslyn A.M.; Nelson Gallery, Kansas City; Portland (Me.) Museum of Art; Mulvane Art Museum, Topeka; Denver Museum of Art. One-man shows: Joslyn A.M. (1958, 1962), Nebraska Wesleyan University (1960), Dana College, Blair (1964). Work: Joslyn A.M., St. Olaf's College of Northfield, Minn.; Nebraska Wesleyan University. Position: Art teacher, Omaha public schools.

Nebraska Collections:

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

LUX, GLADYS MARIE

Lincoln

End of Day

B. Chapman, Nebr. Studied: University of Nebraska (B.F.A., B.A., M.A.). Member: Nebraska Art Teachers' Association, Lincoln Artists Guild. Awards: International Stores, Lincoln. Exhibited: Rockefeller Center, New York; Kansas City Art Institute; Walker Art Center, Minneapolis; Joslyn A.M.; Denver Museum of Art. Work: Doane College, Peru State College, Wesleyan University. Publication: WESTERN AMERICAN ART BULLETIN; Illustrator, IN A TALL LAND.

Nebraska Collections:

Miss Mable Souther, Miss Laura Ingham, and The Lincoln Artists' Guild, all of Lincoln.

LYBERIS, WILLIAM

New York, N. Y.

Vence II

B. Lincoln, August 27, 1931. Studied: University of Nebraska, University of Indiana. Awards: Nebraska Art Association, 1950; Fulbright Fellowship, 1955, Karoly Foundation, 1961, 1965. Exhibited: Joslyn A.M., University of Nebraska, Fondation des Etats, Unis, Paris, France, Sheldon A.G., Baker College, Baldwin, Kansas. One-man shows: Gumps, San Francisco (1958, 59, 60); Tasca Gallery, New York City (1965, 67); Galerie St-Luc, St. Tropez, France (1965). Work: Joslyn A.M.

Nebraska Collections:

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

MAJESKI, THOMAS H.

Omaha

Self Portrait

B. Council Bluffs, Iowa, September 14, 1933. Studied: University of Omaha (B.F.A.), University of Iowa (M.F.A.), and under Mauricio Lasansky. Awards: Philadelphia Print Club National Print Exhibition (purchase), Waterloo, Iowa Municipal Galleries (purchase). Exhibitions: Joslyn A.M., Sheldon A.G., Pennsylvania Academy of Fine Arts, New York University National Print Exhibition, Brooklyn Museum National Print Exhibition. Work: Philadelphia Museum, Utah State University (Logan), University of Iowa.

Nebraska Collections:

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

MARTIN, KEITH MORROW

Baltimore, Md.

Man Measuring Time

B. Lincoln, Nebr., Jan. 27, 1911. Studied: University of Nebraska, Art Institute of Chicago. Awards: Chicago Art Institute (Blair Purchase Prize) 1948, Society of the Four Arts, Palm Beach, 1962; Baltimore Museum of Art, 1964. Exhibited: Whitney Museum of American Art Annual, 1955; Pennsylvania Academy of Fine Arts Annual, 1957; Corcoran Gallery of Art Biennial, 1955; Denver Museum of Art; Brooklyn Museum. One-man shows: Batsford Gallery, London, England; Gallerie Vendome, Paris, France, 1945; San Francisco Museum of Art, 1947; Duveen-Graham Gallery, New York, 1958; Santa Barbara Museum of Art, 1963; Work: Sheldon, Denver Art Museum; Munson-Williams-Proctor Institute of Art; Norfolk (Va.) Museum of Arts and Sciences; Goucher College.

Nebraska Collections:

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

MARXHAUSEN, REINHOLD PIEPER

Seward

Rejoice

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

Nebraska Collections:

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

MILDER, JAY

New York, N. Y.

First Kiss

B. Omaha, Nebraska, 1934. Studied: University of Nebraska; University of Omaha; Chicago Art Institute. Studied with: Andre L'Hote, Ossip Zadkine, and William Hayter, all of Paris, France; also Art Institute of Chicago. Awards: Walter Gutman; Mexican Painters' Certificate; Dayton Art Institute (purchase award). Exhibited: Barnard College; Yale University; Albright Museum, Buffalo, N.Y.; Museum of Modern Art; Sheldon Art Gallery. One-man shows: Martha Jackson Gallery, New York; Dayton Art Institute; Joslyn A.M. Work: Yale University; University of Puerto Rico; Baltimore Museum. Position: Instructor, Pratt Institute of New York City.

Nebraska Collections:

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

NASH, KATHERINE

Excelsior, Minn.

Crusader

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

Walker Art Center, Joslyn A.M., Kansas State College. Position: Associate Professor, University of Minnesota.

Nebraska Collections:

Dr. and Mrs. Sam Weinstein of Lincoln; Mr. and Mrs. Harold Gifford and Mr. and Mrs. Leo Daly of Omaha.

NICHOLS, DALE WILLIAM Lake Atitlan, Republic of Guatemala

Road to Adventure

B. David City, July 13, 1904. Studied: Chicago Academy of Fine Arts, Art Institute of Chicago and with Joseph Binder. Member: Society of Typographic Artists, Tucson Archaeological Society. Awards: Art Institute of Chicago (1935, 1939). Exhibited: Carnegie Institute, Denver Art Museum, Dallas Museum of Fine Arts, Art Institute of Chicago, Joslyn A.M. Work: Museum of Modern Art, Art Institute of Chicago, Joslyn A.M., Sheldon. Publications: A PHILOSOPHY OF ESTHETICS and illustrator and contributor to national magazines.

Nebraska Collections:

Mr. and Mrs. Richard Hiller, Mr. and Mrs. Dale Clark of Omaha, and The Very Rev. F. P. Schmitt, Boystown.

PALMERTON, THOMAS DALE Omaha
Highland

B. Council Bluffs, December 9, 1932. Studied: Kansas City Art Institute. Member: Associated Artists of Omaha. Awards: Annual Midlands drawing show (purchase award); Governor's Crossroads Exhibition (purchase award, 1966); Omaha Area Shows (HM). Exhibited: Watercolor, U.S.A., Springfield, Mo.; American Watercolor Society Exhibition, New York; Gallery in the Square, Fort Worth; Sheldon; Wickersham Galleries, New York. One-man shows: Joslyn A.M. (1965); Palmer Gallery, Kansas City, (1966); Duchesne College. Work: University of Omaha, Duchesne College, Omaha Public Schools. Position: Instructor, Omaha University.

Nebraska Collections:

Mr. and Mrs. E. A. Cook of Lexington; Mr. and Mrs. J. W. Bucholz and Mr. and Mrs. Anthony Cudahy of Omaha.

POZZATTI, RUDY Bloomington, Ind.
Siena

B. Telluride, Colo., January 14, 1925. Studied: University of Colorado (B.F.A., M.F.A.), and with Emilio A. Amero, Max Beckmann, Ben Shahn. Member: Pennell Selection Committee, Library of Congress. Awards: Fulbright Fellowship; Ford Foundation Grant, Tamarind Lithography Workshop, Los Angeles; Guggenheim Fellowship in Creative Printmaking. Exhibited: International Exhibition of Prints, Seattle Art Museum; "Hundred Best Prints of the Year" sponsored Society of American Graphic Artists at AAA Gallery, New York; Joslyn A.M.; Print Club of Philadelphia; The American Academy of Arts and Letters, New York. One-man shows: University of Nebraska Art Galleries; Art Institute of Chicago; Jacques Seligmann Gallery, New York. Work: Fogg Art Museum; Sheldon; Pennsylvania Academy of Fine Arts. Position: Professor of Fine Arts, Indiana University.

Nebraska Collections:

Miller & Paine Co., First National Bank, Mr. and Mrs. Thomas C. Woods, Jr., all of Lincoln.

PYLE, AARON GUNN Chappell
Sandhills Country

B. Iowanda, Kans., February 19, 1909. Studied: University of Washington; Cornish School of Art, Seattle; Denver Art Institute; Kansas City Art Institute and with Thomas Hart Benton. Awards: Tupperware Art Fund Fellowship (1956). Exhibited: Kansas City Art Institute; Art Students League, New York; Denver Art Museum; Joslyn A.M.; Historical Societies of Scottsbluff and Alliance.

Nebraska Collection:

Dr. and Mrs. John Christlieb of Omaha; Mrs. Christopher Abbott of Hyannis; Dr. and Mrs. Ward Newcomb of Chappell.

RAIN, CHARLES WHEDON

New York, N. Y.

Imperial Dusk

B. Knoxville, Tenn., December 27, 1911. Studied: Art Institute of Chicago. Awards: Springfield (Mass.) Museum of Fine Arts; University of Illinois (both purchase awards). Exhibited: Sheldon A.G.; Institute of Contemporary Art, London, U.K.; Pennsylvania Academy of Fine Arts, Philadelphia; Museum of Modern Art; Carnegie Institute. Work: Springfield Museum of Fine Art; Arizona State College, Tempe; DeBeers Museum, Johannesburg, South Africa.

Nebraska Collections:

Mrs. Thomas Woods of Lincoln.

RICHARDS, JEANNE HERRON Alexandria, Va.

Three Pines

B. Aurora, Ill., April 8, 1923. Studied: University of Illinois, Colorado Springs Fine Arts Center, University of Iowa (B.F.A., M.F.A.), and with William Hayter. Awards: Fulbright Fellowship 1954, 1955; Nelson Gallery of Art (purchase 1961); Sheldon A.G. 1964. Exhibited: Sheldon A.G.; Joslyn A.M.; Metropolitan Museum of Art, 1952; Oakland (Cal.) Art Museum, 1955; Seattle Art Museum, 1953; Dallas Museum of Fine Arts, 1954. One-man shows: U. S. Embassy, New Delhi, India, 1959; Washington Art Club, 1948; University of Nebraska Art Galleries, 1959. Work: Society of American Graphic Artists, New York; Des Moines Art Center; University of Nebraska Art Galleries.

Nebraska Collections:

Mrs. A. B. Sheldon of Lexington, Mr. and Mrs. Jon Nelson and Miss Bernice Slote of Lincoln.

SAPOUSEK, FRANK Omaha
Abandoned #4

B. Vienna, Austria, October 21, 1902. Awards: Mulvane Art Center, Topeka, and Joslyn A.M. (purchase awards). Exhibited: Mid-West Biennial, Joslyn A.M.; Area Art Exhibition, Joslyn A.M.; Associated Artists of Omaha. One-man shows: Des Moines Art Center; New Talent, U.S.A., New York; Joslyn A.M. Work: Mulvane Art Center, Topeka, Joslyn A.M.

Nebraska Collections:

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

SCHMITT, TOM V. New Haven, Conn.

Blue Green 189

B. Columbus, Ohio, September 6, 1929. Studied: University of Nebraska, Mexico City College, Indiana University (M.F.A.). Exhibited: Sheldon A.G.; Nelson Gallery; Library of Congress; Joslyn A.M.; Boston Museum of Fine Arts. One-man shows: University of Nebraska Art Galleries (1959); Dickinson College, Carlisle, Pa. (1966). Work: Louisville Art Center (Ky.); Indiana University; Sheldon A.G.

Nebraska Collections:

Mr. and Mrs. Richard Smith, Mr. and Mrs. Robert Burton, Mrs. Beth Christenson, all of Lincoln.

SCHWARTZ, WILLIAM SAMUEL Chicago, Ill.

The Ex-Trapper

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

Nebraska Collections:

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

SEYLER, DAVID WARREN Lincoln
Madonna

B. Dayton, Ky., July 31, 1917. Studied: Art Academy of Cincinnati, University of Chicago, Art Institute of Chicago; University of Colorado;

University of Wisconsin (M.S.). Member: Life Fellow in the International Institute of Arts and Letters. Awards: Syracuse Museum of Fine Arts (1938); Thomas C. Woods Grant (1959-60); Trebilcock award (1938). Exhibited: Philadelphia Art Alliance; Joslyn A.M.; Walker Art Center, Minneapolis; Pennsylvania Academy of Fine Arts. Colorado Springs Fine Arts Center. One-man shows: University of Nebraska Art Galleries; Art Institute of Chicago; Galleria Tornabouni, Florence, Italy. Work: Syracuse Museum of Art (N.Y.); Sheldon; Cincinnati Art Museum. Nebraska Collections: Mr. and Mrs. Frank E. Roehl, Mrs. Thomas C. Woods and the Holy Trinity Episcopal Church, Lincoln.

SMITH, MICHAEL

Edwardsville, Ill.

III, Blue Breeze

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

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

TAYLOR, MARY CASHMAN

Crete

Interior

B. Pittsburgh, Pa., August 28, 1915. Studied: Carnegie Institute, University of Iowa (M.F.A.), Chicago Art Institute. Member: Artists' Equity, Nebraska Art Teachers' Association. Awards: Annual Missouri Valley, Mulvane Art Center, Topeka (purchase), Great Plains, Nebraska Wesleyan University (HM). Exhibited: Annual, Springfield, Mo.; Mid-America, Kansas City; Regional Art Today, Joslyn A.M.; Central Area, Artists' Equity; Governor Morrison's Nebraskana Exhibition. One-man shows: Doane College, 1962, 1965. Works: Doane College, Mulvane Art Gallery, Topeka. Position: Chairman, Art Department, Doane College; Director, Goodall Gallery, Doane College, Crete.

THREKELD, ISABELLA B.

Omaha

Lunar Eclipse

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

Nebraska Collections:

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

TRICKEY, RICHARD

Lincoln

Positive Circle

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

Nebraska Collections:

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

WHITNEY, MAYNARD

Lincoln

Red, White, and Black

B. Cedar Rapids, Iowa, 1931. Studied: Iowa Wesleyan College, University of Iowa, University of California, University of Oregon (M.F.A.). Exhibited: University of Oregon, Elder Gallery. One-man shows: Library, Albany, Oregon. Work: Lane County, Oregon, Park Department. Position: Director, Elder Gallery, and Chairman, Art Department, Nebraska Wesleyan University.

Nebraska Collections:

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

WIEGMANN, RICHARD

Seward

Two Romantic Black Moons

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

Nebraska Collections:

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

WOLFRAM, WILLIAM R.

Seward

Two Landscapes

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

Nebraska Collections:

Mr. and Mrs. Richard Safarik and Mr. and Mrs. Theodore Klintworth of Seward; Mr. and Mrs. Bernard Wallman of Nehawka, Neb.

WOLSKY, MILTON LABAN

Omaha

Sunflower Suite

B. Omaha, January 23, 1916. Studied: University of Omaha; Art Institute of Chicago; Art Students League; and with Julian Levi, Hans Hoffmann. Member: Society of Illustrators; American Watercolor Society; Fellow, International Institute of Arts and Letters. Awards: Governor's Crossroads Exhibition (purchase, 1964). Exhibited: Joslyn A.M.; Colorado Springs Fine Art Center; Walker Art Center; Smithsonian Institute; U. S. Air Force Art Exhibition. One-man shows: Joslyn A.M.; Rochester Art Museum; Blanden Memorial Gallery, Fort Dodge, Iowa. Works: Air Force Historical Foundation; Cities of the Northern Plains, in TIME MAGAZINE, for Northern Natural Gas Company. Publication: BASIC ELEMENTS OF PAINTING. Contributor and illustrator for several national magazines.

Nebraska Collection:

Dr. and Mrs. Oscar Carp, Mr. and Mrs. James Allison Flynn, and Mr. and Mrs. Joseph Levine, all of Omaha.



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