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A Sense of Place: The Artist and the American Land

Norman A. Geske

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

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a sense of place

VOLUME II



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

Library of Congress Catalog Card Number 79-154250

COVER: GUSSOW (DETAIL) "LOOSESTRIFE AND WINEBERRIES", 1965
Courtesy Washburn Galleries, Inc. New York

a sense of place

THE ARTIST AND THE AMERICAN LAND

VOLUME II

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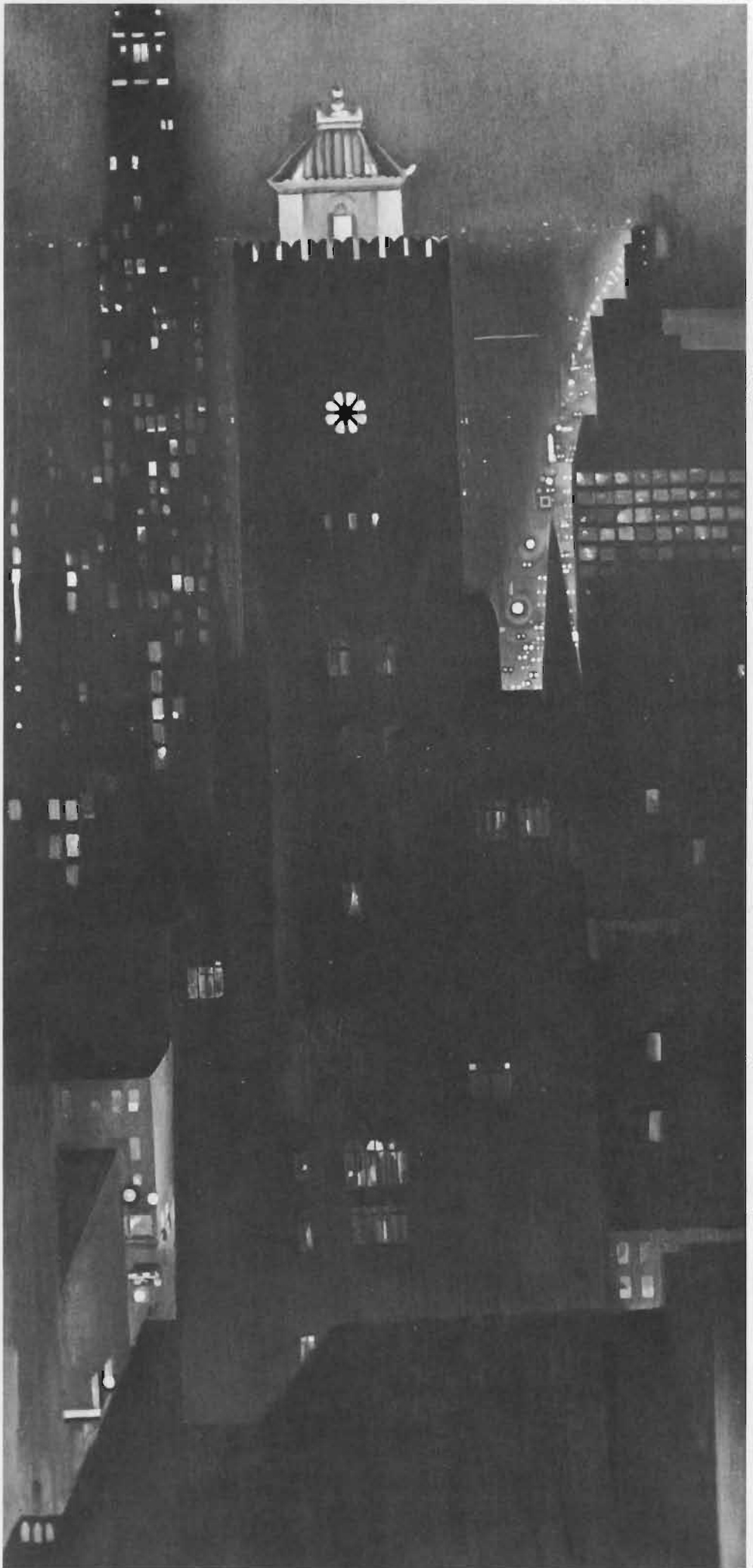
MR. RICHARD C. ZIEMANN, Chester, Connecticut



136. DOUGHTY The Trout Pool



185. MORAN The Grand Canyon of Colorado



193. O'KEEFE New York - Night

Foreword

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

Norman A. Geske

Director, Sheldon Memorial Art Gallery

Foreword

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

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

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

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

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

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

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

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

William A. McGonagle
Director, Joslyn Art Museum

1. Canada and Mexico are also represented in the exhibition.

2. In this exhibition Audubon is represented by a hand colored engraving done after an original watercolor.

Introduction

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

America is not vanishing. It is being homogenized.

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

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

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

Sissman in his review of *A Sense of Place* in the New Yorker concluded that nature painters should be seen as "mythographers - participants and accomplices in the landscape." He wrote that such works "suggest a symbiosis between man and mountain, the possibility of mutual comprehension between place and person." The notion of artists as mythographers may be novel, but it is right on key. Our nation's character was forged in a continuing conquest of the frontier. Having reached the Pacific, we turned inward, layering the land with successive waves of development. The original soil, used so wisely by the native Americans, has been increasingly covered over, bulldozed and paved. Our connections with wildness have become more tenuous; our dependency on nature more obscure. Yet here, in this exhibition, we find more than two hundred paintings which re-establish roots, plow less familiar fields. If we live by myths, and I think we do, now more than ever, we need mythographers, artists who are truly participants and accomplices - not rapists - in the landscape.

An artist who paints a landscape is, among other things, attaching a value to it or to the experience which the landscape prompted. These artists are not illustrators and their works are not the products of the tourist mentality. Poet Richard Wilbur, in his introduction to *A Sense of Place* says that three conditions must be met before an artist can paint a place, "observation, the adaptation of technique and the discovery of what in himself the scenery might declare" and this at last makes it "possible for him to paint. . . ." "It implies," Wilbur continues, "no easy affinity, no facile personalization or imposition of mood but a struggle with something powerfully other." The best landscape painters also know the value of waiting. They know, too, the moment when the scenery declares itself. Then they begin.

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

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

Alan Gussow

Guest Curator

A NOTE OF APPRECIATION

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

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

N.A.G.

W. A. McG.

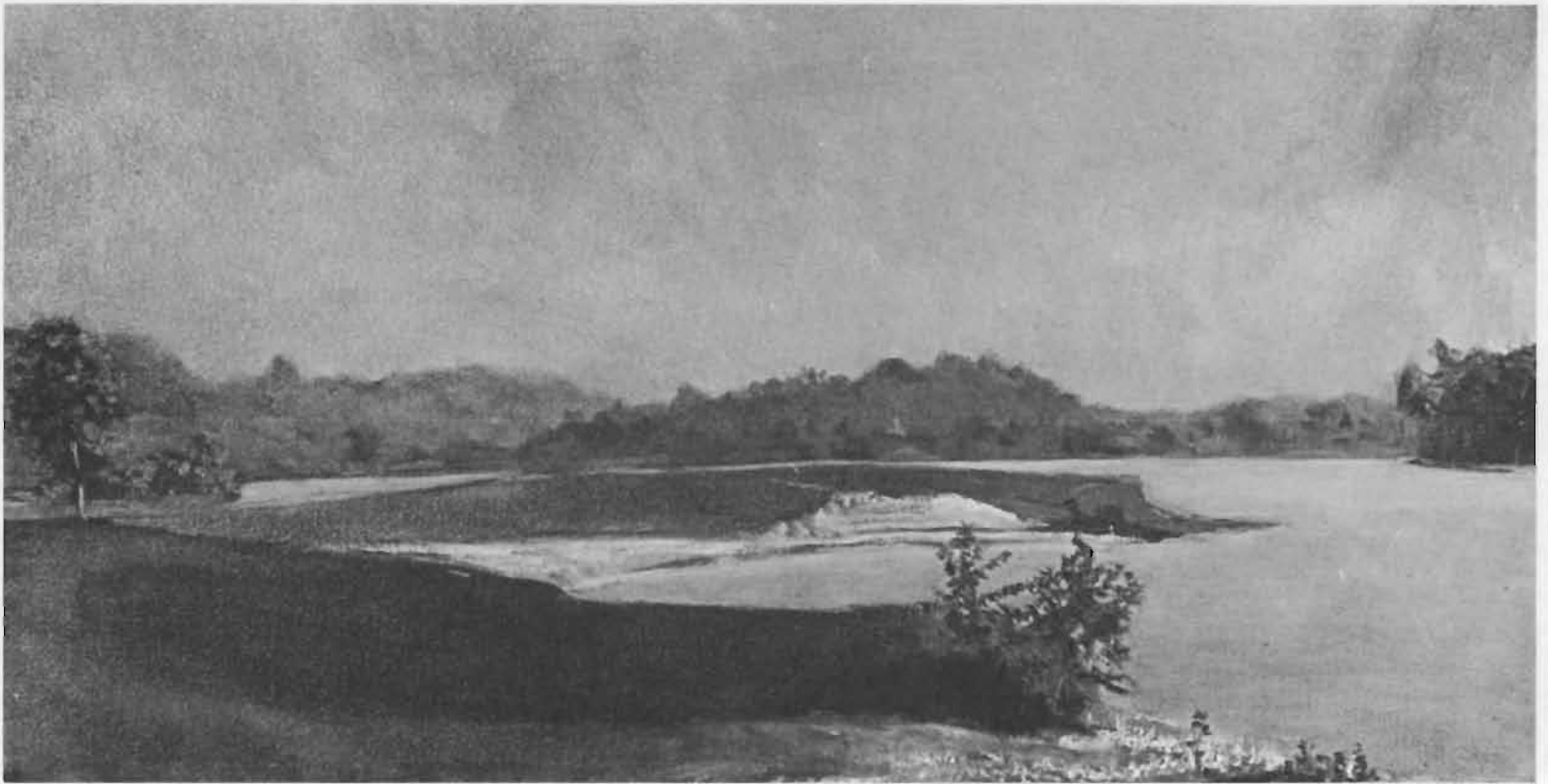
Selection of Paintings on View at the Joslyn Art Museum



118. CARR Vanquished



225. VELASCO Valley of Oaxaca



170. KOCH View of Lake Lemon



223. UNKNOWN Landscape



175. LEE Alameda Shore (also Bird Point, Alameda)



141. FISHER Niagara Falls



173. LAWSON Seacoast, Cape Cod



181. MAZUR View from my Garden, Cambridge



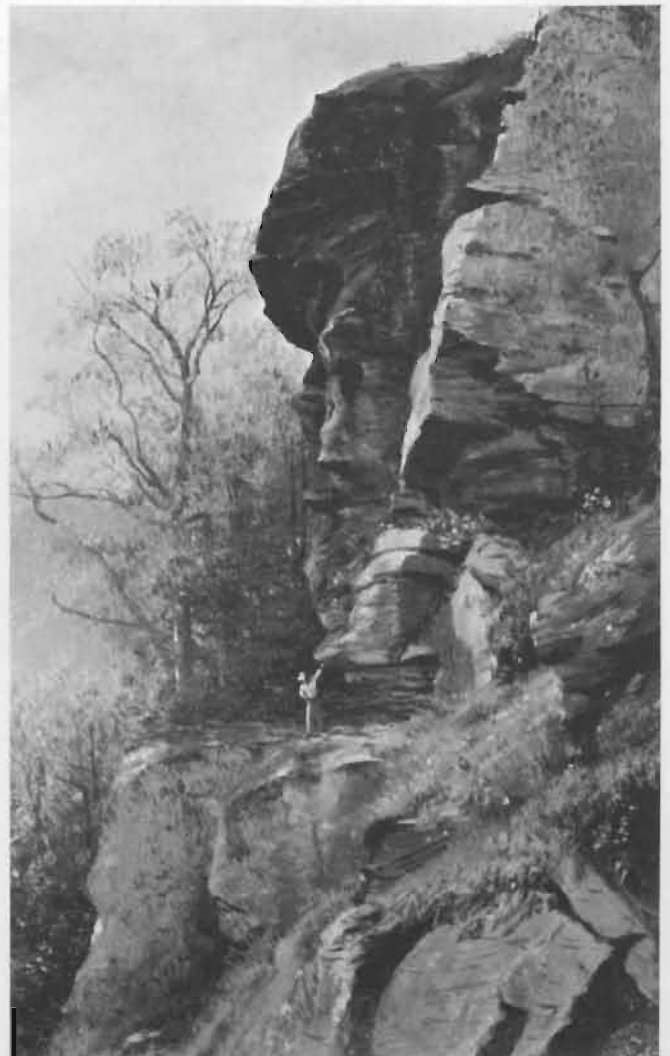
174. LEAKE Black Walnut in the Rain



231. WYETH New Grass



137. DURAND Through the Woods



145. GIFFORD Sketch of Cliffs in Kaatskill Clove



131. DICKINSON The Ramparts, Quebec



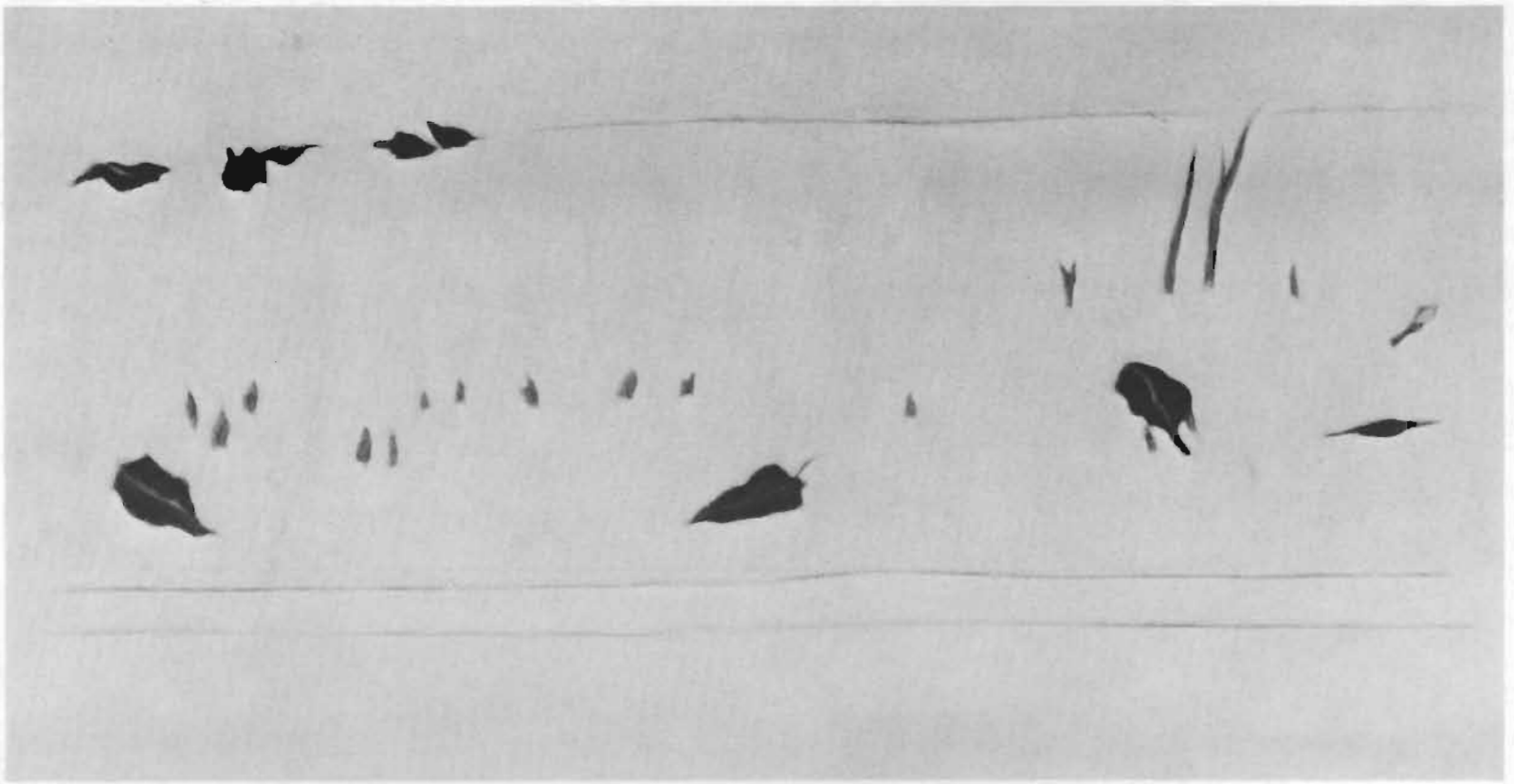
139. EILSHEMIUS Evening Light, Ellenville, New York



166. KENT Asgaard Winter



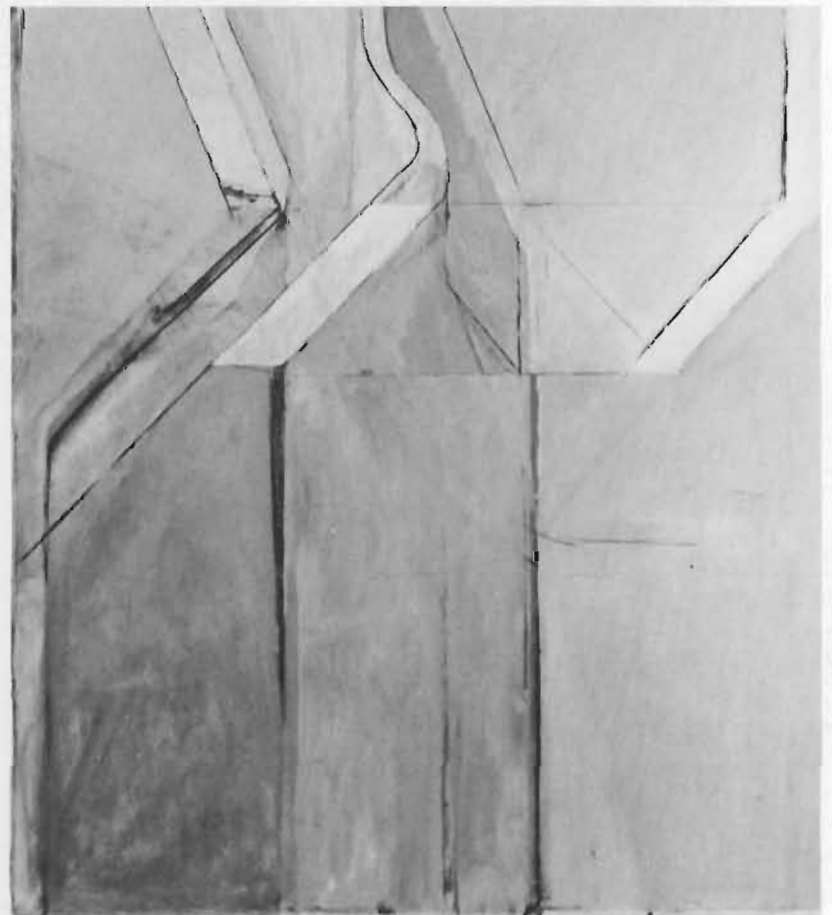
153. HENRI Boothbay Harbor



201. REICHMAN Long Spring Signals



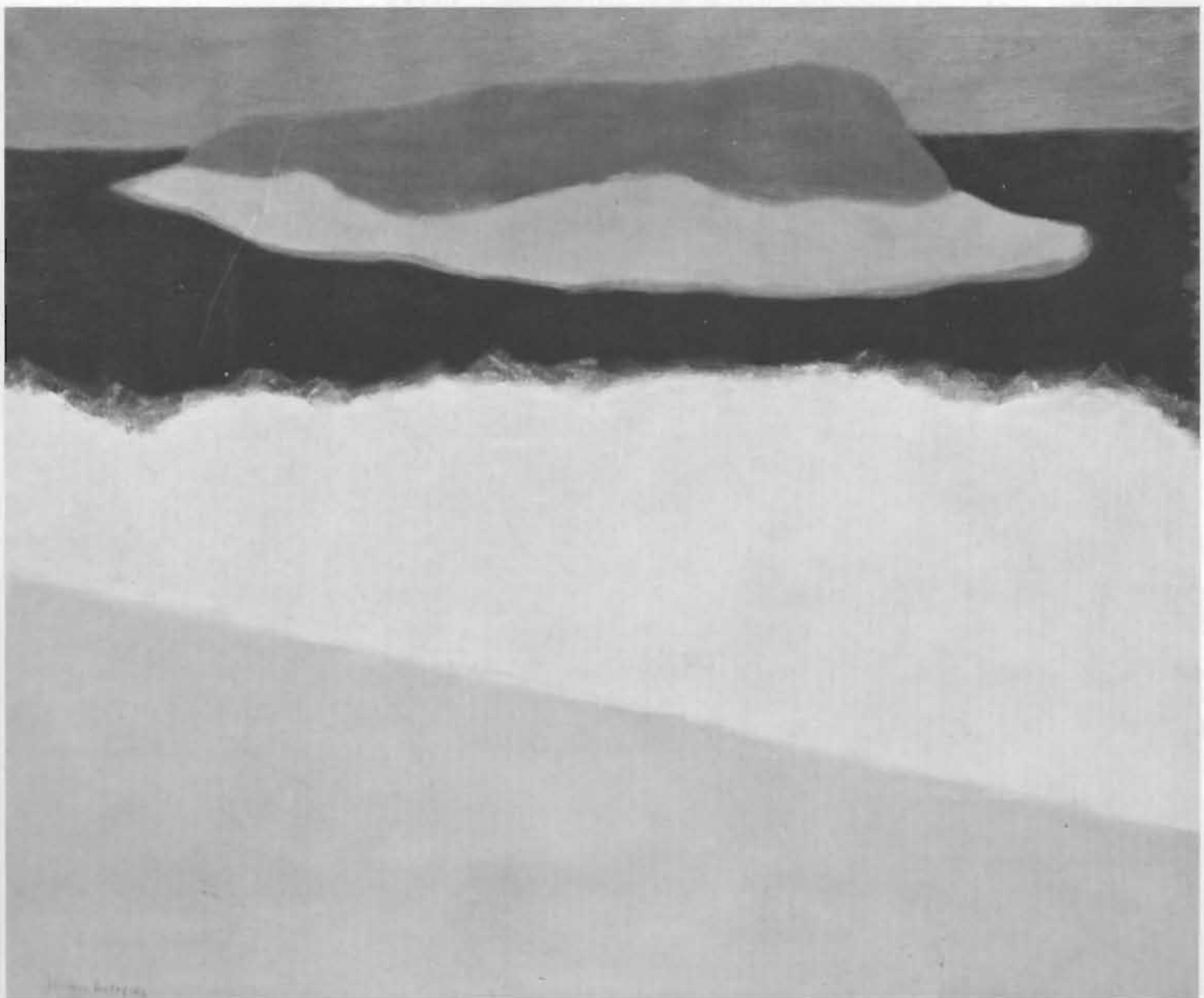
178. MCCOY Waterfall



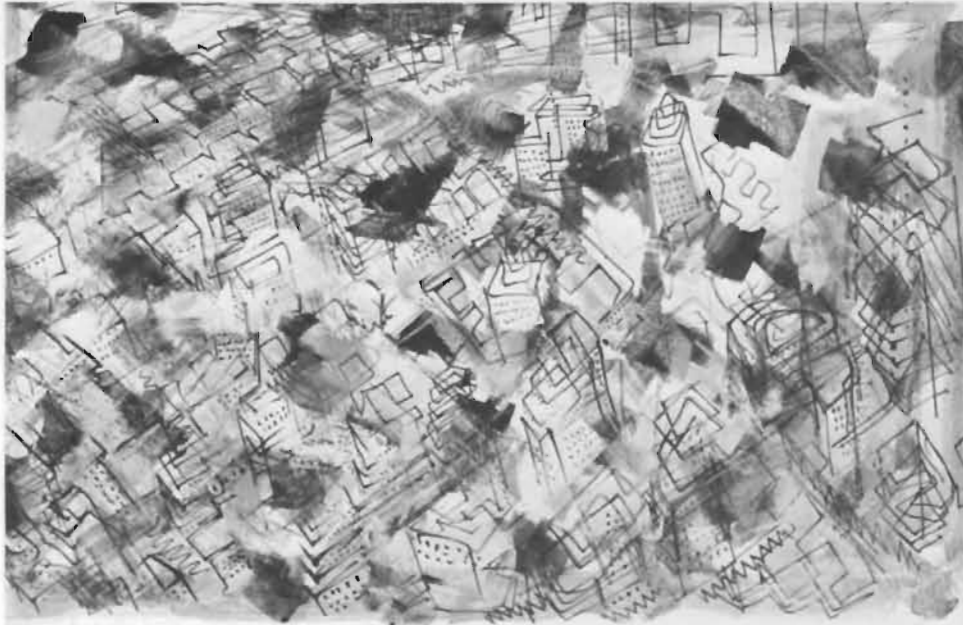
133. DIEBENKORN Ocean Park, No. 17



222. TUBACH West of Fort Robinson



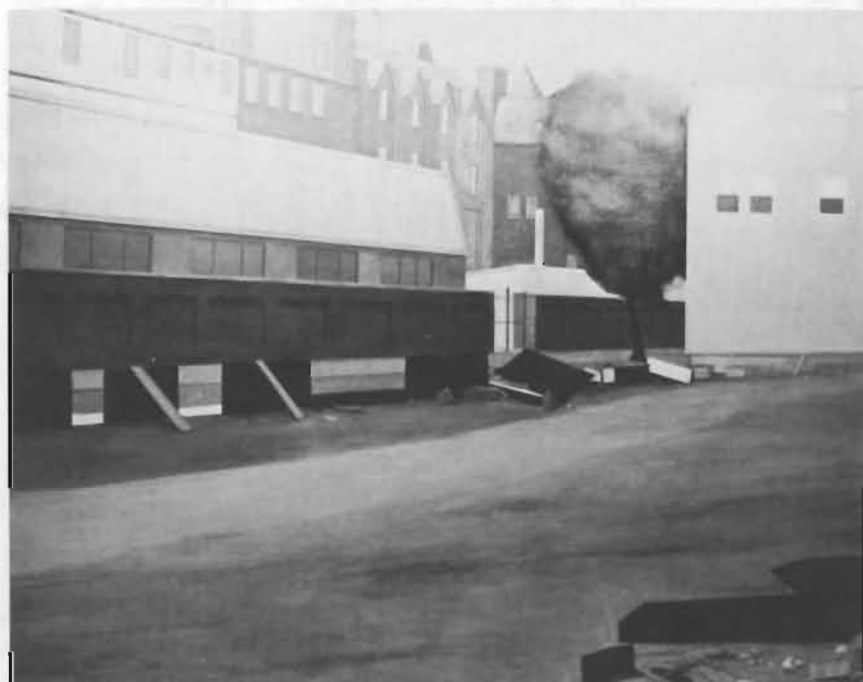
104. AVERY Offshore Island



124. CONGDON View of New York



211. SIEGRIEST Storm Over Utah



130. DAY Broad



150. HALPERT Late Afternoon, Central Park



179. MARCUS My Courbet



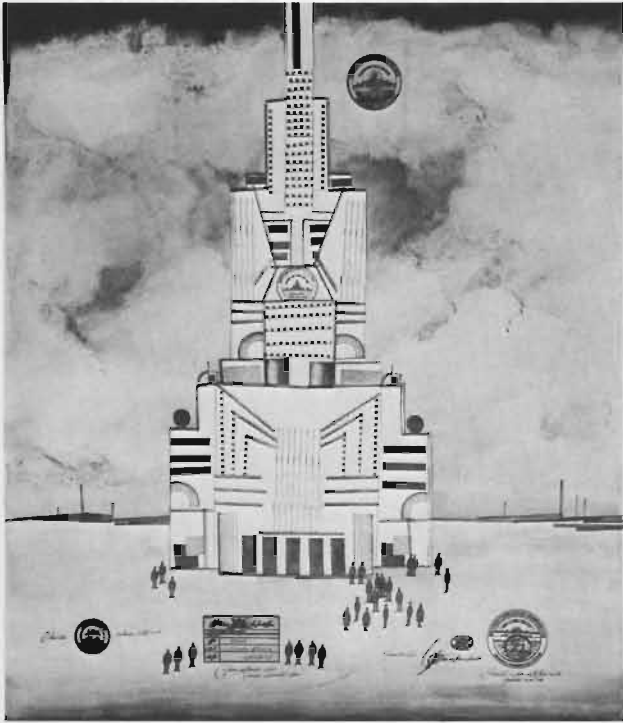
224. VAN DE WIELE Arobello's Woods



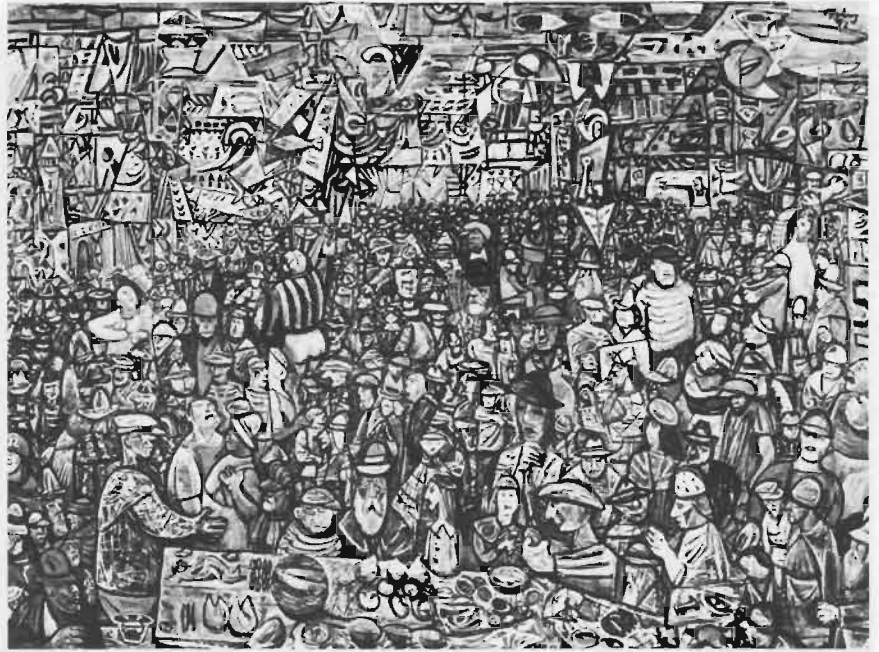
143. FULLER View of the Ohio



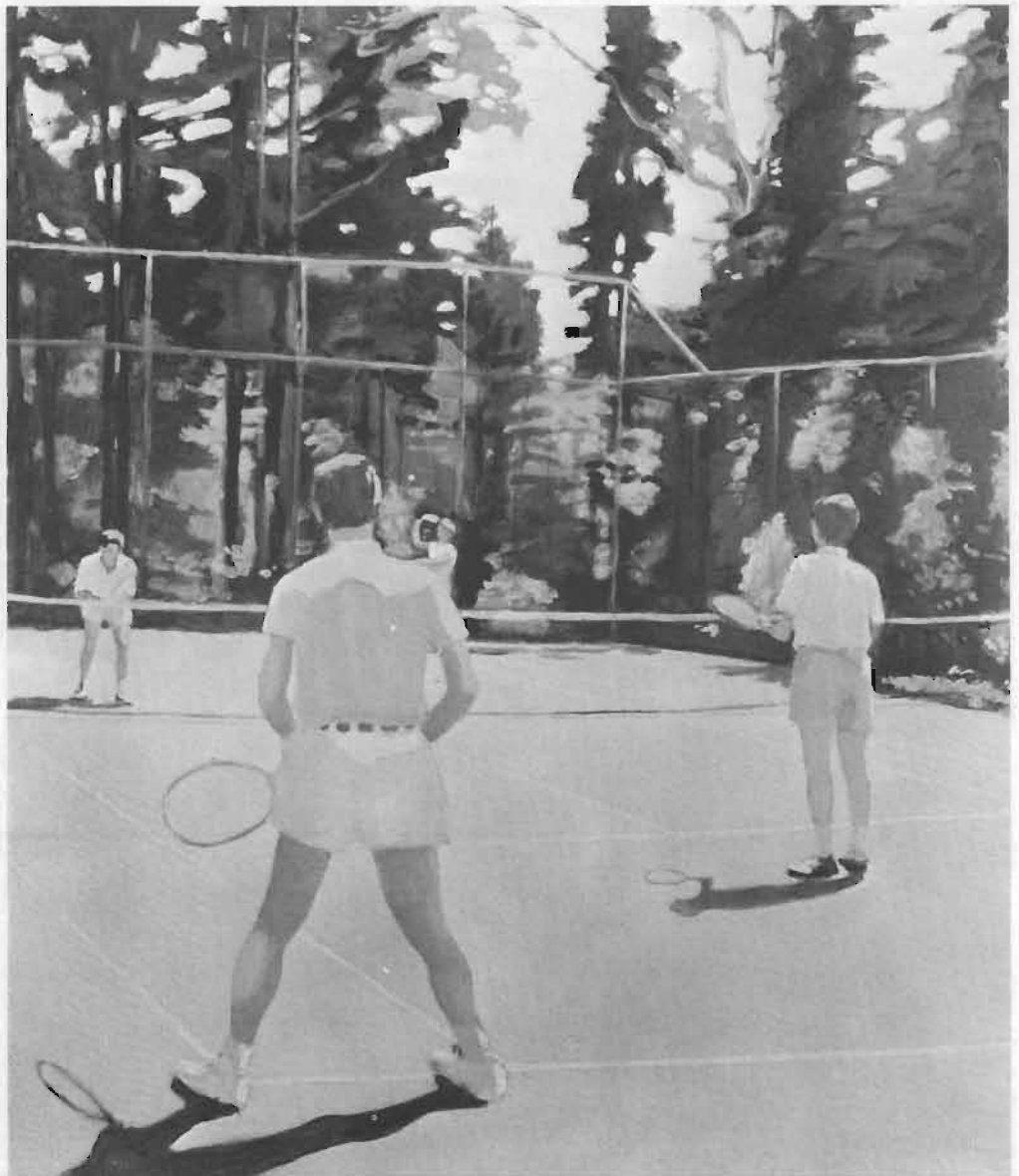
216. STANLEY Mt. Hood from the Dalles



217. STEINBERG Nebraska Landscape



221. TOBEY E Pluribus Unum



199. PORTER The Tennis Game



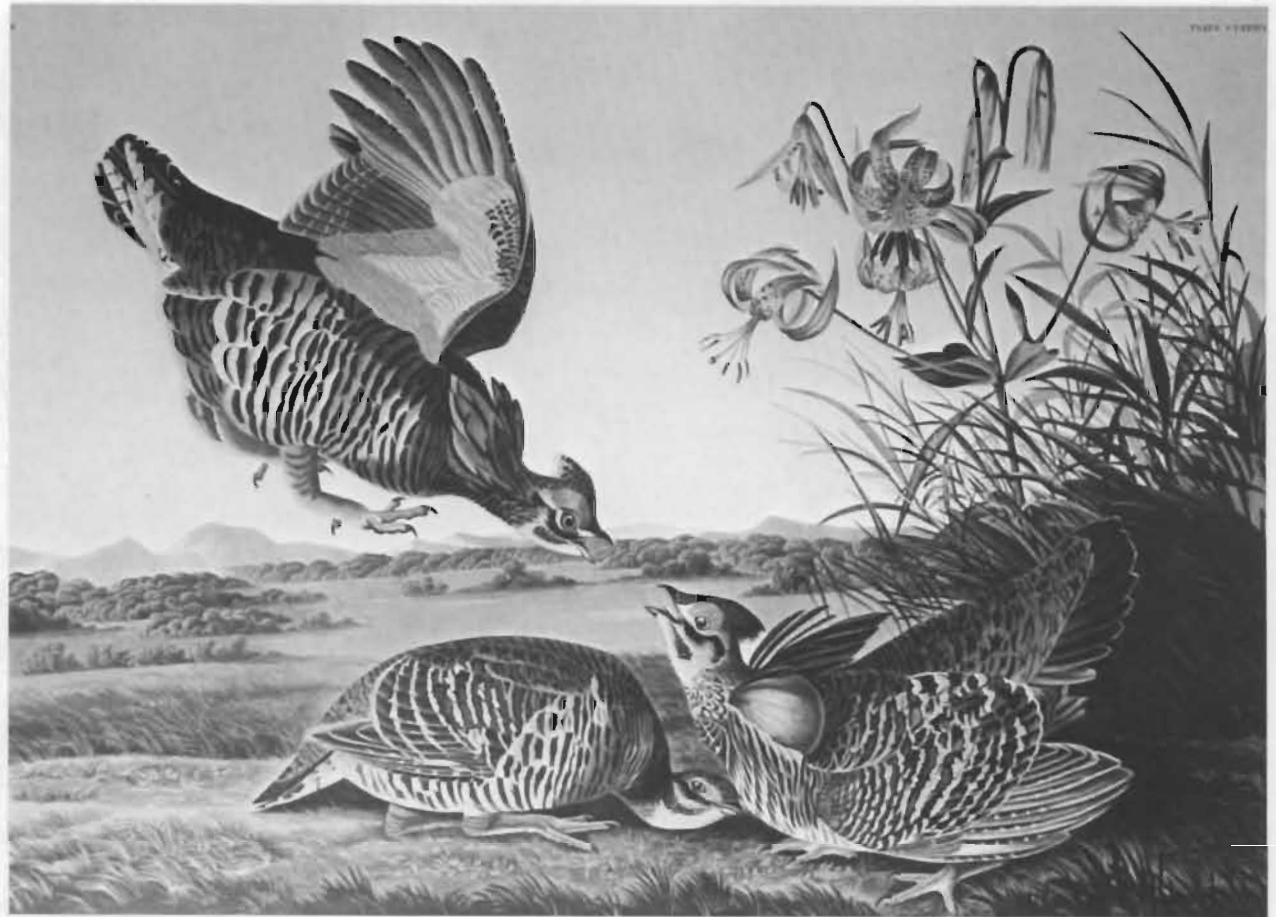
200. RANNEY The Trappers



109. BIRMEJIN Deer Isle Landscape, Beach - Early Morning



186. MORAN Minerva Terrace



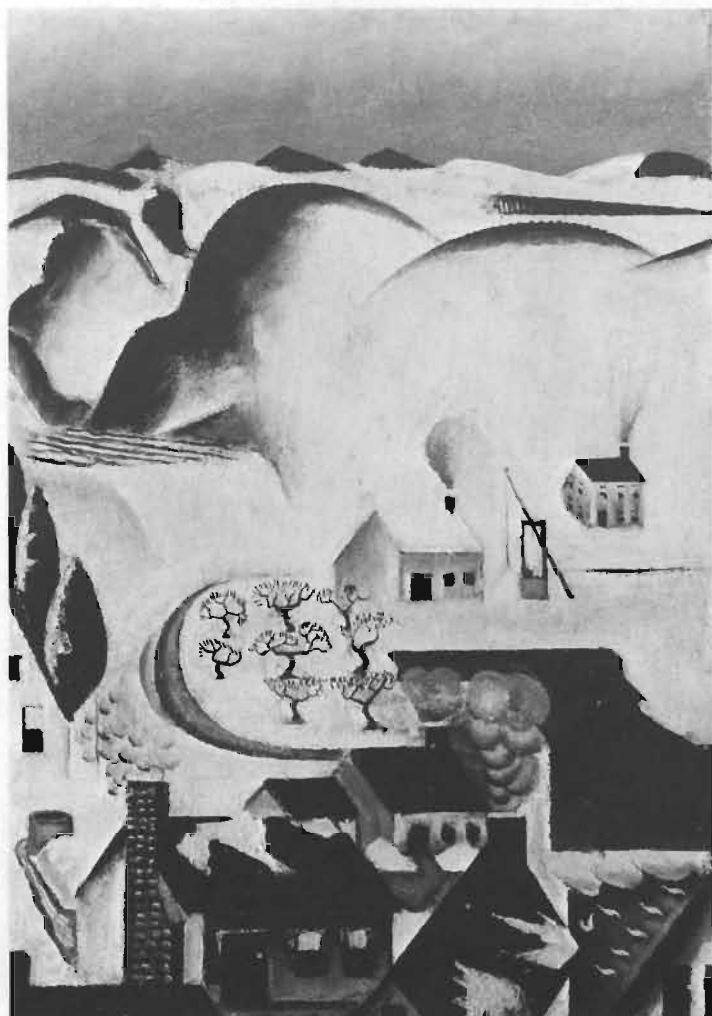
102. AUDUBON Pinnated Grouse (Prairie Chicken)



112. BODMER Unloading of the Steamboat Yellowstone,
April 19, 1833



111. BODMER Medicine Sign of the Assiniboin Indians to Attract Bison, Near Fort Union, July 1833



132. DICKINSON Snow Scene, Catskills



157. HOCKNEY Arizona



122. CHURCH Winter Scene, Olana



165. KENSETT Silver Plume Waterfall



192. NIEWALD Rocks at Yaki Point



167. KENT Headlands, Monhegan



108. BIERSTADT River Landscape



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



190. NICK 35 Oliver Street, Watertown, Mass.



106. BENTON Trail Riders



105. BARTEK Platte Near Hordville



218. STEM Arsenal, Rock Island, Illinois



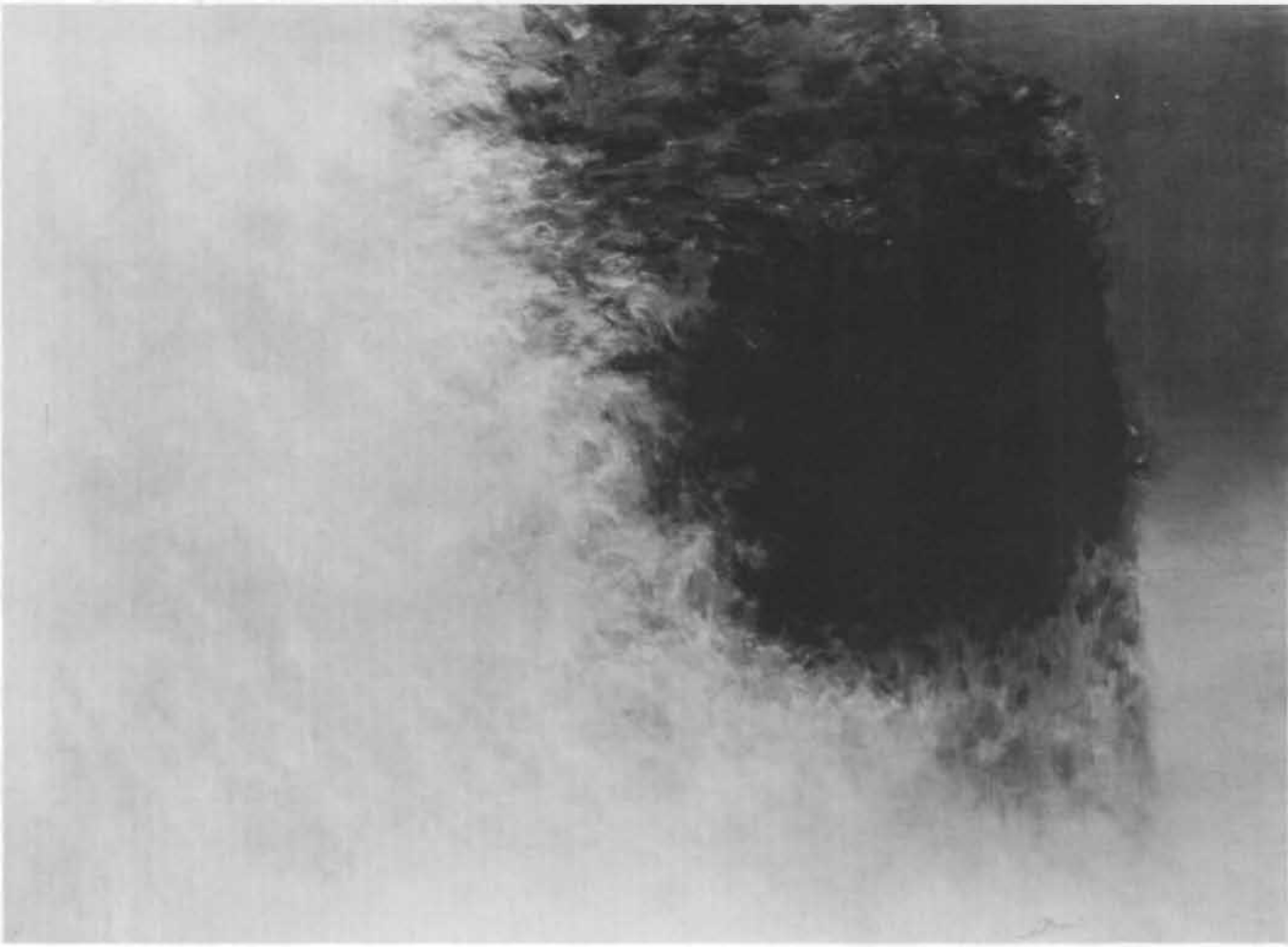
215. SPRUCE Rio Grande



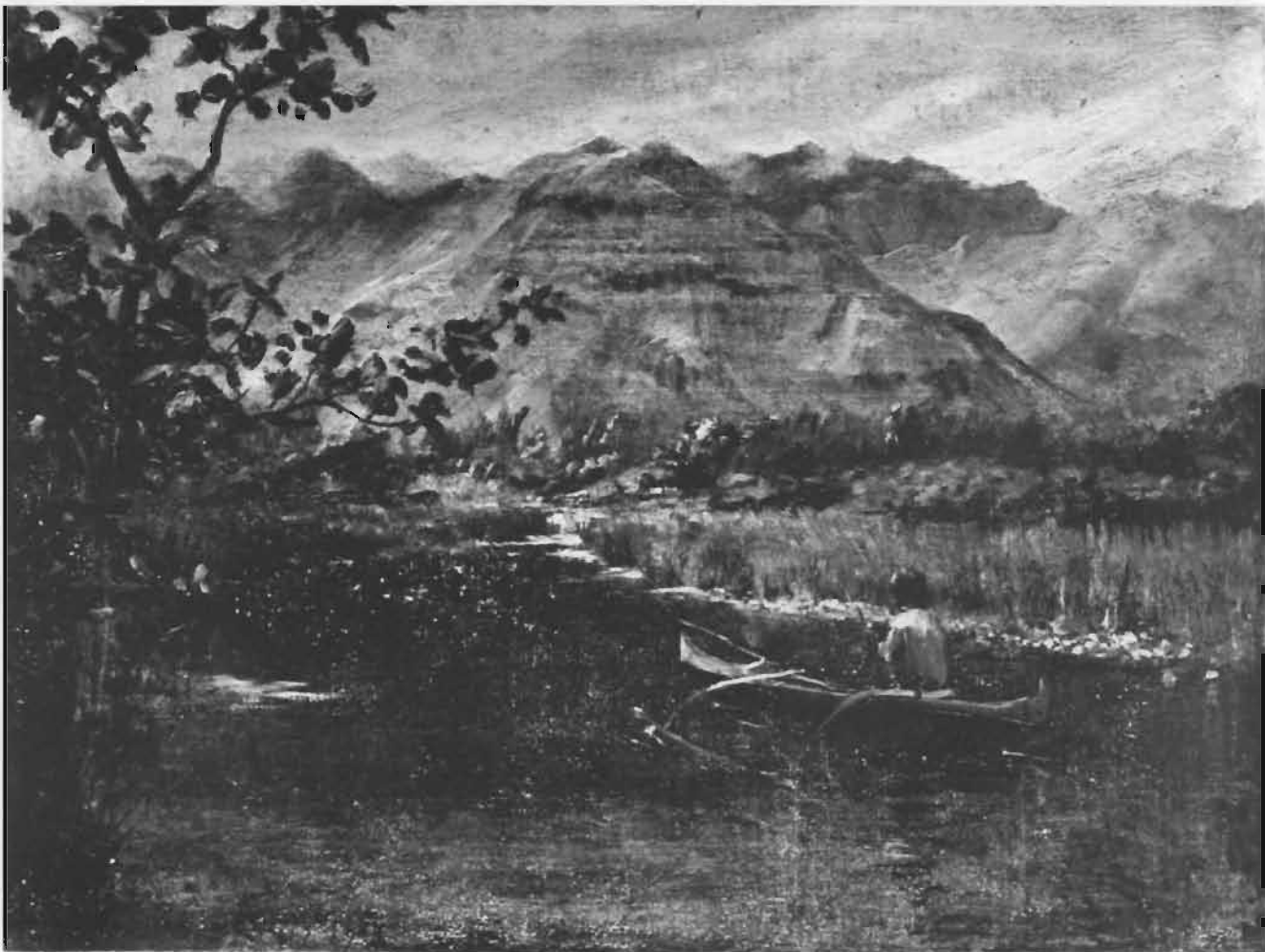
214. SNELGROVE Land's End



155. HILL Yosemite Valley Indian Woodpickers



135. DOI Kauai Cliffs



156. HITCHCOCK Landscape

*Selection of Paintings
on View at the
Sheldon Memorial
Art Gallery*



376. RUSH Rooftop View Brooklyn, Looking South



306. BERD After the Storm



365. ORTNER Kennebec River, Maine



357. MELBY Cornfield



321. CAMPBELL Late September, Gloucester



353. LEHRER Coronado Dormitory



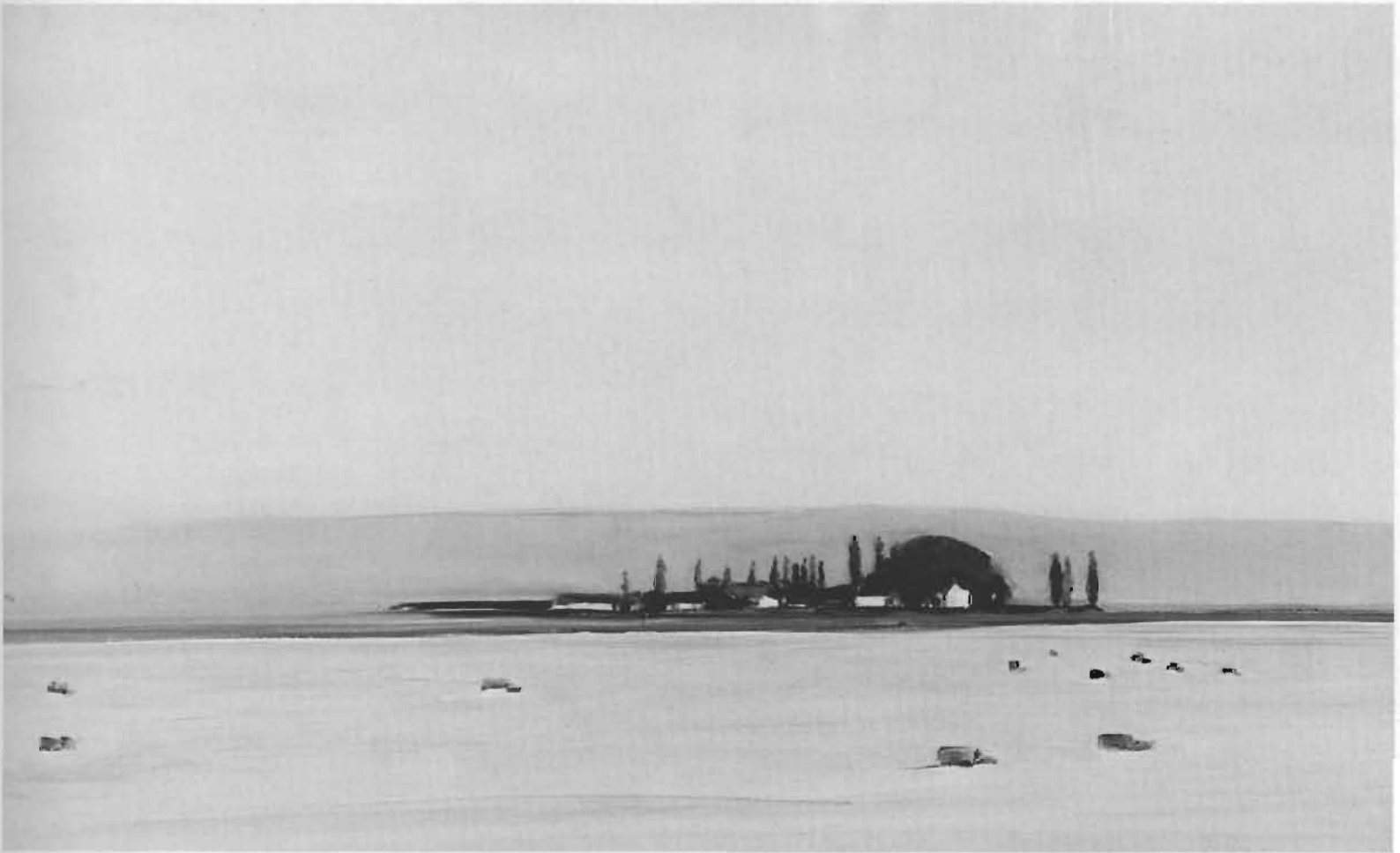
358. MELBY View from Book's Farm, Story County



373. RICHARDSON Landscape Near Oxford, Nebr.



384. SKLARSKI Landscape with Waterfalls



349. KONDOS The Ranch



341. HILL Sierra Nevadas



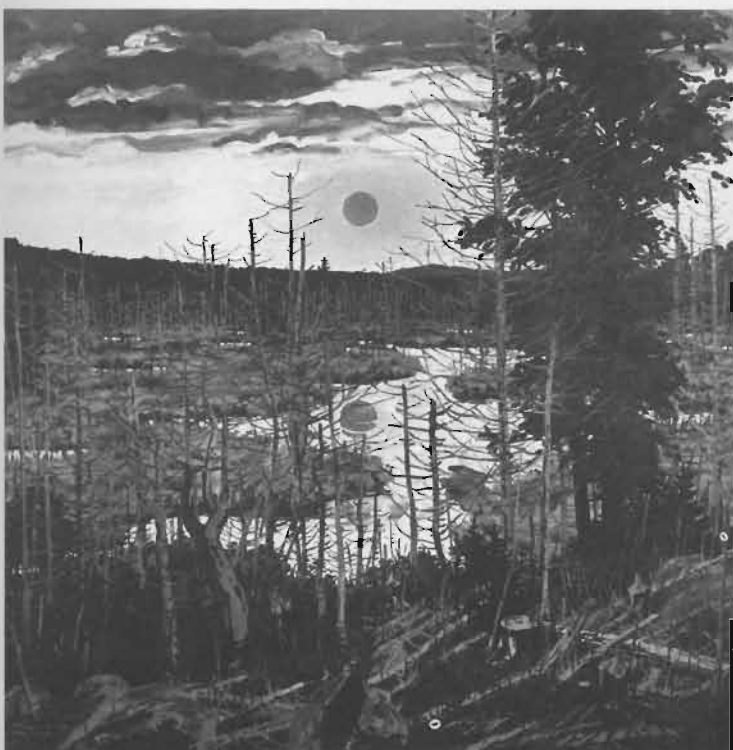
308. BIERSTADT Dawn at Donner Lake, California



327. DAVIS Northern California Hill



320. BURPEE Tiny Tree and Rock



393. WELLIVER Sun Over Briggs Meadow



386. SNOWDEN Meg's Porch



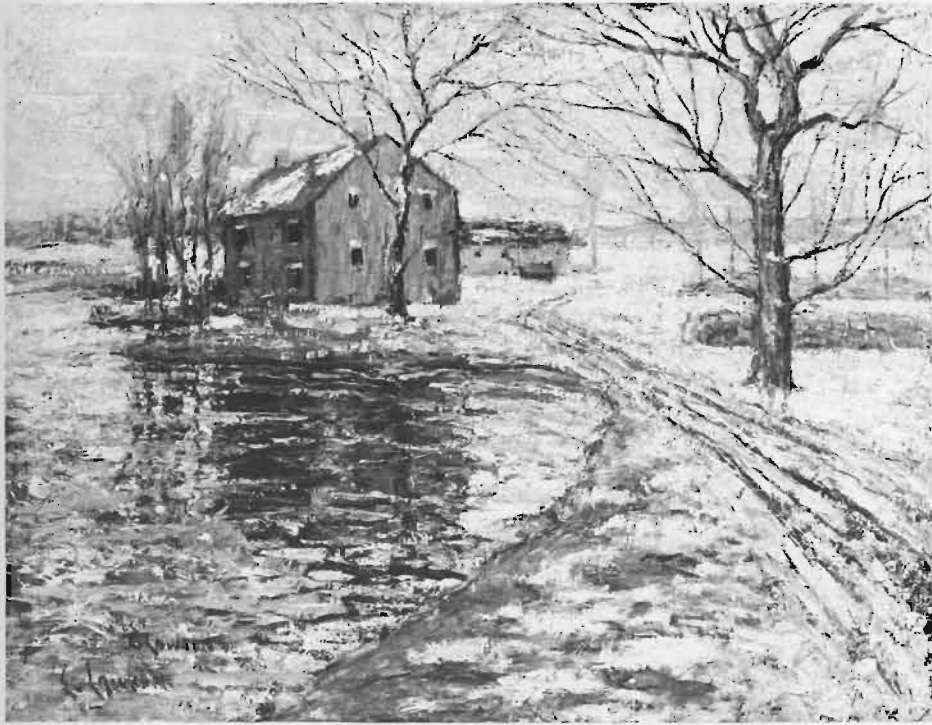
318. BURCHFIELD December Twilight



391. TWACHTMAN Hayrick



302. AULT August Night at Russell's Corner



352. LAWSON Winter Landscape



375. ROSE Weehawken - Looking
Toward Staten Island



379. SERISAWA Los Angeles Yard



330. DICKINSON Laboratory Beach



345. JACOBSHAGEN Close to Emerald



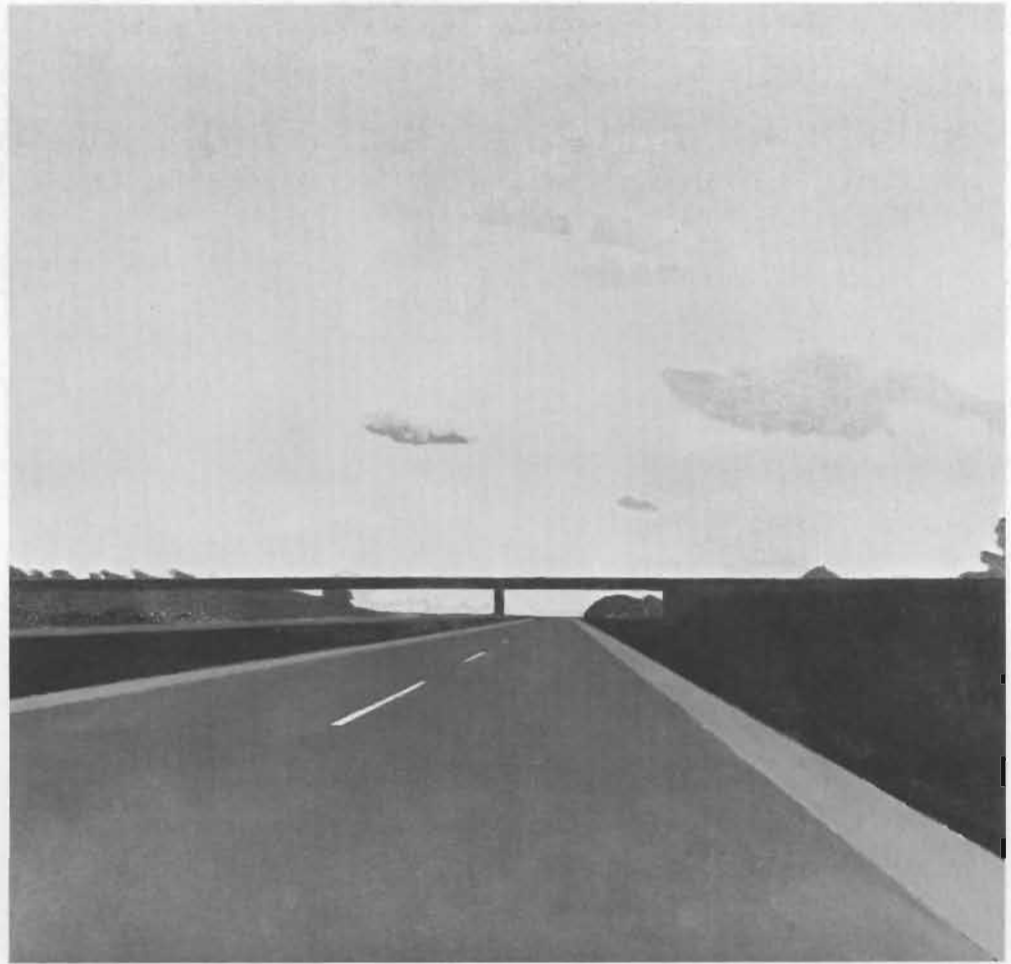
402. ZIEMANN Back Field in Winter



397. WISSEMAN-WIDRIG View from the Deck



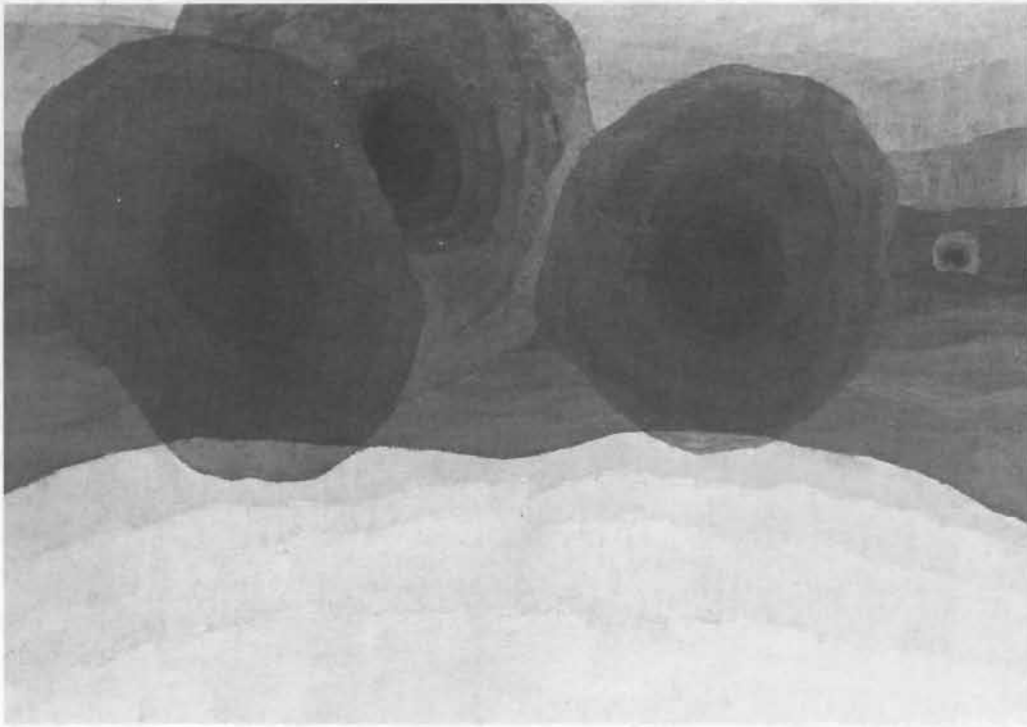
398. WOOD Stone City, Iowa



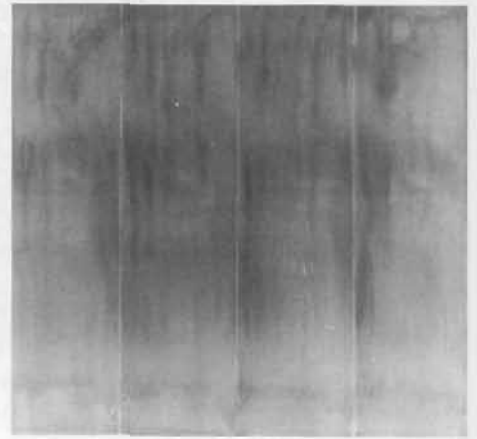
350. LANG Ponset



338. GOLDMAN Suburban Landscape



332. DOVE Fog Horns



304. BAKER First Encounter Beach
Late Evening Twilight



303. AVERY Dunes and Sea #1



336. GLADSON Oregon Field



324. CHUPACK Summer '71



363. OKAMURA Beach Rocks



342. HOFFMAN Platform



344. INNESS Approaching Storm



305. BELLOWS Jewel Coast, California



325. CUNNINGHAM Limestone Farm



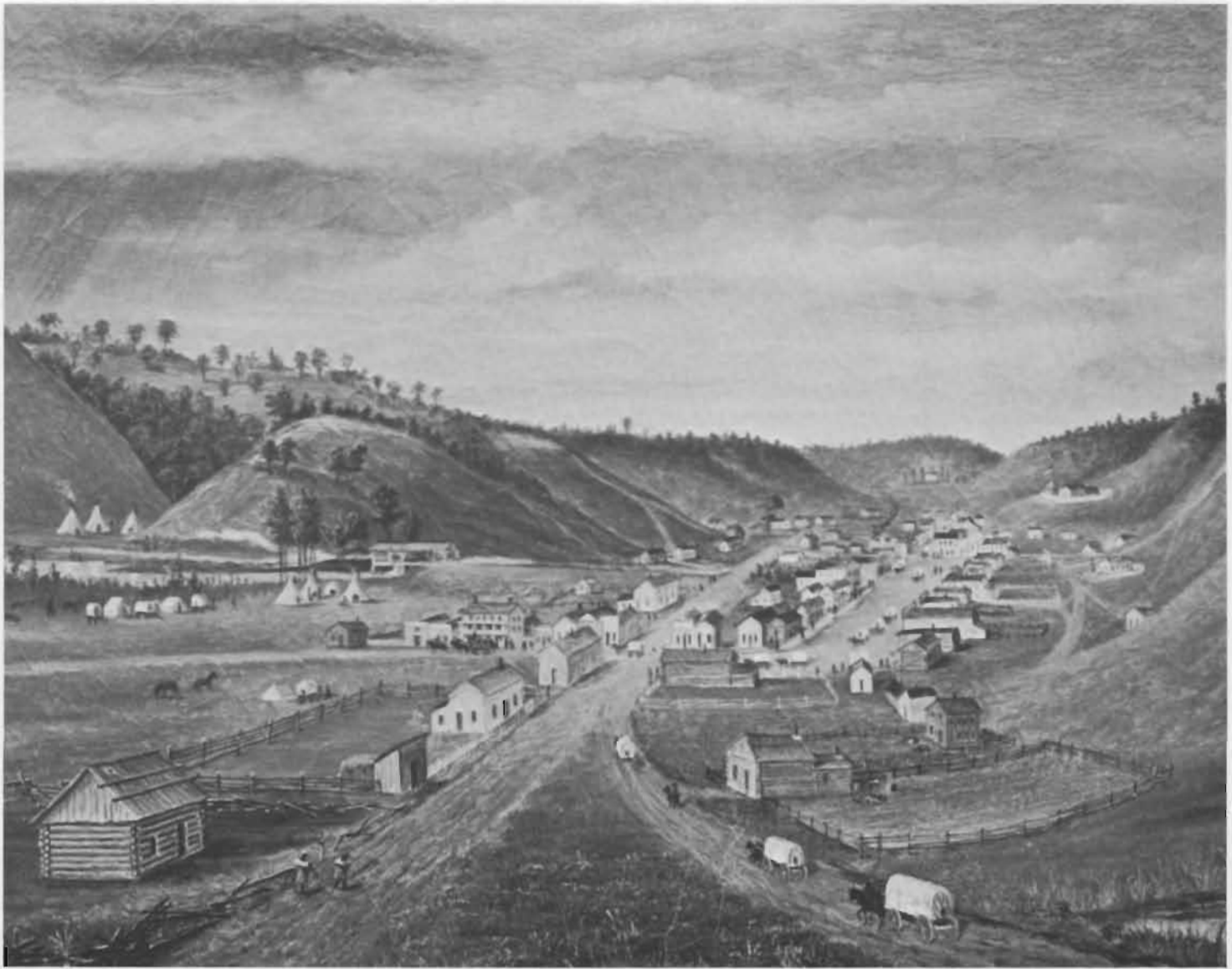
346. JACOBSHAGEN South of Emerald



329. DICKERSON Stream Through the Woods



385. SLOAN 23rd Street, Roofs, Sunset



383. SIMONS Early Council Bluffs



392. VAN DE WIELE Indian Lake



331. DIXON Mondrian with Cows



343. HOMER Clouds Shadows

Catalogue of the Exhibition: Joslyn Art Museum

LENNART ANDERSON

- American, b. 1928
101. VERMONT II, 1970
oil on canvas, 19 x 24
Collection of Donald H. Scott, Philadelphia
ILLUSTRATED VOL. I, P. 112

JOHN JAMES AUDUBON

- American, 1785-1851
102. PINNATED GROUS (PRAIRIE CHICKEN), c. 1834
hand colored engraving, 26½ x 39½
(Done after original watercolor titled PINNATED GROUS, *Collection of New York State Historical Society, illustrated Vol. I, p. 85*)
Lent by Milwaukee Public Library System
ILLUSTRATED VOL. II, P. 25

EDWARD J. AUSTEN

- American, 1850-1930
103. AERIAL VIEW OF OMAHA, 1905
oil on canvas, 59½ x 118¾
signed and dated lower left
Collection of Joslyn Art Museum
Gift of the Omaha Chamber of Commerce

MILTON AVERY

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

TOM BARTEK

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

THOMAS HART BENTON

- American, b. 1889
106. TRAIL RIDERS, 1964
acrylic on canvas, 56 x 62
Lent by Thomas H. Benton
ILLUSTRATED VOL. II, P. 31

ALBERT BIERSTADT

- American (b. Germany), 1830-1902
107. LANDSCAPE WITH INDIANS, 1859
oil on board, 13 x 19
signed and dated lower left: AB 1859
Northern Natural Gas Company Collection
Joslyn Art Museum
108. RIVER LANDSCAPE, 1867
oil on canvas, 30¼ x 50
signed and dated lower right: ABierstadt 67
Nebraska Art Association
Gift of Mr. and Mrs. Abraham M. Adler
ILLUSTRATED VOL. II, P. 30

ROBERT BIRMELIN

- American, b. 1933
109. DEER ISLE LANDSCAPE, BEACH - EARLY MORNING, 1971
acrylic on canvas, 48 x 48
signed and dated lower left: R. Birmelin 71
Lent by Terry Dintenfass, Inc., New York
ILLUSTRATED VOL. II, P. 24

KARL BODMER

- Swiss, 1809-1893
110. THE DELAWARE WATER GAP WITH THE INDIAN LADDER. AUGUST 1832
watercolor, 9⅝ x 12½
Northern Natural Gas Company Collection
Joslyn Art Museum

111. MEDICINE SIGN OF THE ASSINIBOIN INDIANS TO ATTRACT BISON, NEAR FORT UNION, JULY 1833
watercolor, 9⅝ x 12½
Northern Natural Gas Company Collection
Joslyn Art Museum
ILLUSTRATED VOL. II, P. 26

112. UNLOADING OF THE STEAMBOAT YELLOWSTONE, APRIL 19, 1833
watercolor, 8¼ x 13¼
Northern Natural Gas Company Collection
Joslyn Art Museum
ILLUSTRATED VOL. II, P. 25

113. VIEW OF THE BEAR PAW MOUNTAINS FROM THE HEIGHTS ABOVE FORT MCKENZIE. SEPTEMBER 1833
watercolor, 11⅜ x 16⅜
Northern Natural Gas Company Collection
Joslyn Art Museum

HAROLD BRUDER

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

CHARLES BURCHFIELD

- American, 1893-1967
115. ABANDONED FARMHOUSE, 1932
watercolor, 23½ x 33
signed and dated lower left: C.B. 1932
University of Nebraska Art Galleries, F. M. Hall Collection

JOHN BUTTON

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

GRETNA CAMPBELL

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

EMILY CARR

- Canadian, 1871-1945
118. VANQUISHED, c. 1928
oil on canvas, 36 x 50½
signed lower left: M. Emily Carr
Collection of The Vancouver Art Gallery, Vancouver, British Columbia, Canada
ILLUSTRATED VOL. II, P. 11

JON CARSMAN

- American, contemporary
119. EASTHAMPTON HEDGEROW, 1971
acrylic on canvas, 50 x 66
Courtesy Graham Gallery, New York

GEORGE CATLIN

- American, 1796-1872
120. AN APACHE VILLAGE
oil on panel, 21 $\frac{3}{4}$ x 37 $\frac{3}{4}$
Lent by National Gallery of Art, Washington, D.C.
Paul Mellon Collection

FREDERIC EDWIN CHURCH

- American, 1826-1900
121. SUNSET, 1856
oil on canvas, 24 x 36
signed and dated lower right: F. E. Church/1856
Lent by Munson-Williams-Proctor Institute, Utica, New York
ILLUSTRATED VOL. I, P. 108

122. WINTER SCENE, OLANA, c. 1870
oil on paper, 11 $\frac{5}{8}$ x 18 $\frac{1}{8}$
*Collection Olana Historic Site,
New York State Division of Historic Preservation,
Hudson on Hudson*
ILLUSTRATED VOL. II, P. 28

THOMAS COLE

- American, 1801-1848
123. LANDSCAPE WITH DEAD TREES (CATSKILL), 1825
oil on canvas, 27 x 34
signed lower center: T Cole
Lent by the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
ILLUSTRATED VOL. I, P. 36

WILLIAM CONGDON

- American, b. 1912
124. VIEW OF NEW YORK, 1948
watercolor on paper, 13 x 20 $\frac{3}{4}$
signed and dated lower right: W. Congdon NY 48
Collection of The J.B. Speed Art Museum, Louisville, Kentucky
ILLUSTRATED VOL. II, P. 20

PAUL CORNOYER

- American, 1864-1923
125. HAZY MORNING ON 59th STREET
oil on canvas, 27 x 22 $\frac{1}{8}$
signed lower left: Paul Cornoyer
Collection of Joslyn Art Museum, Bequest of Mrs. George Prinz, 1948

JASPER FRANCIS CROPSEY

- American, 1823-1900
126. AUTUMN GREENWOOD LAKE, 1866
oil on canvas, 22 x 36
signed and dated lower left: J. F. Cropsey/1866
Lent by Mrs. John C. Newington, Greenwich, Connecticut
ILLUSTRATED VOL. I, P. 42

127. INDIAN SUMMER ON THE SUSQUEHANNA, 1861
oil on canvas, 24 $\frac{1}{2}$ x 41 $\frac{1}{4}$
signed and dated lower right: JF Cropsey/1861
Lent by Hirschl & Adler Galleries, Inc., New York

ANDREW DASBURG

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

ROBERT DASH

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

LARRY DAY

- American, contemporary
130. BROAD
oil on canvas, 5' x 6'
*Collection of the Artist
Courtesy Langman Gallery,
Jenkintown, Pennsylvania*
ILLUSTRATED VOL. II, P. 20

PRESTON DICKINSON

- American, 1891-1930
131. THE RAMPARTS, QUEBEC, 1925
oil on canvas, 20 $\frac{1}{4}$ x 30 $\frac{1}{4}$
signed lower right: Dickinson
*Lent by The Detroit Institute of Arts
City Purchase*
ILLUSTRATED VOL. II, P. 16

132. SNOW SCENE, CATSKILLS
oil on canvas, 14 $\frac{3}{8}$ x 10 $\frac{1}{4}$
Nebraska Art Association, Gift of Nelle Cochrane Woods Collection
ILLUSTRATED VOL. II, P. 26

RICHARD DIEBENKORN

- American, b. 1922
133. OCEAN PARK, NO. 17, 1968
oil on canvas, 80 x 72
signed and dated lower right: R. D. 68
*Lent by the University of Iowa Museum of Art, purchased with the
aid of funds from the National Endowment for the Arts and matching
funds from The University of Iowa Foundation, 1970, through
donations by Eve Drewelow, Dr. Jacob Van Ek, and Mr. and Mrs.
Harold N. Graves.*
ILLUSTRATED VOL. II, P. 18

LOIS DODD

- American, contemporary
134. VIEW WITH WILD GERANIUMS, 1972
oil on canvas, 48 x 36
signed on back
Lent by the Artist

ISAMI DOI

- American, 1903-1965
135. KAUAI CLIFFS, 1963
oil on canvas, 30 x 40
signed lower right: I Doi
Lent by Private Collector, Honolulu
ILLUSTRATED VOL. II, P. 34

THOMAS DOUGHTY

- American, 1793-1856
136. THE TROUT POOL
oil on canvas, 23 x 31
signed left center: T. Doughty
*Collection of Joslyn Art Museum
Mr. and Mrs. Edwin S. Miller Bequest Fund, 1951*
ILLUSTRATED VOL. II, P. 4

ASHER BROWN DURAND

American, 1796-1886

137. THROUGH THE WOODS, 1856
oil on canvas, 20 $\frac{1}{4}$ x 15 $\frac{1}{2}$
signed and dated lower left: AB Durand 1856

Lent by Vassar College Art Gallery, Poughkeepsie, New York
Gift of Matthew Vassar, 1864

ILLUSTRATED VOL. II, P. 15

MICHAEL ECONOMOS

American, (born Greece) 1937

138. GRASS SERIES #6, 1972
oil on canvas, 71 $\frac{1}{2}$ x 59 $\frac{1}{2}$

Lent by Jacobs Ladder Gallery, Washington, D. C.

LOUIS M. EILSHEMIUS

American, 1864-1941

139. EVENING LIGHT, ELLENVILLE, NEW YORK, 1901
oil on canvas, 19 $\frac{1}{8}$ x 30
signed lower right: Elshemus

Nebraska Art Association
Thomas C. Woods Collection

ILLUSTRATED VOL. II, P. 16

RICHARD ESTES

American, contemporary

140. SEAGRAM BUILDING, 1971
gouache, frame: 20 $\frac{1}{2}$ x 30

Lent by Mr. and Mrs. John L. Hoffman, Kansas City

ALVAN FISHER

American, 1792-1863

141. NIAGARA FALLS, 1831
oil on canvas, 23 x 30
signed and dated lower center: A. Fisher/Pixt/ 1831

Lent by Wadsworth Atheneum, Hartford, Connecticut
Bequest of Mrs. Clara Hinton Gould

ILLUSTRATED VOL. II, P. 13

JANE FREILICHER

American, contemporary

142. SUMMER OF '72, 1972
oil on canvas, 52 x 64
signed lower right and on back: Jane Freilicher

Courtesy of Fourcade, Droll, Inc., New York

ILLUSTRATED VOL. II, P. 27

GEORGE F. FULLER

American, 1822-1884

143. VIEW OF THE OHIO, 1868
oil on canvas, 27 x 38
signed and dated lower left: G. F. Fuller 1868

Collection of The J. B. Speed Art Museum, Louisville, Kentucky

ILLUSTRATED VOL. II, P. 22

SAM GELBER

American, b. 1929

144. ORCHARD II, 1969
oil on canvas, 40 x 40
Signed and dated lower right: S. Gelber/1969

Lent by the Artist

Courtesy Green Mountain Gallery, New York

ILLUSTRATED VOL. I, P. 102

SANFORD GIFFORD

American, 1823-1880

145. SKETCH OF CLIFFS IN KAATSKILL CLOVE, 1863
oil on canvas, 18 $\frac{1}{4}$ x 11 $\frac{1}{2}$
signed and dated lower right: 1863/SRG

Lent by Hirschl & Adler Galleries, Inc., New York

ILLUSTRATED VOL. II, P. 15

SIDNEY GOODMAN

American, b. 1936

146. LANDSCAPE WITH FOUR TOWERS, 1970
oil on canvas, 54 $\frac{1}{2}$ x 66 $\frac{1}{2}$
signed and dated lower right: Goodman 70

Lent by Ms. Amy Joy Castor, Elkins Park, Pennsylvania

ILLUSTRATED VOL. I, P. 11

THEOPHILE GROELL

American, contemporary

147. HOUSE ON A HILL (DEER ISLE, MAINE), 1971
oil on canvas, 10 x 12
signed and dated lower right

Lent by the Artist

Courtesy Green Mountain Gallery, New York

148. HOUSE IN THE VALLEY (BROOKSVILLE, MAINE), 1971

oil on canvas, 10 x 12
signed and dated lower left

Lent by the Artist

Courtesy Green Mountain Gallery, New York

ILLUSTRATED VOL. II, P. 30

ALAN GUSSOW

American, b. 1931

149. ROCK WEED AT NEAP TIDE, 1970
oil on canvas, 52 x 58
signed center bottom: Gussow

Lent by Washburn Gallery, Inc., New York

ILLUSTRATED VOL. I, P. 4

SAMUEL HALPERT

American, 1884-1930

150. LATE AFTERNOON, CENTRAL PARK, 1921
oil on canvas, 32 $\frac{1}{4}$ x 26 $\frac{1}{4}$
signed and dated lower left: S. Halpert - 21

Nebraska Art Association

Thomas C. Woods Collection

ILLUSTRATED VOL. II, P. 20

MARSDEN HARTLEY

American, 1877-1943

151. NEW MEXICO LANDSCAPE, 1922-23
pastel on paper, 24 x 17

Collection of Joslyn Art Museum

MARTIN JOHNSON HEADE

American, 1819-1904

152. SUNSET OVER THE MARSHES, ca. 1863
oil on canvas, 10 $\frac{1}{4}$ x 18 $\frac{1}{4}$
signed lower left: M J Heade

Lent by Museum of Fine Arts, Boston

M. and M. Karolik Collection

ROBERT HENRI

American, 1865-1929

153. BOOTHBAY HARBOR, 1910
oil on canvas, 26 x 32
signed lower left and on back: Robert Henri

University of Nebraska Collection

Gift of Olga N. Sheldon

ILLUSTRATED VOL. II, P. 17

ISRAEL HERSHBERG

American, contemporary

154. GREENWOOD CEMETERY #1, 1971
oil on canvas, 10 x 12
signed and dated bottom center: Israel Hershberg Ju/22/71

Lent by Mr. Kenneth Macey, New Fairfield, Connecticut

THOMAS HILL

- American (b. England), 1829-1908
155. YOSEMITE VALLEY INDIAN WOODPICKERS
oil on canvas, 36 x 54
signed and dated lower right: T. Hill/1895
Harmsen's Western Americana Collection, Denver
ILLUSTRATED VOL. II, P. 33

DAVID HOWARD HITCHCOCK

- American, 1861-1943
156. LANDSCAPE, 1913
oil on board, 11½ x 16
signed and dated lower left: D. Howard Hitchcock/1913
Collection of the Honolulu Academy of Arts
ILLUSTRATED VOL. II, P. 34

DAVID HOCKNEY

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

EDWARD HOPPER

- American, 1882-1967
158. COBB'S HOUSE (SOUTH TRURO), 1942
watercolor on paper, 21½ x 29½
signed lower right: Edward Hopper
Lent by Worcester Art Museum, Gift of Stephen C. Clark
ILLUSTRATED VOL. I, P. 133

PETER HURD

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

GEORGE INNESS

- American, 1825-1894
160. LANDSCAPE
oil on canvas, 15 x 25¼
signed at left: G. Inness
*Joslyn Art Museum
Art Institute of Omaha Collection*
161. SUNRISE, 1887
oil on canvas, 30 x 45¼
signed and dated lower left: G. Inness 1887
*Lent by The Metropolitan Museum of Art, New York,
Anonymous gift in memory of Emil Thiele, 1954*
ILLUSTRATED VOL. I, P. 95

ROBERT JORDAN

- American, b. 1925
162. FIELDS ABOVE THE MISSOURI
pastel on paper, 18½ x 23
signed lower right: Jordan
Courtesy Far Gallery, New York

WOLF KAHN

- American, b. 1927
163. SUMMER HOME I, 1971-72
oil on canvas, 40¼ x 66¼
signed lower left: W. Kahn
Lent by Mr. and Mrs. William Goldman, New York

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

JOHN FREDERICK KENSETT

- American, 1816-1872
165. SILVER PLUME WATERFALL, 1855
oil on canvas, 22 x 18¼
*Nebraska Art Association
Gift of Mr. and Mrs. Frank H. Woods in memory of Nelie C. Quick*
ILLUSTRATED VOL. II, P. 28

ROCKWELL KENT

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

167. HEADLANDS, MONHEGAN, c. 1909
oil on canvas, 34½ x 44
signed lower right: Rockwell Kent. C

*Nebraska Art Association
Nelle Cochran Woods Collection*
ILLUSTRATED VOL. II, P. 29

WILLIAM KIENBUSCH

- American, contemporary
168. THE PRAIRIE - COLORADO NO. 2, 1970
casein on paper, 31¾ x 41¾
signed and dated lower right: Kienbusch 70
Lent by Mr. and Mrs. Walter McC. Maitland, Drake, Colorado
ILLUSTRATED VOL. I, P. 91

EUGENE KINGMAN

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

PHILIP KOCH

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

GABRIEL LADERMAN

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

JOHN LAFARGE

- American, 1835-1910
172. BISHOP BERKELEY'S ROCK, NEWPORT, 1868
oil on canvas, 30¼ x 25¼
signed and dated lower left: J LaFarge / Newport 1868
*Lent by The Metropolitan Museum of Art, New York,
Gift of Frank Jewett Mather, Jr. 1949*
ILLUSTRATED VOL. I, P. 104

ERNEST LAWSON

- American, 1873-1939
173. SEACOAST, CAPE COD, 1915
oil on canvas, 25 $\frac{1}{8}$ x 30 $\frac{1}{4}$
signed lower center: E. Lawson

*University of Nebraska Collection
Howard S. Wilson Memorial*
ILLUSTRATED VOL. II, P. 14

EUGENE W. LEAKE

- American, contemporary
174. BLACK WALNUT IN THE RAIN, 1971-73
oil on canvas, 96 x 84
signed lower left: Eugene Leake

Lent by the Artist
ILLUSTRATED VOL. II, P. 14

JOSEPH LEE

- American, 1827-1880
175. ALAMEDA SHORE (also BIRD POINT, ALAMEDA)
oil on canvas, 27 $\frac{5}{8}$ x 48 $\frac{3}{4}$
signed lower right: Joseph Lee

Lent by M. H. DeYoung Memorial Museum, San Francisco
ILLUSTRATED VOL. II, P. 13

SHERIDAN LORD

- American, b 1926
176. HAYGROUND, 1972
oil on canvas, 40 x 60
signed lower right and on back

Lent by Frances H. and Roger G. Kennedy, New York

177. SAGAPONACK, 1970
oil on canvas, 40 x 60
signed lower right: Sheridan Lord

Lent by Mr. and Mrs. Harry W. Havemeyer, New York
ILLUSTRATED VOL. I, P. 150

ANN MCCOY

- American, contemporary
178. WATERFALL, 1971
colored pencil on paper, 13' x 9'
signed on back

Courtesy of Fourcade, Droll, Inc., New York
ILLUSTRATED VOL. II, P. 18

MARCIA MARCUS

- American, contemporary
179. MY COURBET, 1971
oil on canvas, 50 x 49
signed lower right

Lent by the Artist
ILLUSTRATED VOL. II, P. 21

JOHN MARIN

- American, 1870-1953
180. NEAR SPRING VALLEY, NEW YORK, 1931
watercolor on paper, 21 $\frac{1}{4}$ x 26 $\frac{1}{4}$

*Collection Fort Worth Art Center Museum
Gift of Champlin Oil and Refining Co., Fort Worth*

MICHAEL MAZUR

- American, b. 1935
181. VIEW FROM MY GARDEN, CAMBRIDGE, 1972
pastel on paper, 41 x 29 $\frac{1}{2}$
signed and dated lower right: Mazur 72

*Lent by the Museum of Art, The Pennsylvania State University,
University Park*
ILLUSTRATED VOL. II, P. 14

RAOUL MIDDLEMAN

- American, contemporary
182. CAPE COD SEASCAPE, 1972
oil on panel, 18 $\frac{1}{2}$ x 24 $\frac{1}{2}$

Courtesy Allan Stone Gallery, New York

ALFRED JACOB MILLER

- American, 1810-1874
183. LAKE SCENE (MOUNTAIN OF WINDS), c. 1858-1860
watercolor, 9-3/16 x 13-9/16
signed lower left: A Miller

Lent by The Walters Art Gallery, Baltimore
ILLUSTRATED VOL. I, P. 74

THOMAS MORAN

- American, 1837-1926
184. COLORADO MOUNTAIN PEAK
oil on panel, 12 $\frac{1}{2}$ x 16
signed lower right: TM

*Northern Natural Gas Company Collection
Joslyn Art Museum*

185. THE GRAND CANYON OF COLORADO, 1913
oil on canvas, 25 x 30
signed and dated lower left: TMoran 1913

*Collection of Joslyn Art Museum
Gift of Mrs. C. N. Dietz*
ILLUSTRATED VOL. II, P. 4

186. MINERVA TERRACE, 1872
watercolor on paper, 11 $\frac{1}{8}$ x 8 $\frac{7}{8}$
signed and dated lower left: TMoran 1872

Lent by Hirschl & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 24

WILLIAM SIDNEY MOUNT

- American, 1807-1868
187. LONG ISLAND FARMHOUSES, c. 1854-1859
oil on canvas, 21 $\frac{1}{8}$ x 29 $\frac{7}{8}$
signed lower left: Wm. S. Mount

*Lent by The Metropolitan Museum of Art, New York
Gift of Louise Floyd Wickham, in memory of her father,
William H. Wickham, 1928*
ILLUSTRATED VOL. I, P. 125

CATHERINE MURPHY

- American, contemporary
188. LANDSCAPE WITH THREE HOUSES, 1970
oil on canvas, 60 x 77
signed on back

Lent by Security Pacific National Bank, Los Angeles

LOWELL NESBITT

- American, b. 1933
189. Working Platforms, V. A. B., 1970
oil on canvas, 77 x 77
signed on back: Work stages - V. A. B. - '70/77" x 77"/L. Nesbitt

Lent by Founders Society, The Detroit Institute of Arts

GEORGE BENTLEY NICK

- American, contemporary
190. 35 OLIVER STREET, WATERTOWN, MASS., 1970
oil on canvas, 28 x 30 $\frac{1}{8}$
signed and dated upper right: G. Bentley Nick 1970

*Nebraska Art Association
Gift of Mr. and Mrs. Carl Rohman*
ILLUSTRATED VOL. II, P. 30

WILBUR NIEWALD

- American, b. 1925
191. HOPI POINT, 1972
oil on canvas, 28 x 34
signed and dated on back

Lent by the Artist

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

Lent by the Artist

ILLUSTRATED VOL. II, P. 29

GEORGIA O'KEEFFE

- American, b. 1887
193. NEW YORK - NIGHT, 1928-29
oil on canvas, 40 $\frac{1}{8}$ x 19 $\frac{1}{8}$
signed and dated upper left back: G. O'Keeffe/ 1928-29

Nebraska Art Association, in memory of Thomas C. Woods

ILLUSTRATED VOL. II, P. 5

VAN DEARING PERRINE

- American, 1869-1955
194. PALISADES SNOW, 1907
oil on canvas, 35 $\frac{1}{4}$ x 42- $\frac{1}{4}$
signed lower left: Van Perrine

Lent by Mary and Theodore Perrine, New Canaan, Connecticut

ILLUSTRATED VOL. I, P. 159

ROBERT PITTENGER

- American, b. 1937
195. BLACK NEWARK, 1971
oil on canvas, 46 $\frac{1}{8}$ x 65 $\frac{1}{4}$
signed on back

Lent by the Artist

OGDEN PLEISSNER

- American, b. 1905
196. MORNING MASS
oil on canvas, 42 x 54
signed lower right: Pleissner

University of Nebraska Collection

Gift of Will C. Gregg

ANNE POOR

- American, b. 1918
197. HUDSON VALLEY
oil on canvas mounted on panel, 29 x 28 $\frac{1}{2}$
signed lower left: A. Poor

Courtesy Graham Gallery, New York

198. GERTRUDE'S BOUQUET, 1970
oil on canvas, 17 $\frac{1}{4}$ x 15
signed lower left: Anne Poor

Lent by Mr. and Mrs. John D. Short, Jr., Berkeley, California

ILLUSTRATED VOL. I, P. 93

FAIRFIELD PORTER

- American, b. 1907
199. THE TENNIS GAME, 1972
oil on canvas, 72 $\frac{1}{4}$ x 62 $\frac{1}{4}$
signed and dated lower right: Fairfield Porter 72

*Collection of the Lauren Rogers Library and Museum of Art,
Laurel, Mississippi*

ILLUSTRATED VOL. II, P. 23

WILLIAM TYLEE RANNEY

- American, 1813-1857
200. THE TRAPPERS, 1856
oil on canvas, 23 $\frac{1}{2}$ x 36
signed: W. Ranney, 1856

Northern Natural Gas Company Collection

Joslyn Art Museum

ILLUSTRATED VOL. II, P. 24

FRED REICHMAN

- American, b. 1925
201. LONG SPRING SIGNALS, 1972
oil on linen, 33 $\frac{1}{4}$ x 66 $\frac{5}{8}$
signed and dated lower center: 4 FR 72
on back: Long Spring Signals, Fred Reichman 4 FR 72

Lent by Rose Rabow Galleries, San Francisco

ILLUSTRATED VOL. II, P. 18

PAUL RESIKA

- American, b. 1928
202. THE COPSE LATE SUMMER, 1962
oil on canvas, 20 x 30
signed and dated lower left and on back: Resika 1962

Nebraska Art Association, in memory of Alice Edmiston

CONSTANCE RICHARDSON

- American, b. 1905
203. DULUTH HILLSIDE, 1956
oil on gesso, 17 x 30
signed lower left

Lent by Mr. and Mrs. Edmund C. Bray, St. Paul

ILLUSTRATED VOL. I, P. 140

WARREN ROHRER

- American, contemporary
204. CORN - RED AND YELLOW, 1972
oil on canvas, 60 x 60
signed on back: W. Rohrer

Lent by Mr. and Mrs. Bayard T. Storey, Fort Washington, Pennsylvania

JIM ROSEN

- American, contemporary
205. SONOMA LANDSCAPE #1, 1971
Watercolor on paper, 14 x 14
signed center

Lent by Suzanne Saxe Gallery, San Francisco

206. SONOMA LANDSCAPE #2, 1972
watercolor on paper, 13 $\frac{1}{2}$ x 13 $\frac{1}{2}$
signed center

Lent by Suzanne Saxe Gallery, San Francisco

207. SONOMA LANDSCAPE #3, 1972
watercolor on paper, 13 $\frac{1}{2}$ x 13 $\frac{1}{2}$
signed center

Lent by Suzanne Saxe Gallery, San Francisco

KARL SCHRAG

- American, (b. Germany) 1912
208. CHANGING LIGHT IN A GRAY SKY
oil on canvas, 44 x 49
signed upper left: Karl Schrag

Lent by Kraushaar Galleries, New York

SUSAN SHATTER

- American, b. 1943
209. VIEW FROM MYSTIC BRIDGE, 1972
watercolor, gouache on paper, 10 x 36
Lent by Fischbach Gallery, New York

EVERETT SHINN

- American, 1876-1953
210. A SLUSHY NIGHT (WINDOW SHOPPING), 1945
gouache on panel, 10½ x 14½
Collection of Joslyn Art Museum

LOUIS SIEGRIEST

- American, b. 1899
211. STORM OVER UTAH, 1963
mixed media on masonite, 48 x 72
signed and dated on back
Lent by Triangle Gallery, San Francisco
ILLUSTRATED VOL. II, P. 20

GEORGE SIMONS

- American, 1834-1917
212. MORMON CAMP MEETING, COUNCIL BLUFFS
oil on canvas, 17¼ x 26
Collection of Joslyn Art Museum
Given in memory of Walter L. Burritt by his family

JOHN SLOAN

- American, 1871-1951
213. RIO GRANDE COUNTRY, 1925
oil on canvas, 30 x 36
signed lower right: John Sloan
Lent by Kraushaar Galleries, New York
ILLUSTRATED VOL. II, P. 27

WALTER SNELGROVE

- American, b. 1924
214. LAND'S END, 1963-67
oil on canvas, 66 x 66
signed on back: Walter Snelgrove
Lent by Helen F. Heninger, Mill Valley, California
ILLUSTRATED VOL. II, P. 33

EVERETT SPRUCE

- American, b. 1908
215. RIO GRANDE, 1960
oil on panel, 29½ x 39¾
signed lower left: Spruce
Collection Fort Worth Art Center Museum
Gift of The Champlin Oil and Refining Co., Fort Worth
ILLUSTRATED VOL. II, P. 32

JOHN MIX STANLEY

- American, 1814-1872
216. MT. HOOD FROM THE DALLES, 1871
oil on canvas, 4'9" x 7'8"
signed and dated: J. M. Stanley 1871
Lent by The University of Michigan Museum of Art, Ann Arbor
Gift of Mrs. Edith Stanley Boyles and the late Mrs. Jane C. Stanley
ILLUSTRATED VOL. II, P. 22

SAUL STEINBERG

- American, contemporary
217. NEBRASKA LANDSCAPE, 1969
gouache and ink on paper, 28½ x 22½
signed and dated lower right: Steinberg 1969
Lent by The First National Bank of Chicago
ILLUSTRATED VOL. II, P. 23

MATHIAS STEM

- American, 1825-1868
218. ARSENAL, ROCK ISLAND, ILLINOIS, c. 1845
oil on canvas, 10⅝ x 14⅝
Lent by Private Collector, Omaha
ILLUSTRATED VOL. II, P. 32

ROBERT SUDLOW

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

REUBEN TAM

- American, b. 1916
220. CAPE COD FLOTSAM, 1947
oil on canvas board, 19⅞ x 23⅞
signed and dated lower right: Tam - 47
Collection Fort Worth Art Center Museum

MARK TOBEY

- American, b. 1890
221. E PLURIBUS UNUM, 1942
tempera on paper mounted on panel, 19¾ x 27¼
signed and dated upper right: Tobey '42
Lent by the Seattle Art Museum, Gift of Mrs. Thomas D. Stimson
ILLUSTRATED VOL. II, P. 23

ALLAN K. TUBACH

- American, b. 1939
222. WEST OF FORT ROBINSON, 1969
acrylic, 14 x 23⅞
signed at left: Tubach
Lent by Mr. John Foxley, Omaha
ILLUSTRATED VOL. II, P. 19

UNKNOWN ARTIST

- American, 19th Century
223. LANDSCAPE, c. 1870
oil on canvas mounted on board, 14½ x 24
Lent by The St. Louis Art Museum
ILLUSTRATED VOL. II, P. 12

GERALD VAN DE WIELE

- American, b. 1932
224. ARABELLA'S WOODS, 1969-70
oil on canvas, 44¼ x 40⅛
signed on back: Van de Wiele
Nebraska Art Association, Development Fund
ILLUSTRATED VOL. II, P. 21

JOSÉ MARIA VELASCO

- Mexican, 1840-1912
225. VALLEY OF OAXACA, 1888
oil on canvas, 41¼ x 63¼
signed and dated lower right: José M. Velasco / Mexico, 1888
Lent by Philadelphia Museum of Art
Given by The Mauch Chunk National Bank
ILLUSTRATED VOL. II, P. 11

JULIAN ALDEN WEIR

- American, 1852-1919
226. SUNLIGHT CONNECTICUT, 1894
oil on canvas, 27 x 34
signed and dated lower left: J Alden Weir - 1894
Nebraska Art Association
Nelle Cochrane Woods Collection
ILLUSTRATED VOL. II, P. 27

WORTHINGTON WHITTREDGE

- American, 1820-1910
227. **A BREEZY DAY: SAKONNET POINT, RHODE ISLAND, c. 1880**
oil on canvas, $25\frac{3}{8} \times 38\frac{3}{8}$
signed lower left: W. Whittredge

Courtesy Amon Carter Museum, Fort Worth

228. **ENCAMPMENT ON THE PLAINS**
oil on paper, $7\frac{1}{2} \times 23$
signed lower right: W. Whittredge

*Northern Natural Gas Company Collection
Joslyn Art Museum*

229. **THE LITTLE BLUE RIVER, 1865**
oil on cardboard, $8\frac{3}{8} \times 23$

*Northern Natural Gas Company Collection
Joslyn Art Museum*

JANE WILSON

- American, b. 1924
230. **INTO EVENING, 1960-61**
oil on canvas, 60×80
signed lower right: Jane Wilson

*Lent by the Whitney Museum of American Art
Gift of the Friends of the Whitney Museum of American Art*

ILLUSTRATED VOL. I, P. 157

ANDREW WYETH

- American, b. 1917
231. **NEW GRASS, 1964**
watercolor, $19\frac{1}{2} \times 27\frac{1}{2}$
signed and initialed lower right: Andrew Wyeth A W

*Gilbert C. Swanson Foundation, Inc.
Joslyn Art Museum*

ILLUSTRATED VOL. II, P. 15

Catalogue of the Exhibition: Sheldon Memorial Art Gallery

ROBERT ADLER

- American, b. 1930
301. CORN HILL
oil on canvas, 50 x 60
signed lower left: Adler

Lent by Poindexter Gallery, New York

GEORGE C. AULT

- American, 1891-1948
302. AUGUST NIGHT AT RUSSELL'S CORNER, 1948
oil on canvas, 18 x 24
signed lower left: G. C. Ault

Collection of Joslyn Art Museum

ILLUSTRATED VOL. II, P. 42

MILTON AVERY

- American, 1893-1965
303. DUNES AND SEA #1, 1958
oil on canvas, 54 x 72
signed and dated lower left

Lent by Mrs. Milton Avery, New York

ILLUSTRATED VOL. II, P. 48

JAMES BAKER

- American, b. 1937
304. FIRST ENCOUNTER BEACH - LATE EVENING TWILIGHT, 1972
acrylic on canvas, 76½ x 77½
signed in ink on stretcher corner brace

Lent by the Artist

ILLUSTRATED VOL. II, P. 48

GEORGE BELLOWS

- American, 1882-1925
305. JEWEL COAST, CALIFORNIA
oil on wood, 20 x 24
signed lower left: Bellows

Collection of Joslyn Art Museum

ILLUSTRATED VOL. II, P. 52

MORRIS BERD

- American, b. 1914
306. AFTER THE STORM, 1972
acrylic on canvas, 30 x 38
signed lower right: MB

Lent by the Artist

ILLUSTRATED VOL. II, P. 35

307. VIEW FROM THE ROAD, 1969
acrylic on canvas, 40 x 50

Lent by the Artist

ALBERT BIERSTADT

- American (b. Germany), 1830-1902
308. DAWN AT DONNER LAKE, CALIFORNIA
oil on canvas, 21¼ x 29
signed lower left: ABierstadt

Collection of Joslyn Art Museum

Gift of Mrs. C. N. Dietz

ILLUSTRATED VOL. II, P. 40

ELMER BISCHOFF

- American, b. 1916
309. FIGURE IN A COVE, 1965
oil on canvas, 80 x 80
signed back: Elmer Bischoff

Lent by the Artist,

Courtesy of Staempfli Gallery, New York

ILLUSTRATED VOL. I, P. 53

NELL BLAINE

- American, b. 1922
310. RIVERSIDE DRIVE, SUMMER, 1970
oil on canvas, 26 x 24
signed lower right

Lent by Poindexter Gallery, New York

KARL BODMER

- Swiss, 1809-1893
311. FOREST SCENE WITH INDIAN TREE BURIAL NEAR FORT UNION, 1833
watercolor, 12½ x 10
signed on reverse: C. Bodmer 1833

Northern Natural Gas Company Collection

Joslyn Art Museum

312. SNAGS IN THE MISSOURI, NEAR THE MOUTH OF NODAWAY RIVER, 1833
watercolor, 8¾ x 10⅞
unsigned, dated April 25, 1833

Northern Natural Gas Company Collection

Joslyn Art Museum

313. VIEW OF THE BLUFFS LOOKING BACK . . ., 1833
watercolor, 10¼ x 16½
unsigned, dated May 18 - 21, 1833

Northern Natural Gas Company Collection

Joslyn Art Museum

314. VIEW OF NIAGARA FALLS, 1834
watercolor, 12¼ x 20
signed and dated: K. Bodmer 1834

Northern Natural Gas Company Collection

Joslyn Art Museum

315. VIEW OF THE PASSAGE THROUGH THE STONE WALLS NOT FAR BELOW THE MOUTH OF THE MARIAS RIVER, 1833
watercolor, 9⅞ x 16¾
unsigned

Northern Natural Gas Company Collection

Joslyn Art Museum

316. VINCENNES, DRAWN FROM THE WARRIOR'S HILL, JUNE 11, 1834
watercolor, 10 x 12⅝
unsigned

Northern Natural Gas Company Collection

Joslyn Art Museum

RICHARD BOGART

- American, b. 1929
317. OF ROOKS AND RISING MISTWAVES, 1968
oil on canvas, 47 x 55
signed back: Richard Jerome Bogart

Lent by Poindexter Gallery, New York

ILLUSTRATED VOL. I, P. 80

CHARLES E. BURCHFIELD

- American, 1893-1967
318. DECEMBER TWILIGHT, 1917
watercolor, 17⅝ x 14⅛
signed lower left: Chas. Burchfield / Dec. 1917

Collection of Joslyn Art Museum

ILLUSTRATED VOL. II, P. 42

CHARLES E. BURCHFIELD (Cont'd)

319. **SEPTEMBER GLADE, 1951-56**
watercolor, 32½ x 22½
Lent by Concordia Teachers College, Seward, Nebraska
Gift of Mr. and Mrs. Raymond Arndt

JAMES BURPEE

- American, b. 1938
320. **TINY TREE AND ROCK, 1972**
liquitex on canvas, 76 x 84
signed lower left
Lent by the Artist
ILLUSTRATED VOL. II, P. 41

DAVID CAMPBELL

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

322. **ROSEBANK, STATEN ISLAND, 1972**
watercolor on paper, 14½ x 22
Lent by the Artist

GEORGE CATLIN

- American, 1796-1872
323. **ENCAMPMENT OF PAWNEE INDIANS AT SUNSET**
oil on panel, 21¾ x 27¾
Paul Mellon Collection
National Gallery of Art, Washington, D.C.

JEANETTE CHUPACK

- American, b. 1943
324. **SUMMER '71, 1971**
acrylic on canvas, 74 x 49
signed lower right: Chupack
Lent by the Artist
ILLUSTRATED VOL. II, P. 50

FRANCIS CUNNINGHAM

- American, b. 1931
325. **LIMESTONE FARM**
oil on canvas, 42 x 59½
signed lower right: F Cunningham
Lent by Hirschl & Adler Galleries, Inc., New York
ILLUSTRATED VOL. II, P. 53

ARTHUR B. DAVIES

- American, 1862-1928
326. **ALONG THE ERIE CANAL, 1890**
oil on canvas, 18 x 40
signed and dated lower left: A.B. Davies 1890
Lent by The Phillips Collection, Washington, D.C.
ILLUSTRATED VOL. I, P. 131

JERROLD DAVIS

- American, b. 1926
327. **NORTHERN CALIFORNIA HILL, 1970**
oil on canvas, 37 x 48½
Courtesy of Jacqueline Anhalt Gallery, Los Angeles
ILLUSTRATED VOL. II, P. 40

WILLIAM DICKERSON

- American, 1904-1972
328. **FROZEN SAND PIT, 1972**
watercolor, 17½ x 29½
signed and dated lower right: Wm Dickerson '72
Lent by Mrs. W. J. Dickerson, Wichita, Kansas

329. **STREAM THROUGH THE WOODS, 1970**
watercolor, 21½ x 29½
signed and dated lower right: Wm Dickerson '70
Lent by Mrs. W. J. Dickerson, Wichita, Kansas
ILLUSTRATED VOL. II, P. 54

EDWIN DICKINSON

- American, b. 1891
330. **LABORATORY BEACH, 1936**
oil on canvas, 30 x 36
signed lower left center: E. W. Dickinson
Collection of Mrs. Helen Dickinson Baldwin
Courtesy Graham Gallery, New York
ILLUSTRATED VOL. II, P. 44

WILLARD DIXON

- American, b. 1942
331. **MONDRIAN WITH COWS, 1971**
oil on canvas, 50¼ x 60½
signed and dated lower right: Willard Dixon - 1971
Courtesy William Sawyer Gallery, San Francisco
ILLUSTRATED VOL. II, P. 56

ARTHUR DOVE

- American, 1880-1946
332. **FOG HORNS, 1929**
oil on canvas, 18½ x 26½
Lent by Colorado Springs Fine Arts Center
ILLUSTRATED VOL. II, P. 48

RACKSTRAW DOWNES

- American, (b. England) 1939
333. **IN BUD HUNGERFORD'S PASTURE, 1972**
oil on canvas, 17 x 23
signed back
Lent by Dr. and Mrs. Leonard V. Kornblee, New York

EMILY ELMAN

- American, contemporary
334. **SKY OVER MORRILL, 1972**
oil on canvas, 21 x 36
signed back
Lent by Kornblee Gallery, New York

SANFORD ROBINSON GIFFORD

- American, 1823-1880
335. **NIGHT ON THE HUDSON RIVER, c. 1870**
oil on canvas, 8½ x 15½
Lent by Douglas B. Collins, North Falmouth, Massachusetts
ILLUSTRATED VOL. I, P. 61

CARSON GLADSON

- American, b. 1940
336. **OREGON FIELD, 1973**
oil on canvas, 56 x 35½
signed back
Courtesy of Jacqueline Anhalt Gallery, Los Angeles
ILLUSTRATED VOL. II, P. 49

LESTER GOLDMAN

- American, b. 1942
337. MRS. MEYER'S HOUSE, 1971
oil on canvas, 16 x 20
signed and dated on back

Lent by the Artist

338. SUBURBAN LANDSCAPE
oil on canvas, 13 x 16 $\frac{1}{4}$
signed and dated on back

Lent by the Artist

ILLUSTRATED VOL. II, P. 47

ALAN GUSSOW

- American, b. 1931
339. LOOSESTRIFE AND WINEBERRIES, 1965
oil on canvas, 50 x 55
signed middle bottom

Lent by Washburn Gallery, Inc., New York

ILLUSTRATED ON COVERS VOL. I AND VOL. II

MARSDEN HARTLEY

- American, 1877-1943
340. SMELT BROOK FALLS, 1937
oil on board, 28 x 22

Lent by The St. Louis Art Museum: Eliza McMillan Fund

ILLUSTRATED VOL. I, P. 40

THOMAS HILL

- American (b. England), 1829-1908
341. SIERRA NEVADAS, 1879
oil on canvas, 18 x 30
signed and dated lower right: T. Hill 1879

Collection of Joslyn Art Museum

Gift of E. A. Kingman

ILLUSTRATED VOL. II, P. 39

MARTIN HOFFMAN

- American, contemporary
342. PLATFORM, 1973
acrylic on canvas, 60 x 80
signed back

Lent by an anonymous lender

ILLUSTRATED VOL. II, P. 51

WINSLOW HOMER

- American, 1836-1910
343. CLOUDS SHADOWS, 1890
oil on canvas, 23 $\frac{1}{2}$ x 27 $\frac{3}{4}$
signed and dated lower right: Homer 90

*Lent by the University of Kansas Museum of Art
The William Bridges Thayer Memorial*

ILLUSTRATED VOL. II, P. 56

GEORGE INNESS

- American, 1825-1894
344. APPROACHING STORM, 1887
oil on canvas, 10 x 14
signed and dated lower right: Geo. Inness 1887/Painted for my
friend/George W. Hill

Collection of Joslyn Art Museum

Gift of Mr. and Mrs. John F. Merriam

ILLUSTRATED VOL. II, P. 52

KEITH JACOBSHAGEN

- American, b. 1941
345. CLOSE TO EMERALD, 1972
oil on canvas, 16 x 24

Lent by Mr. and Mrs. Deon Bahr, Lincoln

ILLUSTRATED VOL. II, P. 44

346. SOUTH OF EMERALD, 1972
oil on canvas, 12 x 16

Lent by Mr. and Mrs. A. Douglas Anderson, Lincoln

ILLUSTRATED VOL. II, P. 53

ROCKWELL KENT

- American, 1882-1971
347. ALASKA, 1919
oil on wood panel, 12 x 16
signed and dated lower right: Rockwell Kent, Alaska 1919

Collection of Joslyn Art Museum

Memorial from family and friends of Mrs. Adolph Sachs

WILLIAM KIENBUSCH

- American, b. 1914
348. ISLAND LANDSCAPE, 1971
oil on canvas, 31 $\frac{3}{4}$ x 41

Lent by Kraushaar Galleries, New York

GREGORY KONDOS

- American, b. 1923
349. THE RANCH, 1973
oil on canvas, 18 x 30
signed and dated lower right: G. Kondos 1973

Lent by Frank D. Stout, Portola Valley, California

ILLUSTRATED VOL. II, P. 39

DANIEL LANG

- American, b. 1935
350. PONSET, 1971
acrylic on canvas, 36 x 36
signed back

*Lent by the Artist, Courtesy Peter Rose Gallery, New York,
and Fairweather Hardin Gallery, Chicago*

ILLUSTRATED VOL. II, P. 47

SYDNEY LAURENCE

- American, 1865-1939
351. THE CACHE
oil on canvas, 10 x 10
signed lower left: Sydney Laurence

Collection of Joslyn Art Museum

Gift of Mrs. Cyrus Mason

ERNEST LAWSON

- American, 1873-1939
352. WINTER LANDSCAPE, c. 1914
oil on canvas, 19 x 25
signed twice lower left: E Lawson

Lent by Kraushaar Galleries, New York

ILLUSTRATED VOL. II, P. 43

LEONARD LEHRER

- American, b. 1935
353. CORONADO DORMITORY, 1972
oil on canvas, 36 x 48
signed and dated bottom: Leonard Lehrer 1972

Lent by the Artist

ILLUSTRATED VOL. II, P. 37

DAVID LUND

- American, b. 1925
354. HIGH LEDGES, GOOSE COVE, 1971
oil on canvas, 42 x 34

Lent by Grace Borgenicht Gallery, New York

JOHN MARIN

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

HOMER MARTIN

- American, 1836-1897
356. ON THE UPPER HUDSON
oil on canvas, 27 x 40 $\frac{1}{4}$
signed lower right: H. Martin
*Collection of Joslyn Art Museum
Mr. and Mrs. Edwin S. Miller Bequest Fund*

DAVID MELBY

- American, b. 1942
357. CORNFIELD, 1971-72
oil on canvas, 24 x 30
signed rear top: David Melby
Lent by the Artist
ILLUSTRATED VOL. II, P. 36

358. VIEW FROM BOOK'S FARM, STORY COUNTY, 1972
oil on canvas, 12 x 18
signed rear top: David Melby
Lent by the Artist
ILLUSTRATED VOL. II, P. 37

ALFRED JACOB MILLER

- American, 1810-1874
359. LAKE, WIND RIVER CHAIN OF MOUNTAINS
watercolor, 7 $\frac{3}{8}$ x 11 $\frac{7}{8}$
*Northern Natural Gas Company Collection
Joslyn Art Museum*

360. PRAIRIE, 1837
watercolor, 7 $\frac{5}{8}$ x 11 $\frac{3}{4}$
signed lower right: monogram AJM
*Northern Natural Gas Company Collection
Joslyn Art Museum*

JOE MILLER

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

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

ARTHUR OKAMURA

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

GEORGIA O'KEEFFE

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

FREDERICK ORTNER

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

HENRY VARNUM POOR

- American, 1888-1970
366. WINTER, 1961
oil, 49 x 38
Signed and dated lower right: H V Poor / 61
Lent by Frank Rehn Gallery, New York

FAIRFIELD PORTER

- American, b. 1907
367. THE PLANE TREE, 1964
oil on canvas, 50 x 50
signed and dated lower left: Fairfield Porter 1964
Lent by Guild Hall Permanent Collection, East Hampton, New York

MARJORIE PORTNOW

- American, b. 1942
368. DELAWARE WATER GAP, EVENING, 1972
oil on masonite, 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$
Lent by the Artist

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

PAUL RESIKA

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

WILLIAM TROST RICHARDS

- American, 1833-1905
371. CEDAR SWAMP POND, MATUNUCK, R. I., c. 1904
oil on board, 10 x 15 $\frac{3}{4}$
signed lower left: Wm T. Richards
*Collection of Joslyn Art Museum
Gift of the National Academy of Design, from the
Mrs. William T. Brewster Bequest*

372. HAYRICKS, OLDMIXON FARM, CHESTER COUNTY, PA., c. 1885
oil on board, 10 x 20
*Collection of Joslyn Art Museum
Gift of the National Academy of Design, from the
Mrs. William T. Brewster Bequest*

CONSTANCE RICHARDSON

- American, b. 1905
373. LANDSCAPE NEAR OXFORD, NEBR., 1965
oil on board, 16½ x 34
signed and dated lower left: Richardson '65

*Collection of Joslyn Art Museum
Gift of The Omaha National Bank*

ILLUSTRATED VOL. II, P. 38

DAVID ROHN

- American, b. 1934
374. TREES, CLOUDS - PUTNEY, 1968
watercolor, 15 x 19
signed lower right in pencil

Lent by the Artist

HERMAN ROSE

- American, b. 1909
375. WEEHAWKEN - LOOKING TOWARD STATEN ISLAND, 1967
oil on canvas, 19½ x 16¾
signed lower left

Courtesy of Zabriskie Gallery, New York

ILLUSTRATED VOL. II, P. 43

KEN RUSH

- American, b. 1948
376. ROOFTOP VIEW BROOKLYN, LOOKING SOUTH, 1972
oil on masonite, 24 x 24
signed back

Lent by the Artist

ILLUSTRATED VOL. II, P. 35

KARL SCHRAG

- American, (b. Germany) 1912
377. MOON AND APPLE TREE, 1962
oil on canvas, 38½ x 31½
signed lower right: Karl Schrag

Lent by Kraushaar Galleries, New York

ILLUSTRATED VOL. I, P. 100

IMOGENE SEE

- American, active 1880's
378. NEBRASKA FARMSTEAD
oil on academy board, 10¼ x 18¼

Collection of Joslyn Art Museum

SUEO SERISAWA

- American, (b. Japan) 1910
379. LOS ANGELES YARD, c. 1930
oil on panel, 19¾ x 15¾
signed lower right: Serisawa

*Collection of Joslyn Art Museum
Gift of George Barker*

ILLUSTRATED VOL. II, P. 43

CHARLES SHEELER

- American, 1883-1965
380. EPHRATA, 1934
oil on panel, 19½ x 23½
signed and dated lower right: Sheeler 1934

*Lent by Museum of Fine Arts, Springfield, Massachusetts
The James Philip Gray Collection*

381. ROCKS AT STEICHEN'S, 1937
conté crayon, 10½ x 8¾
signed and dated lower right: Sheeler 1937

Lent by a private collector, Clifton, N.J.

ILLUSTRATED VOL. I, P. 99

LOUIS SIEGRIEST

- American, b. 1899
382. DESERT WIND, 1961
mixed media on masonite, 36 x 48
signed lower left: Siegriest

Lent by Triangle Gallery, San Francisco

GEORGE SIMONS

- American, 1834-1917
383. EARLY COUNCIL BLUFFS, 1853
oil on canvas, 16¼ x 20

Collection of Joslyn Art Museum

ILLUSTRATED VOL. II, P. 55

BONNIE SKLARSKI

- American, b. 1943
384. LANDSCAPE WITH WATERFALLS, 1969
oil on canvas, 48 x 72
signed lower right: Sklarski

Lent by the Artist

ILLUSTRATED VOL. II, P. 38

JOHN SLOAN

- American, 1871-1951
385. 23RD STREET, ROOFS, SUNSET, 1906
oil on canvas, 24¾ x 36¼
signed and dated lower left: John Sloan - 1906

Collection of Joslyn Art Museum

ILLUSTRATED VOL. II, P. 54

MARY SNOWDEN

- American, b. 1940
386. MEG'S PORCH, 1972
acrylic on canvas, 57 x 43
signed back

Collection of Mr. and Mrs. Philip Lienthal, San Francisco

ILLUSTRATED VOL. II, P. 41

HYDE SOLOMON

- American, b. 1911
387. SOUTHWEST ABSTRACTION, 1972
oil on canvas, 48 x 50
signed and dated lower left: Hyde Solomon 72

Lent by Poindexter Gallery, New York

WALTER STUEMPFIG

- American, 1914-1970
388. THE BACK STOP
oil on canvas, 20½ x 30½

Collection of Joslyn Art Museum

REUBEN TAM

- American, b. 1916
389. THE GLACIERS OF UNWIN, 1967
oil on canvas, 48 x 52
signed lower left

Lent by Coe Kerr Gallery, Inc., New York

ILLUSTRATED VOL. I, P. 66

390. WHITE SEA, 1969
oil on canvas, 42 x 44
signed lower left

Collection of Morris Newspaper Corporation, Savannah, Georgia

ILLUSTRATED VOL. I, P. 64

JOHN HENRY TWACHTMAN

- American, 1853-1902
391. HAYRICK
oil on canvas, 22 $\frac{1}{8}$ x 39 $\frac{1}{2}$
signed lower left: J H Twachtman

*Lent by Friends of Art Purchase 1935,
Collection of the High Museum of Art, Atlanta, Georgia*
ILLUSTRATED VOL. II, P. 42

GERALD VAN DE WIELE

- American, b. 1932
392. INDIAN LAKE, 1972
oil on canvas, 44 x 48
signed back

Lent by Washburn Gallery, Inc., New York
ILLUSTRATED VOL. II, P. 55

NEIL WELLIVER

- American, b. 1929
393. SUN OVER BRIGGS MEADOW, 1971
oil, 72 x 72
signed lower right: Welliver

Lent by John Bernard Myers Gallery, New York
ILLUSTRATED VOL. II, P. 41

WORTHINGTON WHITTREDGE

- American, 1820-1910
394. LONG'S PEAK, COLORADO, 1866
oil on paper, 8 $\frac{3}{4}$ x 21 $\frac{1}{2}$

Collection of Joslyn Art Museum
ILLUSTRATED VOL. I, P. 80

JOHN WILLIAMSON

- American (b. Scotland), 1826-1886
395. OVERLAND ROUTE TO ROCKY MOUNTAINS, 1880
oil on canvas, 14 $\frac{1}{2}$ x 36 $\frac{1}{2}$
signed and dated lower left: monogram JW 1880

*Northern Natural Gas Company Collection
Joslyn Art Museum*

NANCY WISSEMAN-WIDRIG

- American, contemporary
396. APRIL WINDOW, 1972
acrylic on canvas, 29 x 22 $\frac{1}{2}$
signed lower right

Courtesy Tibor de Nagy Gallery, New York

397. VIEW FROM THE DECK, 1972
acrylic on canvas, 42 x 50
signed back

Courtesy Tibor de Nagy Gallery, New York
ILLUSTRATED VOL. II, P. 46

GRANT WOOD

- American, 1891-1942
398. STONE CITY, IOWA, 1930
oil on wood, 30 $\frac{1}{4}$ x 40
signed and dated lower left: Grant Wood 1930

*Collection of Joslyn Art Museum
Gift of the Art Institute of Omaha*
ILLUSTRATED VOL. II, P. 46

SHARON YATES

- American, b. 1942
399. ROLAND DOORWAYS, 1970
oil on canvas, 20 x 16 $\frac{1}{2}$
signed back

Lent by the Artist

400. ROLAND POND #2, 1970
oil on canvas, 12 x 15

Lent by Dr. and Mrs. W. Jackson Iliff, Baltimore, Maryland
ILLUSTRATED VOL. I, P. 51

RICHARD C. ZIEMANN

- American, b. 1932
401. APPLE TREE, 1970
oil on canvas, 18 x 20
signed back

Lent by the Artist and Peter Rose Gallery, New York

402. BACK FIELD IN WINTER, 1971
oil on canvas, 24 x 30
signed back

Lent by the Artist and Peter Rose Gallery, New York
ILLUSTRATED VOL. II, P. 45

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