

The **Exhibition Quick Guides** provide general information about the current exhibitions (descriptions, checklists with images) as well as highlight key themes and offer discussion prompts.

Much of the summarizing text is drawn from the label copy that you will encounter in the galleries.

These guides were prepared by the Education Team and Interns to support both educators and the volunteers and staff who engage public audiences.

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Permanent Collection: Great Hall Sculpture

In the words of Philip Johnson, esteemed architect of the Sheldon Museum of Art:

The symbolic function of the Sheldon Gallery is fulfilled, I feel, not only by the “classical” exterior of travertine but mainly by the great hall which orients the visitor, as well as elevat[es] his spirits. People enjoy pictures more after they have been “elevated” by big foyers. The home-for-pictures functions occur in separated areas grouped around the great hall. I was determined that there would be no museum fatigue.

Sheldon’s Great Hall spans the width of the building. Entrances at each end (east / west) punctuate the two story glazed wall, letting in beautiful natural light and connecting the building interior with the exterior landscape. Inside, the Great Hall walls are faced with travertine marble, and the ceiling is accented with large circular panels covered in gold leaf.

Sheldon Memorial Art Gallery, the museum’s original name (SMoA became the official name in 2008), was dedicated May 16, 1963. Several works of art have long graced the Great Hall during the building’s history, including Isamu Noguchi’s *Song of the Bird* (granite and marble), Jacques Lipchitz’s bronze *Bather*, and Constantin Brancusi’s *Princesse X* (marble). However, over time, other sculptures have taken up residence in the Great Hall. There are never many on display at one time so that the Great Hall can serve its original purpose, noted above by Johnson.

During Spring 2017, the three sculptures installed in the Great Hall are:

1. Nadelman’s *Man in the Open Air*, is a witty transformation of a classical posture of repose into a modern gesture of nonchalance. Influences range from ancient Greek sculpture (e.g., Praxiteles, Phidias) to the modern bowler hat and stylized or abstracted forms (e.g., the tree support, the tubular, curvilinear body). Modernist art historian Albert Elsen described this work as “a bowler-hatted, bow-tied modern Apollo, a paragon of poise.”
2. Brancusi’s *Princesse X*, is said to be a portrait of the Princess Marie Murat Bonaparte, known for her vanity and carrying a mirror to always look at herself. Brancusi was enchanted by the graceful way she studied her appearance, and initially crafted a more realistic portrait (now lost), showing the influence of French sculpture August Rodin. Brancusi continued to rework theme, moving toward this more abstracted, curvilinear form.

3. David Smith's *Superstructure on 4*, is anthropomorphic – that is, it stands upright like a primitive totem or personage – with its boxy stainless steel torso and planar appendages supported by four stiltlike legs. While the composition appears to have been spontaneously constructed, it was in fact planned out in advance in a spray drawing. Like most of Smith's large scale stainless steel sculptures, *Superstructure on 4* was meant to be situated within the landscape, out-of-doors, so that sunlight would reflect off the animated, swirling patterns on its burnished surfaces and dematerialize its masses.

Supporting Information

- **Elie Nadelman** (*Warsaw, Poland 1882 – Riverdale, NY 1946*): Polish-born sculptor whose mannered curvilinear human figures greatly influenced early 20th-century American sculpture. He was influenced by folk art, classical forms, and the avant-garde circles in early 20th century Paris with whom he mingled, including Pablo Picasso, Henri Matisse, and Gertrude Stein. He moved to America with the outbreak of WWI. He once said: "I employ no other line but the curve, which has freshness and force. I compose these curves so as to bring them in accord or in opposition to one another. In that way, I obtain the life of the form, i.e., harmony." <https://www.britannica.com/biography/Elie-Nadelman>
- **Constantin Brancusi** (*Hobitza, Romania 1876 – Paris, France, 1957*): Romanian sculptor who was a central figure of the modern movement and a pioneer of abstraction. While living in Paris, his friends included Marcel Duchamp, Fernand Leger, Henri Matisse, Amedeo Modigliani, and Henri Rousseau. In 1913, several of his sculptures garnered notoriety at the 1913 Armory Show in New York. About a decade later, his work *Bird in Space* was at the center of an historic trial in the United States which sought to determine whether the work was liable for duty as a manufactured object or a work of art. The court decided that the sculpture was a work of art (1928). <https://www.guggenheim.org/artwork/artist/constantin-brancusi>
- **David Smith** (*Decatur, IN 1906 – Albany, NY 1965*): An American sculptor, painter, draftsman, and photographer best known for creating large steel abstract geometric sculptures. He studied under Czech Cubist Jan Matulka at the Art Student's League in New York, where he also familiarized himself with the artistic vanguard and European modernists, Alberto Giacometti, Wassily Kandinsky, Pablo Picasso, and Julio Gonzalez. During the 1930s, he worked for the WPA, and over time expanded his skills in welding to large scale sculpture. http://www.phillipscollection.org/research/american_art/bios/smith-bio.htm

Themes

- Abstraction (abstract art)
- Modern art
- Sculpture / 3-dimensional artwork
- Visual basics: harmony, balance, line, form, color, texture

Discussion Prompts

- Look at these sculptures from different angles and distances. What do you notice about the works as you see it from other perspectives?

- Look at these sculptures. What words would you use to describe them?
- Each of these sculptures is said to resemble or represent the human form. How has each artist approached this subject?
- Study David Smith's *Superstructure on 4*. Describe the shapes, forms, and lines you see. How did the artist connect the different pieces? Why do you think he titled this work *Superstructure on 4*?
- There is currently another work by David Smith on view in the "Works on Paper" gallery. Find it, and describe how it is similar and different to the sculpture in the Great Hall.
- Be a human sculpture! Imitate a line or shape you see in one of the Great Hall sculptures!
- Imagine what *Man in the Open Air* might look like if it was painted? Describe!
- Brancusi's *Princesse X* is actually a portrait! Can you describe what the "princess" might have looked like? How might you stylize or abstract your own portrait?

Helpful Links

- [Historic Buildings UNL, City Campus, Sheldon Museum of Art \(includes building images\): http://historicbuildings.unl.edu/building.php?b=99](http://historicbuildings.unl.edu/building.php?b=99)
- Sheldon Museum of Art – search for more sculpture in the collection online: <http://sheldonartmuseum.org/collection> and then search for **sculpture**
- [Catalog entries for each of these sculptures can be found in: *Sculpture from the Sheldon Memorial Art Gallery* \(Edited by K.O. Janovy; 2005\).](#)
- [Key Questions to Ask When Looking at Sculpture \(Allen Memorial Art Museum, Oberlin College\): http://www.oberlin.edu/amam/asia/sculpture/documents/sculpture-questions.pdf](http://www.oberlin.edu/amam/asia/sculpture/documents/sculpture-questions.pdf)
- [Looking at Sculpture, 1981 \(Metropolitan Museum of Art Digital Collections\): http://libmma.contentdm.oclc.org/cdm/ref/collection/p15324coll10/id/1307](http://libmma.contentdm.oclc.org/cdm/ref/collection/p15324coll10/id/1307)

Exhibition Checklist

Nadelman, Elie

Man in the Open Air, circa 1915

bronze

53 x 22 ½ x 11 ¼ inches (134.62 x 57.15 x 28.575 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-323.1952



Brancusi, Constantin

Princesse X, circa 1909-1916

Marble with Caen limestone base

22 x 11 x 9 inches (55.88 x 27.94 x 22.86 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of
Mrs. Olga N. Sheldon in memory of Adams Bromley Sheldon,
U-418.1963



Smith, David

Superstructure on 4, 1960

Stainless steel

139 ¾ x 79 ¾ x 22 inches (354.965 x 202.565 x 55.88 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Bequests of Frances Sheldon and Adams Bromley Sheldon, U-
656.1969



Permanent Collection: Fritz Scholder Gallery

Fritz Scholder (1937–2005) made paintings that broke from stereotypical representations of Native American subjects and shocked viewers with unabashed and stylistically progressive portrayals. Doing away with the characterizations of Indians that had persisted in Western culture for centuries, Scholder directly confronted issues such as alcoholism, poverty, and Native Americans' fraught relationship with the US government. The American flag became an uneasy symbol in works by Scholder that called into question national morality and equity. Figures standing in indeterminate spaces, removed from geographical or historical context, alluded to the removal and relocation of indigenous peoples from their native lands.

Although Scholder often denied his own status as an enrolled member of the Luiseño tribe, his radical approach to the depiction of Native Americans solidified him as the face of "New Indian Art." This movement, which emerged in 1965, sought to empower Native American artists to work in whatever stylistic manner they found appealing, including contemporary modes such as gestural abstraction and pop art. The objects on display in this gallery demonstrate the stylistic and thematic range of Scholder's work. From violent elegies to evocative portraits to elusive, personal imagery, Scholder's paintings and prints reflect a multifaceted view of contemporary Native American life.

Supporting Information

- Fritz Scholder (1937-2005) is one-quarter Luiseño, a California Mission tribe, but did not grow up within Indian culture or identify himself as a Native American until his late twenties. Throughout his life, he also associated with his German, French, and English heritage.
- Scholder studied with well-known California artist Wayne Thiebaud (1920-), whose work is characterized by thickly painted surfaces and exaggerated color and also represented in Sheldon's permanent collection.
- Scholder joined the faculty at the Institute for American Indian Art (IAIA) in Santa Fe in 1964, but did not paint his first image of an Indian until 1967. He resigned from his post in 1969 to travel in Europe and Africa.
- Scholder produced radical representations of Native Americans by using an expressionist style of painting, distorting the human figure to an oft-grotesque form, and pointing to issues such as alcoholism, poverty, and cultural appropriation.
- In 1980, Scholder concluded his painting of Indians with a series of 10 paintings titled *Indian Land*. He did not return to the subject of Native American portraiture until 1994.

Themes

- Racial and ethnic identity
- Expressionism in art
- Human relationship with nature

- Abstraction vs. figuration
- Depictions of landscape / space

Discussion Prompts

- Scholder's portrayal of Native Americans was radical for its time. Do you see anything in this gallery that is controversial? What role does art play in addressing difficult subjects?
- Scholder has said: "color is the main thing in painting, that's what makes painting different from any other medium." Do you agree? How do Scholder's paintings use color differently than his lithographs?
- Compare the representation of space in *Indian Encampment*, *American Portrait with Dog*, and *Waiting Indian*. How does Scholder depict space differently in each of these works and how does this affect how you interpret the work?
- Fritz Scholder has said that nearly all of his work is autobiographical in some way. How does identity play into the creative process?
- If you were to create a body of autobiographical work, what would it look like?

Helpful Links

- Fritz Scholder website: <http://www.fritzscholder.com/>
- "Indian, Not Indian" Smithsonian exhibition resource: <http://www.nmai.si.edu/exhibitions/scholder/introduction.html>
- "Indian, Not Indian" Smithsonian exhibition video: <https://www.youtube.com/watch?v=Fizt99IRKZY>
- "Indian or Not? Fritz Scholder's Art and Identity" from NPR: <http://www.npr.org/2008/12/24/98694678/indian-or-not-fritz-scholders-art-and-identity>
- Sheldon Museum of Art: all Fritz Scholder holdings: <http://emuseumplus.unl.edu:8080/eMP/eMuseumPlus?service=ExternalInterface&module=artist&objectId=1223&viewType=detailView>

Exhibition Checklist

Scholder, Fritz

Indian with Cat (from Indian Images portfolio), date unknown

color lithograph

26 1/2 x 18 5/8 inches (67.31 x 47.31 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2240.1.1976



Scholder, Fritz

Bird Indian (from Indian Images portfolio), date unknown

two-color lithograph

20 1/2 x 28 1/8 inches (52.07 x 71.438 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2240.2.1976

Image currently not available

Scholder, Fritz

Indian with Flag (from the Indian Images portfolio), date unknown

three-color lithograph

30 x 39 inches (76.2 x 99.06 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust



Scholder, Fritz

Portrait of a Massacred Indian No. 3 (from the Indian Images portfolio), date unknown

color lithograph

40 1/8 x 30 inches (101.92 x 76.2 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2240.4.1976



Scholder, Fritz

Indian Encampment after Blakelock, date unknown

two-color lithograph

10 1/4 x 14 inches (26.03 x 35.56 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2420.1980



Scholder, Fritz

Waiting Indian #2, 1969

oil on canvas

60 1/4 x 30 1/4 inches (153.035 x 76.835 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Mrs. Gerta Clark Wood, N-482.1978



Scholder, Fritz

Dream, circa 1981

color lithograph

21 5/8 x 19 1/2 x 1 3/8 inches (54.93 x 49.53 x 3.49 cm)

Sheldon Museum of Art, Sheldon Art Association, Gift of anonymous donor, S-866.2009



Scholder, Fritz

American Portrait with Dog, 1981

acrylic on canvas

80 x 68 inches (203.2 x 172.72 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of Mrs. Olga N. Sheldon and the Bertha Schaefer Bequest, U-3438.1982



Permanent Collection: Pairings

In this gallery you will find pairs of objects installed very close together. Notice how this proximity has the potential to change your perception and interpretation of a painting, photograph, or sculpture. Similarities create new contexts for considering why a work of art was made and what might it suggest to you, the viewer. Each of these works depicts a figure. Some are famous, others much less so, yet they all demonstrate how visual appearance—garments, physical attributes, pose, gaze—offers clues for understanding who is being portrayed and for what purpose.

Supporting Information

- The installations in the permanent collection galleries (especially this one!) serve as curatorial laboratories. The spaces will be transformed periodically to highlight new acquisitions, showcase rarely exhibited objects, explore new interpretations of Sheldon collection favorites, and materialize UNL curatorial collaborations.
- **Vik Muniz** (Sao Paulo, Brazil 1961-): Muniz radically transforms our understanding of image-making by using shifts in scale, photographic manipulation and unexpected materials — from dust and chocolate to grains of sand and industrial garbage — to explore the nature of visual cognition.
<http://vikmuniz.net/>
- **Mathew Brady** (American, 1823-1896): Vik Muniz’s work is based on a 19th century photograph by Brady, who was an early American photographer known for his scenes of the Civil War and portraits of famous people. He photographed Lincoln on many occasions; one portrait is on the current \$5 bill!
<https://www.britannica.com/biography/Mathew-Brady>
- **Marsden Hartley** (American, 1877-1943): After extensive travels had brought him into contact with a variety of modern art movements, Hartley arrived at a distinctive, personal type of expressionism. He was associated with many great early American modernists, including Georgia O’Keeffe, John Marin, Arthur Dove, Alfred Stieglitz, and Charles Demuth – all represented in Sheldon’s collection. <https://www.britannica.com/biography/Marsden-Hartley>
- **Andy Warhol** (American, 1928-1987): Warhol was a leading figure of pop art. His work explores the relationship between artistic expression, celebrity culture, and advertising that flourished in the 1960s.
<http://www.warhol.org/collection/about-andy/>
- **Joyce Pensato** (American, 1941-): Joyce Pensato paints exuberant, explosive large-scale likenesses of cartoon characters and comic-book heroes. Her seemingly frenzied technique – actually involving the deliberate accretion of successive layers of bold linear gestures, rapid spattering and frequent erasures – results in alternately humorous and sinister imagery.
<http://www.lissongallery.com/artists/joyce-pensato>
- **Charles Webster Hawthorne** (American, 1872-1930): Hawthorne was a portrait and genre painter and noted teacher who founded the Cape Cod School of Art in 1899. He studied at the Art Students League in New York and then with well-

known artist William Merritt Chase. Artist Norman Rockwell was briefly a student of Hawthorne's. <http://americanart.si.edu/collections/search/artist/?id=2128>

- **Catherine Opie** (American, 1961-): Opie investigates the ways in which photographs both document and give voice to social phenomena in America today, registering people's attitudes and relationships to themselves and others, and the ways in which they occupy the landscape. At the core of her investigations are perplexing questions about relationships to community, which she explores on multiple levels across all her bodies of work. <http://www.art21.org/artists/catherine-opie>
- **Julia Margaret Cameron** (British, 1815-1879): Cameron is known for her portraits of celebrities of her time (Sir John Herschel, Alfred Lord Tennyson, Charles Darwin, and Robert Browning, among others). A "soft focus" characterizes her work and reflects her interest in uniting the "new" technology of photography with "high art."
http://www.metmuseum.org/toah/hd/camr/hd_camr.htm
- **Elizabeth King** (American, 1950-): King is a sculptor who aims to blur the boundary between actual and virtual object, which she often does by combining precisely moveable figurative sculptures and stop-frame animation.
<http://www.danesecorey.com/artists/elizabeth-king>

Themes

- **Muniz / Hartley** – Depictions of authority, depictions of political / cultural icons, symbolic / abstract v. "truth", portraiture
- **Cameron / King** – Portraiture, the gaze, psychological connection with viewer, the idealized figure, the archetypal figure, storytelling, real v. ideal
- **Opie / Hawthorne** – The gaze, physical poses / posture, gender identity, costuming/ fashion / clothing/props and how one reveals or hides identity, portraiture
- **Pensato / Warhol** – Handmade vs. machine-made, meaning of mark-making, childhood nostalgia, depictions of cultural icons, color vs. monochrome, Pop Art

Discussion Prompts

- Why have artists been compelled to depict the human figure throughout history? What purposes does portraiture serve? How have artists' strategies for portraiture changed over the years?
- If you were the curator of this gallery, would you pair other works of art together instead of the way the show is set now? Use works currently on display or search the collection online (<http://sheldonartmuseum.org/collection>) for ideas!
- Which work(s) draws your attention the most and why? Is it the combination of the pairing or a work of art individually?
- If you had to pair a portrait of yourself with a piece in this exhibit, which would you choose and why?

Helpful Links

- "Five Tips for Teaching with Works of Art" from the Museum of Modern Art - <https://www.youtube.com/watch?list=PLfYVzk0sNiGHT8fv3e0CTyY9QLpT4jqFt&v=ONPYKR8jNn8>
- Thinking Routines from Harvard Project Zero - <http://www.pz.harvard.edu/resources/thinking-routines-video>

- “Starting the Conversation” from Art21 - <http://www.art21.org/learn/tools-for-teaching/on-contemporary-art/starting-the-conversation>
- “Understanding Formal Analysis” from the J. Paul Getty Museum - http://www.getty.edu/education/teachers/classroom_resources/formal_analysis.html
- Museum of Modern Art Learning Tools & Tips - https://www.moma.org/learn/moma_learning/tools_tips
- Explore these works as well as others using the Sheldon Museum of Art online collection database: <http://sheldonartmuseum.org/collection>

Exhibition Checklist

Muniz, Vik

Lincoln, After Brady (from Pictures of Ink), 2000

Cibachrome color print

40 x 30 inches (101.6 x 76.2 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of Mr. and Mrs. Arthur Goldberg by exchange, U-5121.2002



Hartley, Marsden

Young Worshipper of the Truth, 1940

oil on panel

28 1/16 x 21 1/16 inches (71.279 x 53.499 cm)

Sheldon Museum of Art, Nebraska Art Association, Nelle Cochrane Woods Memorial, N-348.1976



- Which is a truer representation of the sixteenth President of the United States?
- Which of these figures looks more like an authority figure? Why?
- Do you "read" these two works similarly or differently? Explain.

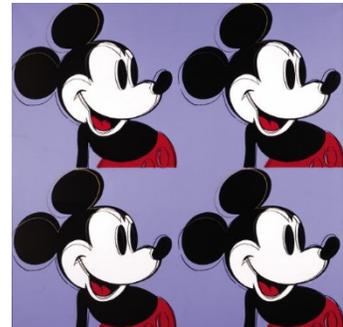
Warhol, Andy

Myths: Mickey Mouse, 1981

synthetic polymer paint and silkscreen ink on canvas

60 1/4 x 60 inches (153.035 x 152.4 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Donated by The Andy Warhol Foundation for the Visual Arts, Inc., with additional funding provided by the Nebraska Art Association, Mickey Mouse Committee; John and Catherine Angle; Mercedes A. Augustine Acquisition Trust; Jean Rathburn Faulkner estate; the Collectors' Forum of the Nebraska Art Association; and the Olga N. Sheldon Acquisition Trust, U-4526.1993



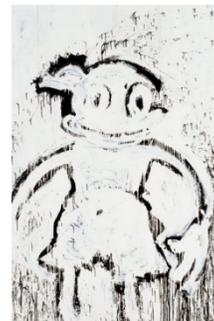
Pensato, Joyce

Mr. MotoMickey, 2006

enamel on linen

108 x 72 inches

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-6550.2016



- In how many ways can an image be interpreted and remain iconic?
- What is the effect of being able to see the handmade nature of a painting versus the clean flatness of a screenprint?
- Why do you think these artists chose to represent Mickey on such a large scale?

Cameron, Julia Margaret

The Mountain Nymph Sweet Liberty, 1866

albumen print

11 1/2 x 9 1/4 inches (29.21 x 23.49 cm)

Sheldon Museum of Art, Nebraska Art Association, Anna R. and Frank M. Hall Charitable Trust, H-1289.1968



King, Elizabeth

Untitled, 1994

bronze with glass eyes

6 x 6 x 4 inches (15.24 x 15.24 x 10.16 cm)

On loan from Olympia Stone



- What are the stories behind the gaze of these women?
- Why do you think the artists chose to portray the women the way they did?
- Compare the mood of each piece. How is it the same or different?
- Compare the media and scale of each piece. How do these affect the way you think about the works?

Hawthorne, Charles Webster

The Fencer, 1928

oil on panel

60 x 48 inches (152.4 x 121.92 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Mrs. Harold D. LeMar, N-198.1967



Opie, Catherine

Divinity Fudge, 1997

Chromogenic color print

60 x 30 inches (152.4 x 76.2 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-5589.2010



- What is the connection between style of dress and identity?
- What is the attitude of each of these people? What would they say if they could talk?
- How are these portraits similar, how are they different?
- Compare these portraits to those by Muniz, Hartley, King, and Cameron. How is a full-body portrait different than only framing the bust or head?

Permanent Collection: Clay Objects

The use of clay as a creative medium experienced a dramatic shift in the 1950s and 1960s. Artists began to deconstruct or wholly abandon historical trends in ceramics, pushing the boundaries of scale, surface treatment, shape, color, and functionality. Traditionally relegated to the domains of craft and commercial production, clay objects began to gain recognition as works of art appreciated for the same formal properties as other media.

The origins of this movement centered in California, where the formation of ceramics departments at several prominent universities fostered creative, experimental, and cross-disciplinary environments. Drawing inspiration from postwar trends in art, including abstract expressionism, funk, pop art, and surrealism, this new generation of ceramic artists opened the medium to visual and conceptual influences from the fields of painting and sculpture. The objects in this gallery were made by leading artists in the clay revolution and exemplify the breadth of innovation in ceramics during the last half of the twentieth century.

Supporting Information

- ***What's the difference between "clay" and "ceramic?"*** Although often used interchangeably, clay is the malleable material used to sculpt a form. The term ceramic is used to denote the object once it has been fired and hardened in a kiln.
- ***Terracotta*** – a kind of clay that is rich in iron, giving it a red color.
- ***Stoneware*** – a kind of clay that is often used for functional ware because of its high durability.
- ***Funk Art*** – an art movement primarily based in California during the 1960s that rejected the nonrepresentation of abstract expressionism in favor of work made with or inspired by found objects. Funk art was often humorous or vulgar and embraced "imperfect" forms and messiness.

Themes

- Art v. craft
- Irony in art
- Ceramic as painting
- Ceramic as non-functional
- Styles of art: abstract expressionism, pop art, surrealism, trompe l'oeil ("trick the eye"), funk art

Discussion Prompts

- What can clay do as a medium that other forms of art cannot? Compared to other means of making sculpture (bronze, marble, etc.), what makes clay unique?

- Clay has a dual nature of being “functional” and “artistic.” Are those two ideas fundamentally separate, or can they be bridged? Explain.
- What do you notice about the surface quality and forms of the works in this gallery that give you hints about how they were made?
- Robert Arneson and Richard Shaw both speak about using the appearance of common, everyday objects to create art. What constitutes art? Are there any objects in your everyday life that you would put in an art gallery or museum?
- If you were a ceramicist or sculptor using clay, would you prefer making more conventional pieces, like bowls or plates, or would you experiment more with the medium? What would your pieces look like?
- Describe some connections you see between the objects of clay here and works in the other galleries. (hint: Fritz Scholder; Warhol’s Mickey Mouse).

Helpful Links

- “Thoughts on a hot, committed, bizarre, sensuous, ugly, and ungainly form of art” - <http://www.artpractical.com/feature/funk/>
- Teaching Sculpture from the Tate - http://www2.tate.org.uk/tatetools/modules/module4/module4_teachers_notes.pdf
- SERVICE episode from PBS, Peter Voulkos segment - https://www.youtube.com/watch?v=c7E_qAMZGk0
- “The Ceramic Presence in Modern Art,” from Yale University Art Gallery - <https://www.youtube.com/watch?v=CuNAdtbxRPw>
- [accessCeramics, a contemporary ceramics image resource:](http://accessceramics.org/)
- [The American Museum of Ceramic Art:](http://www.amoca.org/) <http://www.amoca.org/>
- Sheldon Museum of Art – search for more objects of clay in the collection online: <http://sheldonartmuseum.org/collection> and then search for **ceramic**

Exhibition Checklist

Arneson, Robert Carston

Brick (from the Brick Suite), 1976

terracotta

4 1/4 x 8 1/2 x 2 5/8 inches (10.795 x 21.59 x 6.668 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2966.1991



Arneson, Robert Carston

Brick (from the Brick Suite), 1976

terracotta

4 1/4 x 8 1/2 x 2 5/8 inches (10.795 x 21.59 x 6.668 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna
R. and Frank M. Hall Charitable Trust, H-2967.1991



Considered one of the founders of the funk movement that emerged in the San Francisco Bay Area in the 1960s, Robert Arneson produced representational sculptures that are often humorous, political, or offer a satirical critique of the art world and cultural production. These bricks are the forty-second and forty-third in a series of fifty. Though they are similar in size and shape to ordinary mass-produced terracotta bricks used for construction purposes, they were individually handmade by Arneson, thus turning a ubiquitous material into a memorialized object. Each bears the artist's name, stamped into the surface in large block letters. The frequent use of Arneson's own name and image in his work was a means through which he could co-opt his identity as an artist in order to address larger cultural and political themes. Here, the bricks and artist's mark reference the fragments left behind following the inevitable ruin of even the most robust civilizations.

DeStaebler, Stephen

Black Leg With Bulbous Knee, 1995

fired clay

31 1/2 x 8 3/4 x 8 inches (80.01 x 22.225 x 20.32 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-3076.1998



Stephen De Staebler's fifty-year career as an artist was devoted to representing the human form, both whole and fragmentary. Informed by his studies in religion and archaeology, as well as the violent death of his mother, he considered clay to be a metaphor for flesh and earth, and his works simultaneously reference human mortality, the passage of time, and the texture of a rugged landscape. Black Leg with Bulbous Knee is an example of what De Staebler termed "standing figure columns," a concept he first explored in 1975. The fragmented leg is vertically posed atop a base whose color and shape allude to the capital of an architectural column, while the sharply delineated layer of black beneath the foot evokes geological strata or the remnant of a decayed surface. Though fractured and incomplete, the leg is still standing, thus serving as a testament to human perseverance through violence and tragedy.

Mason, John

Vertical Sculpture-62, 1963

ceramic

29 x 20 x 17 inches (73.66 x 50.8 x 43.18 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of Larry and Cindy Meeker and Olga N. Sheldon Acquisition Trust, U-4976.1999



John Mason's exploration of nonfunctional ceramic sculpture began in the mid-1950s, a few years after relocating to Los Angeles from his native Nevada. In 1960 he began working on a series of vertical sculptures constructed of thick, crudely cut slabs of clay. Emulating the gestural means by which many contemporary abstract painters were creating their work at that time, Mason would smear and slap the clay into place, even slamming it onto the ground to achieve desired effects. Such works, some as large as ten feet in height, are characterized by jagged, asymmetrical protrusions that give the forms a primitive and rhythmic quality. Their verticality evokes the form of an ancient sculptural totem, while the cracks, pocks, and crevices throughout the surface suggest a desert rock formation. Here, these surface details are accentuated by Mason's application of a thin glaze which adds dark, mottled tones and a subtle sheen.

Price, Ken

Zip, 2003

ceramic with acrylic

12 x 13 x 13 inches (30.48 x 33.02 x 33.02 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Robert E. Schweser and Fern Beardsley Schweser Acquisition Fund, through the University of Nebraska Foundation, U-5457.2005



Zip typifies the work that Ken Price began creating in the early 1990s and continued throughout his career. His sensual, bulbous forms are both organic and abstract, and seem to defy gravity as if they are caught in a moment of suspended animation. Here, the body appears to arch forward, while the circular void at the top suggests an appendage of mysterious purpose. Price considered the importance of color to be equal to that of form, thus his surfaces are complex and meticulously worked. By 1983 he had stopped using glaze, preferring instead to apply up to seventy-five layers of acrylic paint that he would then strategically sand down to expose the underlying colors, creating a dazzling speckled pattern.

Shaw, Richard Blake

Mrs. Partch, 1981

ceramic with underglaze, glaze and overglaze transfers

37 3/4 x 9 3/4 x 15 3/4 inches (95.885 x 24.765 x 40.005 cm)

Sheldon Museum of Art, Nebraska Art Association, Nebraska Art Association Collection, N-665.1984



Influenced by the hyperrealism of eighteenth- and nineteenth-century still life paintings designed to visually fool the viewer, Richard Shaw became a master of tromp l'oeil sculpture. His intricately detailed compositions, rendered exclusively in porcelain, demonstrate the ability of the medium to mimic a variety of shapes and surface textures. Shaw created his first figural

compositions in 1977, stating, “I just took the still life and stood it up—and anthropomorphized it into a person.” Mrs. Partch, named for a childhood friend of the artist, is an amalgam of everyday objects and bits of refuse: racket handle, roll of string, metal cable, tree branch, and tin can. Although a technical master of porcelain, Shaw viewed the meticulous recreation of objects not as an end in itself, but rather a poetic reconsideration of the mundane that forces the viewer to look again.

Voulikos, Peter

Plate, 1973

stoneware with gas-fired glaze

3 1/2 inches (8.89 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2726.1984



Peter Voulikos is considered one of the most influential ceramic sculptors of the twentieth century. During a trip to New York early in his career, Voulikos interacted with several prominent abstract expressionist painters, including Willem de Kooning and Franz Kline, and recognized that their use of pure expression, gesture, and spontaneity with paint could be translated to ceramics. His subsequent work became increasingly more abstract and charged with an aggressive energy. This plate, from an edition of two hundred that Voulikos began in 1973, retains the formal properties of a dish and was thrown on a potter's wheel, yet it subverts the functionality of traditional dinnerware. The smooth surface is disrupted by domed cracks and holes that formed when Voulikos punctured the wet clay. White nodules of porcelain protrude like bullets in wounded flesh. Further distancing the form from that of a functional vessel, the plate was designed to hang on a wall like a painting.

Woodman, Betty

Still Life Vase #8, 1990

Ceramic

variable dimensions

Sheldon Museum of Art, University of Nebraska-Lincoln,
Olga N. Sheldon Acquisition Trust, U-5599.2010



As an artist primarily concerned with making beautiful objects whose colors and forms reference myriad multicultural influences, Betty Woodman found alignment with the pattern and decoration movement, which emerged in New York in the 1970s. The primary component of Still Life Vase #8 is a hollow vessel, yet the bisection of the form by two exaggerated appendages undermines the practicality required for a vessel to be functional. The bold, painterly surface is decorated with gestural brushstrokes and thick drips, while visible coils along the joints emphasize the physical properties of the vase as an object assembled from multiple individual forms. Fields of color merge seamlessly from the planar slabs to the rounded surface of the vessel body causing a collision of two- and three-dimensional space. The effect is playful and invites the viewer to take an active role in deciphering the illusion.

Permanent Collection: Works on Paper

The museum recently published its first serious study of works on paper. *Works on Paper* from the Collection of the Sheldon Museum of Art introduces audiences to the largest, most international area of the museum's holdings, a selection of which is on display here. Featuring a diverse range of works – from European Renaissance prints to contemporary paper-based objects – the publication includes 151 entries on some of the museum's most iconic works as well as rarely seen yet important objects.

Supporting Information

- ***Serigraph*** – Also known as a screenprint, a serigraph is made by pulling ink over a mesh screen that has a blocking stencil applied to it. The ink goes through the stencil, creating the positive image. A multi-colored print requires one screen for each color.
- ***Iris Print*** – A large-scale inkjet printer
- ***Woodcut*** – A print made by carving out negative space in a wooden block, inking the positive relief, and pressing the block to a piece of paper (much like a rubber stamp).
- ***Lithograph*** – A print made by drawing or painting on a lithography stone with an oily or waxy substance. The stone is covered with a layer of gum arabic and acid, which etches the stone in all of the space *not* covered with the wax. Water is applied to the stone, gathering in the etched zones and resisted by the wax. Ink is applied, sticking to the wax, but not the water. Finally, paper is pressed to the stone, picking up the inked portions.
- ***Chromolithograph*** – A colored lithograph

Themes

- Use of surface texture to create meaning
- Series vs. single image
- Prints (copies) vs. drawings (unique original)
- Repetition of form

Discussion Prompts

- What makes paper unique compared to other media?
- The works in this exhibition were made between 1854 and the present. What changes can you see happening in style or subject if you consider these works chronologically?
- Compare the black-and-white works with those in color. How does the use of color, or the absence of it, lend to the emotion or feel of the work?
- Many different types of media, including paint, ink, and pencil, are being used in these works. How do you notice the paper reacting to them? Does it curl, buckle, or stay flat? Does it affect how you perceive the work? Is everything really “on paper?”

- Which of the works in this gallery are realistic? Which are abstract? What do the abstract works remind you of?
- Describe the visual elements of the drawings and print and their affect: e.g., light and shadow; value; focus; space; shape; line; color; texture; contrast; repetition; variety; balance.

Helpful Links

- “Pressure + Ink: Lithography Process,” from the Museum of Modern Art - <https://www.youtube.com/watch?v=nUXDltQfqSA>
- How to Make a Woodblock Print - <https://www.youtube.com/watch?v=uNgAS3Wm4E8&t=14s>
- The Metropolitan Museum of Art Heilbrunn Timeline of Art History, “Geometric Abstraction” - http://www.metmuseum.org/toah/hd/geab/hd_geab.htm
- The Metropolitan Museum of Art Heilbrunn Timeline of Art History, “Modern Storytellers” - http://www.metmuseum.org/toah/hd/most/hd_most.htm
- Descriptive Terminology for Works on Paper, Philadelphia Museum of Art: https://www.philamuseum.org/doc_downloads/conservation/DescriptiveTerminologyforArtonPaper.pdf
- Sheldon Museum of Art – search for your favorite artist online: <http://sheldonartmuseum.org/collection>

Exhibition Checklist

Albers, Josef

Formulation: Articulation I, 1972

serigraph

11 5/16 x 33 inches (28.73 x 83.82 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2956.24.1991



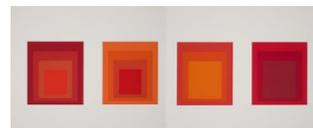
Albers, Josef

Formulation: Articulation II, 1972

serigraph

6 7/8 x 35 1/2 inches (17.46 x 90.17 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2956.61.1991



An influential teacher at institutions such as Black Mountain College and Yale University, Josef Albers was also one of the most significant figures in the study of color perception. In 1963 Albers published his seminal teaching portfolio, *Interaction of Color*, and continued his exploration of these ideas with the release in 1972 of *Formulation: Articulation*. Each of the 127 images in the latter two-volume portfolio is a screen print based on a previous work by Albers. Screen printing offered a uniformity of printing and selection of inks that made it the perfect medium for Albers’s study of color relationships.

Apfelbaum, Polly

Seeing Spots, 1999

iris print on synthetic velvet

20 x 15 3/4 inches (50.8 x 40.005 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Robert E. Schweser and Fern Beardsley Schweser Acquisition Fund, through the University of Nebraska Foundation, U-5458.2005



Polly Apfelbaum has gained recognition for large-scale installation and floor pieces that have been compared to the drip paintings of Jackson Pollock and the stained color field canvases of Helen Frankenthaler and Morris Louis. One of the primary substrates the artist works with is synthetic velvet, which she has selected for the way it reflects light and absorbs the fabric dyes she uses. In *Seeing Spots*, Apfelbaum used inkjet printing, a process that allows her to make multiples while still retaining the tactile quality of her unique works.

Douglas, Aaron

Defiance (Emperor Jones series), 1926

woodcut

7 7/8 x 5 7/16 inches (20 x 13.81 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-5512.4.2008



Douglas, Aaron

Bravado (Emperor Jones series), 1926

Woodcut

8 x 5 3/8 inches (20.32 x 13.65 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-5512.3.2008



Douglas, Aaron

Flight (Emperor Jones series), 1926

woodcut

7 15/16 x 5 1/2 inches (20.16 x 13.97 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-5512.2.2008



Douglas, Aaron

Surrender (Emperor Jones series), 1926

woodcut

8 x 5 7/16 inches (20.32 x 13.81 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-5512.1.2008



Aaron Douglas, a 1922 graduate of the University of Nebraska, moved to New York in 1924, where he became one of the most significant visual artists of the Harlem Renaissance. Two years later, Theater Arts Monthly commissioned Douglas to create these woodcuts as illustrations for Eugene O'Neill's drama *Emperor Jones*, which depicted the rise of an African American dictator in the West Indies. The play, which helped launch the career of African American actor, singer, and civil rights activist Paul Robeson, is credited as the first Broadway show with a racially integrated cast. The hard-edged style and geometric, art deco-inspired forms seen in these woodcuts are typical of Douglas's printed work from this time.

Shafie, Hadieh

Cadmium Yellow, Naphthol Red and Ultramarine Blue in 1/1,
2013

ink, acrylic and paper with printed and handwritten Farsi text
30 x 30 x 3 1/2 inches (76.2 x 76.2 x 8.89 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Robert E. Schweser and Fern Beardsley Schweser Acquisition Fund, through the University of Nebraska Foundation, U-6397.2013



Hadieh Shafie's influences include the sixteenth-century Sufi poet Rumi, the effects of the 1979 Iranian revolution (particularly the suppression of reading material), and American color field painting. Shafie draws upon her interest in color and hidden texts to create intricately designed works like this one. After painting the edges and repeatedly inscribing the Persian word *eshgh*—meaning “love/passion”—on strips of commercially cut white paper, Shafie rolls the strips into spools that are assembled into the frame. The circles of color, which vary in size, spread out into a pattern that creates a nearly hypnotic optical experience.

Sharp, William

American Water Lily, Opening Flower, 1854

chromolithograph
15 x 21 inches (38.1 x 53.34 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Carl Rohman in memory of Lorraine LeMar Rohman, N-689.6.1989

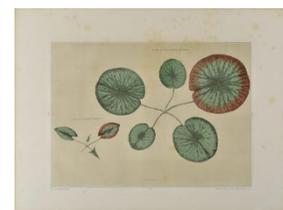


Sharp, William

American Water Lily, Young Plants, 1854

chromolithograph
15 3/16 x 21 inches (38.576 x 53.34 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Carl Rohman in memory of Lorraine LeMar Rohman, N-689.1.1989



Sharp, William

American Water Lily, Intermediate Stages of Bloom, 1854

chromolithograph
15 x 21 inches (38.1 x 53.34 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Carl Rohman in memory of Lorraine LeMar Rohman, N-689.2.1989



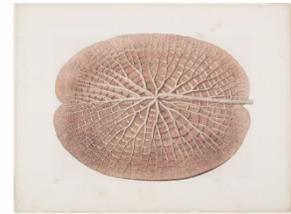
Sharp, William

American Water Lily, Underside of Leaf, 1854

chromolithograph

15 1/2 x 21 3/16 inches (39.37 x 53.816 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Carl Rohman in memory of Lorraine LeMar Rohman, N-689.3.1989



Sharp, William

American Water Lily, Complete Bloom, 1854

chromolithograph

15 1/2 x 21 3/4 inches (39.37 x 55.245 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Carl Rohman in memory of Lorraine LeMar Rohman, N-689.5.1989



Sharp, William

American Water Lily, View of the Opening Flower, 1854

chromolithograph

15 x 21 inches (38.1 x 53.34 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of Carl Rohman in memory of Lorraine LeMar Rohman, N-689.4.1989



In 1854 amateur botanist John Fisk Allen published the illustrated folio *Victoria Regia; or The Great Water Lily of America* to commemorate his successful cultivation of the plant in America. This particular plant was revered for its dazzling white and pink flower and immense lily pads, which can span up to eight feet in diameter. William Sharp, the artist who produced the six lithographs for Allen's volume, was a pioneer in chromolithography, which called for printing an image in successive stages of color. While the standard approach of the day was to depict a specimen against a plain white background, here Sharp illustrates the lily's development by presenting close-up views of the plant in its natural habitat.

Simpson, Lorna

...standing while singing on film set, circa 1940's. (right panel

from *Backdrops Circa 1940's*), 1998

screen print on felt panel

25 3/8 x 16 13/16 inches (64.45 x 42.7 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-3100.2



Simpson, Lorna

...seated in photographers studio, circa 1940's. (left panel from

Backdrops Circa 1940's), 1998

screen print on felt panel

25 5/16 x 16 3/4 inches (64.29 x 42.54 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-3100.1



Lorna Simpson is known for photographic work that encourages viewers to reconsider cultural stereotypes. In this work, Simpson screen printed the images of two found photographs on felt, a material selected specifically to give the work a softer, richer quality. The panel on the left depicts an unknown African American woman in a photographer's studio, while the right panel presents a film still of Lena Horne, the first African American actress signed to a long-term contract by a major Hollywood film studio. Despite the visual parallel that the backdrops provide, Simpson's pairing of these two images—of an anonymous woman and of a famous one—raises questions of agency and control of one's identity and image.

Smith, David Rowland

Untitled, 1961

spray enamel on paper; spray enamel

11 1/2 x 17 1/2 inches (29.21 x 44.45 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-3112.2006



A pioneer of welded metal sculpture in the United States, David Smith is best known for his monumental, stainless steel constructions of the 1950s. While designing and fabricating those sculptures, he developed a new drawing technique. After welding pieces of steel on his studio floor, Smith discovered that the flying sparks left behind a burned black negative image of the sculpture. He then began arranging interesting scraps of cardboard, metal, and other materials onto paper or canvas and spraying them from different angles with various kinds of enamel paint. Like Smith's other drawings, these sprayed works were key to his creative process, serving as studies for both potential and completed constructions.

Smith, Leon Polk

Blue, Black, White (from the Space-Form Series), 1980

paper and white pencil on paper

40 x 26 1/4 inches (101.6 x 66.675 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of the artist, N-615.1983



Form, space, and color comprise the content of Leon Polk Smith's artistic output. Inspired early on by the primary colors and geometric grids of Piet Mondrian, Smith soon began to develop his own style, expanding his palette and exploring what he called "the interchangeability of form and space." Although perhaps best known for his large, shaped canvases, the artist created a number of paper collages throughout his career. *Blue, Black, White* demonstrates Smith's signature ability to integrate hard-edged, deceptively simple geometric forms, flattened space, and effortless color into a dynamic composition.

Stella, Joseph

Portrait of Old Man, 1908

graphite and colored pigment on paper 11 3/4 x 9 1/4 inches (29.845 x 23.495 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Howard S. Wilson Memorial, U-2512.1977



Joseph Stella immigrated to New York from Italy at the end of the nineteenth century. Here, he began studying with urban realist artists who encouraged their students to wander the city's boulevards and sketch their surroundings. Although he later became known for his brightly colored, abstracted paintings of New York, Stella concentrated his early career on drawing portraits, particularly of immigrant children and elderly men who inhabited the city's Lower East Side. Many of his sketches from this period are extremely detailed and demonstrate an experimentation with a wide range of materials and methods, including pen and ink, silverpoint, crayon, chalk, and graphite.

Tooker, George Clair

The Mirror, 1978

lithograph

20 x 16 1/16 inches (50.8 x 40.8 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Helen Y. Thomson Art Gallery Fund, U-5626.2011



Throughout his career, George Tooker's primary medium was the egg tempera painting method that he learned during the 1940s while studying at New York's Art Students League. In the 1970s, Tooker began to experiment with printmaking, striving to achieve similar sculptural volume and strong light and dark contrasts in his printed work. *The Mirror*, based on a 1962 tempera painting, illustrates these aesthetic concerns as well as Tooker's fascination with the popular seventeenth-century idea of vanitas. A meditation on aging, death, materiality, and spirituality, the vanitas theme allowed Tooker to negotiate his own spiritual journey after his conversion to Catholicism following the 1973 death of his longtime partner.

Permanent Gallery: American Impressionism

In the second half of the nineteenth century, thousands of American artists studied in Europe, particularly in Paris. Many learned the preferred style taught by the art academies and prominent teachers of the time, creating highly descriptive, detailed paintings that conveyed historical or classical subjects. At the same time, however, a group of French artists—soon called the impressionists—began holding their own exhibitions and promoting a new style of painting.

Using pure, thick paint that was applied in quick, broken brushstrokes, impressionists sought to create an “impression” rather than an exact rendering of a scene. Interested in capturing light and shadow through color, many painted en plein air, or outdoors. Impressionists were also innovative for their choice of subject matter. Instead of painting idealized, often invented scenes traditionally favored by the academy, they focused on the local Parisian landscape and the everyday modern life of the middle and working classes.

Although many American artists encountered impressionism while studying abroad, the movement did not fully catch on in the United States until the mid-1880s. American impressionists applied the techniques of their French counterparts to a variety of subjects, including idyllic landscapes and seascapes; leisure activities in parks, gardens, and domestic interiors; and the changing urban environment. The paintings in this gallery have been selected to demonstrate some of these themes and styles for students in an impressionism and post-impressionism course offered by the University of Nebraska–Lincoln’s School of Art, Art History & Design.

Supporting Information

- Until the late 19th century, the French Salon was the only exhibition in Paris and the only venue for artists to make themselves known. Acceptable subject matter included history, religion, and mythology. (Think GRAND! Not everyday life.) The Impressionists established their own exhibition in 1874 after being consistently rejected by the Salon.
- *Impressionism* received its name from critics of this new exhibition, who described the artwork as “impressions” of a view, not finished artwork. This was one of the criticisms of early impressionism.
- Impressionists were influenced by Japanese woodblock prints, as seen in the close cropping of scenes, the limited sense of depth, asymmetrical compositions, flat area of unmodulated color, and a focus on everyday subjects.
- Early photography influenced impressionists with its ability to capture the present visible, tangible moment (as opposed to history). Impressionists did not aim to recreate that moment but rather sought an *essence* of the moment.
- The industrial revolution made plein air painting possible. The invention of the paint tube as well as the method of suspending pigment in linseed oil meant that paints could be portable and pigments did not have to be ground and mixed on site.

Themes

- Artistic depiction of abstract concepts such as light, air, movement, etc.
- Leisure time as a subject matter
- Art's connection to social / economic class
- Innovations in painting: loose brushwork; palettes of pure, intense color; lack of clarity of form; abandoned traditional linear perspective
- Artistic exchange (e.g., French / American impressionism; Japanese woodblock prints; photography)

Discussion Prompts

- In many Impressionist works, the faces of the human figures are not clearly defined and it is difficult to make out their expressions. What effect does this have for the viewer? Does it allow you to engage more and put yourself into the shoes of the unidentifiable figure, or does it create a barrier between the viewer and the painting? Explain.
- Many impressionist artists painted en plein air. Would you prefer painting outdoors, surrounded by nature and people, or in a studio with a more solitary approach to art making? Why do you think plein air painting became so popular? What might be the benefits and drawbacks of these two distinct settings?
- Look at the outdoor scenes that depict different seasons. Can you find spring, summer, fall, winter? How can you tell?
- Within the gallery, there are examples of paintings using bright color and paintings using more subdued color. How do you think an artist chooses their color palette?
- What is your response to learning how radical impressionism was in its day?

Helpful Links

- Metropolitan Museum of Art's Heilbrunn Timeline of Art History, "Impressionism: Art and Modernity" – http://www.metmuseum.org/toah/hd/imml/hd_imml.htm
- Metropolitan Museum of Art's Heilbrunn Timeline of Art History, "American Impressionism" – http://www.metmuseum.org/toah/hd/aimp/hd_aimp.htm
- The Art Story, Impressionism overview – <http://www.theartstory.org/movement-impersonism.htm>
- BBC docudrama, *The Impressionists* – <https://www.youtube.com/watch?v=eBah6c5kyA>
- The Art Institute of Chicago, grade school lesson plans for Impressionism/Post-Impressionism – <http://www.artic.edu/aic/collections/exhibitions/Impressionism/lesson>
- Sheldon Museum of Art – search for more impressionist works in the collection online: <http://sheldonartmuseum.org/collection> and then search for ***impressionism***

Exhibition Checklist

Barnard, Edward Herbert

Blue Haze, undated

oil on canvas

25 1/8 x 36 inches (63.818 x 91.44 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Collection, H-3.1928



After some initial training in his native Massachusetts, Edward Herbert Barnard traveled to Paris in 1886 to study at the Académie Julian. Although Barnard executed a number of portraits throughout his career, he also had a love of landscape that was fostered during summers spent sketching the French countryside. He returned to the United States in 1890 and continued to paint impressionist-inspired landscapes and seascapes in both Massachusetts and Connecticut. In this painting, Barnard uses vivid color and quick brushstrokes to convey form, light, and shadow.

Glackens, William James

Mahone Bay, 1910

oil on canvas

26 1/8 x 31 7/8 inches (66.358 x 80.963 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-193.1938



Although usually associated with early twentieth-century artists of the Ashcan school and their realistic portrayals of urban subjects, William Glackens more often depicted leisure scenes in cafés, parks, restaurants, and at the beach. He painted this canvas during the summer of 1910, when he and his family vacationed on Nova Scotia's Mahone Bay, a popular destination for American tourists. Also around this time, Glackens abandoned the darker palette of his earlier paintings and adopted the high-keyed colors of French impressionist Pierre-Auguste Renoir, who would remain a singular influence through the remainder of Glackens's career.

Goodwin, Arthur Clifton

Dedication, circa 1915

oil on board

24 x 30 inches (60.96 x 76.2 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of Carl and Jane Rohman through the University of Nebraska Foundation, U-5556.2009



A self-taught artist, Arthur Clifton Goodwin began painting full-time after 1900 when he moved to Boston. Best known for his oil and pastel images of Boston's parks, streets, and waterfront, Goodwin was also interested in capturing his immediate impressions of the natural and urban environment, often working outdoors in all seasons and types of weather. Although he did not associate with a specific school or style, this depiction of a street parade is a clear demonstration of his interest in the expressionistic brushwork and scenes of modern life found in impressionist paintings.

Hart, George Overbury

Coney Island, 1915

watercolor on paper

14 x 20 inches (35.56 x 50.8 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Howard S. Wilson Memorial, U-340.1961



Born in Illinois, George Overbury Hart attended the Art Institute of Chicago from 1895 to 1896, where he likely encountered the impressionist exhibitions held there. Hart often painted in an impressionist style, creating quick renderings in watercolor that documented his world travels. Although he had a permanent residence in Coytesville, New Jersey, from 1910 on Hart spent the winters in the West Indies, where he developed his interest in compositions that integrated figures into seascapes. The artist also applied this theme to American subjects, such as in this loosely painted watercolor depicting a day at the beach at Coney Island.

Hale, Lilian Westcott

The Convalescent (Zeffy in Bed), 1906

oil on canvas

30 3/16 x 22 inches (76.676 x 55.88 cm)

Sheldon Museum of Art, Nebraska Art Association, Beatrice
Rohman Fund, N-329.1974



Lilian Westcott Hale was a member of the Boston school of American impressionists, a group of artists that included her husband, Philip Leslie Hale. In this domestic interior scene, Hale portrays Rose Zeffler (known as Zeffy), a favorite model whom she subsequently featured in a series of drawings. This canvas's luminous, almost single golden color and delicate brushstrokes indicate a familiarity with Claude Monet's paintings of haystacks, which the Hales would have known through local collections and an earlier visit to Monet's studio in Giverny, France.

Nourse, Elizabeth

Meditation (Sous les Arbres), 1902

oil on canvas

26 x 27 7/8 inches (66.04 x 70.803 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Collection, H-59.1928



Elizabeth Nourse made her first trip to Paris in 1887 to begin her studies at the Académie Julian. By 1893 she had established a permanent address and studio in Paris and would remain there the rest of her career. Nourse focused almost exclusively on rural subjects in her work, painting peasant women and their children during or just after their chores. In *Meditation*, Nourse retains the formal structure learned in her academic training while also capturing the light and outdoor setting found in many impressionist canvases.

Prendergast, Maurice Brazil

Salem Park, Massachusetts, 1913/1915

double-sided watercolor, chalk and graphite on paper
14 x 19 3/4 inches (35.56 x 50.165 cm)

Sheldon Museum of Art, Nebraska Art Association,
Gift of Mr. and Mrs. Thomas C. Woods, N-78.1953



Maurice Prendergast began his formal artistic training in 1891, studying at the Académie Julian and the Académie Colarossi in Paris. He returned to the US in 1894 and continued to work primarily in watercolor, creating images of crowds at parks and beaches. While Prendergast's subject matter, use of vibrant color, and broken brushwork reflects the influence of the impressionists, the artist was also impacted by the flattened and simplified forms employed by post-impressionists Henri Matisse and Paul Cézanne. This watercolor—which demonstrates a combination of those styles—depicts Salem, Massachusetts, a subject Prendergast painted many times.

Robinson, Theodore

Port Ben, Delaware and Hudson Canal, 1893

oil on canvas

18 1/16 x 22 1/16 inches (45.879 x 56.039 cm)

Sheldon Museum of Art, Nebraska Art Association,
Nelle Cochrane Woods Memorial, N-93.1956



Although he trained under French academic painters in the 1870s, a pivotal moment occurred in Theodore Robinson's career when he moved next door to Claude Monet in Giverny, France. While he never formally studied under the famous impressionist, Robinson clearly admired Monet's style and technique, often incorporating the artist's high-keyed palette and expressive brushwork into his own painting. Like Monet, Robinson experimented with serial compositions, and in 1893 began a group of canvases depicting the Delaware and Hudson Canal near Napanoch, New York. Attempting to capture the light and atmosphere at different times of day, Robinson noted in his diary: "trying to keep my first impression—a very luminous sky and water—difficult as there are many kinds of greyness."

Tiffany, Louis Comfort

At Irvington on Hudson, circa 1879

oil on canvasboard

17 5/8 x 23 7/8 inches (44.768 x 60.643 cm)

Sheldon Museum of Art, Nebraska Art Association,
Nelle Cochrane Woods Memorial, N-279.1972



Although best known for his significant innovations in the decorative arts, Louis Comfort Tiffany began his artistic career as a painter and continued to work in the medium throughout his life. Tiffany's early paintings often depict outdoor subjects, ranging from the landscapes of the Hudson River to the markets and streets of the North African countries he visited in the 1870s. The artist continued this theme in his images of the countryside surrounding his father's estate near Irvington, New York. While Tiffany was academically trained and never prescribed to one particular style or movement, this painting's leisurely, picturesque subject, broken brushwork, high horizon line, and asymmetrical composition are all hallmarks of impressionism.

Wiggins, Guy Carleton

December Blizzard on Fifth Avenue, 1921

oil on canvas

12 x 16 inches (30.48 x 40.64 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Collection, H-94.1928



Guy Carleton Wiggins became popular in the early 1900s for painting impressionist-inspired winter scenes of New York City. Sheldon's canvas—which depicts Fifth Avenue and 42nd Street—is an example of Wiggins's signature style and a demonstration of his interest in conveying atmosphere rather than an exact rendering of a scene. While he was known for his urban images, Wiggins honed his impressionist technique in Old Lyme, Connecticut, a rural artist community populated by other prominent American impressionists.

Permanent Collection: Highlights of the Photography Collection

Sheldon's permanent collection includes nearly 3,000 photographs spanning the history of the medium. This gallery features a selection of prints made between the 1870s and 1970s by photographers known for their skill, influence, and ability to capture the decisive moment.

Over the course of that century, practitioners of photography embraced the camera's possibilities and often pushed the boundaries of what a photograph could be. This installation offers an overview of such endeavors—many innovative and initially controversial—and affords a close look at masterpieces of important photographic movements and styles. A handful of these images are now iconic, including Edward Curtis's *The Vanishing Race* from 1904 and Ansel Adams's *Moonrise over Hernandez*, New Mexico shot in 1941.

Evidence of photography's long-standing relationship with the mechanized, industrial world can be seen in prints by Eugène Atget, Berenice Abbott, and Ray K. Metzker, while other images demonstrate the camera's precision in documenting rural and urban landscapes. Portraits such as those by Julia Margaret Cameron, Diane Arbus, and Edward Weston go beyond straightforward depiction and evoke both mood and personality. And it is easy to trace the enduring impact of the beauty, allure, and illusion of the American West in photographs from William Henry Jackson in the 1870s to Robert Frank in the 1950s to Joel Sternfeld in the 1970s.

Supporting Information

- ***Gelatin Silver Print*** – The most common process for developing black-and-white photographs since the 1890s. It uses gelatin as the binder and developed silver as the image material.
- ***Albumen Print*** – A print made on paper coated with a solution of albumen (egg whites) and ammonia salt, often toned with chloride of gold. This method was popular from 1850-1890.
- ***Photogravure*** – A print made by etching a photo onto a metal plate dusted with resin, which is then inked and printed. The print contains a fine grain pattern from the resin.
- ***Goldtone Photograph*** – A photo printed on glass, which was backed by a mixture of banana oils and bronzing powders to create a gold effect.
- ***Dye Transfer Print*** – A print made by photographing a subject through filters onto color separated negatives and printing onto a single sheet of paper. This method allows for bold colors that don't fade over time.
- ***Platinum Print*** – A process for developing black-and-white photographs that uses platinum salt instead of silver salt during development.
- ***Chromogenic Color Print*** – The most common process for developing color photographs. These prints are also called "Type C" prints.

Themes

- Depiction of the real versus fictional
- Genres of photography – landscape, portraiture, documentary, fine art
- The constructed nature of an image (v. “truth”)
- “The decisive moment” – a term coined by Henri Cartier-Bresson in reference to the way photographs seem to capture a single significant second in time.

Discussion Prompts

- What makes photography a unique medium for art? What can we do with photography that we can't do with other forms of art (e.g. sculpture or painting)?
- There are only two color photographs in this gallery. How does color affect a photograph compared to a black-and-white print? Does it change the emotion or tone?
- The American West has long fascinated artists, and there are several depictions of it in this gallery. What makes this subject matter so intriguing? How do you think photography influenced ideas, policy, and an understanding of the West?
- Photography is a powerful tool for turning the everyday into art. What would you photograph in your everyday life?
- How might you compare one of these photographs with a painting in the American Impressionism gallery?
- It is easy to think of photography as a direct reflection of real life, though photographs are not “taken” so much as they are “made.” As you examine the photographs in this gallery, consider the choices made by the photographer (e.g., framing, use of props, etc.). Why *this* photo, shot in this way?
- Describe the visual elements of photograph and their affect: e.g., light and shadow; value; focus; space; shape; line; color; texture; angle (vantage point of the photographer); framing; contrast; repetition; variety; balance.

Helpful Links

- History of Photography in 5 Minutes video - <https://www.youtube.com/watch?v=JoxGEymA8ro>
- Britannica's History of Photography - <https://www.britannica.com/technology/photography>
- The Metropolitan Museum of Art's Heilbrunn Timeline of Art History, “Pictorialism in America” - http://www.metmuseum.org/toah/hd/pict/hd_pict.htm
- The Metropolitan Museum of Art's Heilbrunn Timeline of Art History, “The New Documentary Tradition in Photography” - http://www.metmuseum.org/toah/hd/ndoc/hd_ndoc.htm
- The Metropolitan Museum of Art's Heilbrunn Timeline of Art History, “Alfred Stieglitz and American Photography” - http://www.metmuseum.org/toah/hd/stgp/hd_stgp.htm
- The Metropolitan Museum of Art's Heilbrunn Timeline of Art History, “Kodak and the Rise of Amateur Photography” - http://www.metmuseum.org/toah/hd/kodk/hd_kodk.htm
- New Topographics (Redux), NPR Picture Show: <http://www.npr.org/sections/pictureshow/2009/06/topographics.html>

- [Sheldon Museum of Art – search for more photographs in the collection online: http://sheldonartmuseum.org/collection](http://sheldonartmuseum.org/collection) and then search for **photograph**

Exhibition Checklist

Abbott, Berenice

EI, 2nd and 3rd Avenue Lines, Hanover Square and Pearl Street, 1936
gelatin silver print
9 3/8 x 7 3/8 inches (23.81 x 18.73 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln, Allocation of the U.S. Government, Federal Art Project of the Works Progress Administration, U-1864.1943



Adams, Ansel

Moon over Hernandez, New Mexico, 1941; printed circa 1955
gelatin silver print
10 1/2 x 13 7/16 inches (26.67 x 34.131 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Gift of Beaumont Newhall, U-3508.1983



Adams, Robert

Pikes Peak, Colorado Springs, Colorado, 1970; printed 1974
gelatin silver print
5 5/8 x 6 inches (14.29 x 15.24 cm)
Sheldon Museum of Art, Nebraska Art Association, Purchased with the aid of funds from the National Endowment for the Arts, N-387.1977



Alvarez Bravo, Manuel

Que Chiquito es el Mundo (How Small the World Is), 1942
gelatin silver print
7 3/8 x 9 9/16 inches (18.73 x 24.29 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Gift of John Marvin, U-3657.15.1983



Arbus, Diane

Child with a Toy Hand Grenade in Central Park, N.Y.C., 1962
gelatin silver print
14 3/4 x 14 9/16 inches (37.47 x 36.99 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2155.1976



Atget, Eugène

Cour, Rue de Valence (from 20 Photographs by Eugène Atget), 1922; printed 1956
gold toned gelatin silver print
6 3/4 x 9 inches (17.14 x 22.86 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-837.13.1963



Baltz, Lewis

Corona del Mar, 1971B, 1971

gelatin silver print

6 x 9 inches (15.24 x 22.86 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1581.1972



Baltz, Lewis

Corona del Mar, 1971A, 1971

gelatin silver print

5 3/4 x 8 7/8 inches (14.6 x 22.54 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1580.1972



Cameron, Julia Margaret

Alethea, 1872

albumen print

12 3/4 x 9 inches (32.38 x 22.86 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1288.1968



Coburn, Alvin Langdon

The Sphinx, London Embankment, 1905

photogravure

8 1/2 x 6 5/8 inches (21.59 x 16.83 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2736.1985



Cunningham, Imogen

Magnolia Blossom, 1925

gelatin silver print

9 1/2 x 12 1/2 inches (24.13 x 31.75 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2001.1966



Curtis, Edward S.

The Vanishing Race—Navajo, 1904

goldtone photograph

8 x 10 1/16 inches (20.32 x 25.559 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Gift of Philip Perry and family, U-5739.2012



DeCarava, Roy

Graduation, 1949

gelatin silver print

9 1/2 x 13 1/2 inches (24.13 x 34.29 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Catherine M. Johnsen Acquisition Fund, U-689.1970



Eggleston, William

Untitled (Citgo gas pump), 1976; printed 2011

dye-transfer print

14 5/8 x 21 3/4 inches (37.15 x 55.24 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Robert E. Schweser and Fern Beardsley Schweser Acquisition Fund through the University of Nebraska Foundation, Mercedes A. Augustine Acquisition Trust, and Grace A. Ames Memorial Fund through the University of Nebraska Foundation, U-6557.2016



Evans, Walker

Penny Picture Display, Savannah, 1936

gelatin silver print

8 7/8 x 7 1/4 inches (22.54 x 18.41 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2024.1975



Frank, Robert

Covered Car, Long Beach, California, 1956

gelatin silver print

9 x 13 3/8 inches (22.86 x 33.97 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2474.1981



Gilpin, Laura

Sunrise at Grand Canyon, 1930

platinum print

9 1/2 x 7 5/8 inches (24.13 x 19.37 cm)

Sheldon Museum of Art, Nebraska Art Association, Purchased with the aid of funds from the National Endowment for the Arts, N-465.1977



Jackson, William Henry

Pike's Peak from the Garden of the Gods, circa 1873

albumen print

6 x 9 1/2 inches (15.24 x 24.13 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2036.1975



Metzker, Ray K.

Philadelphia, 1963

gelatin silver print

6 1/8 x 8 7/8 inches (15.56 x 22.54 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1012.1966



Sander, August

Bauernpaar (Farming Couple), circa 1912

gelatin silver print

11 1/4 x 9 inches (28.57 x 22.86 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna
R. and Frank M. Hall Charitable Trust, H-2048.1975



Sheeler, Charles

Buggy (Interior, Bucks County Barn), circa 1916

gelatin silver print

7 3/4 x 9 5/8 inches (19.68 x 24.45 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-2164.1977



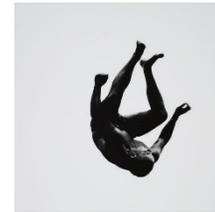
Siskind, Aaron

Pleasures and Terrors of Levitation, No. 474, 1954

gelatin silver print

15 x 15 inches (38.1 x 38.1 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-839.1963



Siskind, Aaron

Pleasures and Terrors of Levitation, No. 37, 1953

gelatin silver print

15 x 15 inches (38.1 x 38.1 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-838.1963



Sternfeld, Joel

**Exhausted Renegade Elephant, Woodland, Washington
(from the American Roads portfolio)**, 1979; printed 1982

chromogenic color print

14 x 18 inches (35.56 x 45.72 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Olga N. Sheldon Acquisition Trust, U-3880.18.1986



Strand, Paul

Mr. Bennett, Vermont (from Paul Strand – Portfolio Three),

1944; printed 1980

gelatin silver print

7 1/4 x 8 3/4 inches (18.41 x 22.22 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,

Gift of Michael E. Hoffman, U-4055.6.1987



Weston, Edward

Igor Stravinsky, 1935

gelatin silver print

4 5/8 x 3 5/8 inches (11.75 x 9.21 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,

Anna R. and Frank M. Hall Charitable Trust, H-696.1961



Temporary Exhibition: 15 Photographs, 15 Curators

15 Photographs, 15 Curators is Sheldon’s “laboratory” experiment investigating the transactional nature of photography. The fifteen photographs assembled for the exhibition and this accompanying publication are not intended to tell a definitive history of the medium; rather, they establish a social platform that engages us together in the exchange of stories, memories, experiences, and ideas brought on by images in Sheldon’s collection.

The museum invited fifteen individuals from the university community—faculty, students, staff, administrators—to each choose a photograph from Sheldon’s permanent collection and write a brief reflection on or response to the work. The selected images span history, genres, and styles, just as the participants represent diverse intellectual and creative interests on campus. Equally varied are the reflections themselves. Some participants describe qualities that have drawn them to particular images; others consider the ways art provides a fresh lens for their specialized work in other disciplines.

From the outset of the collaboration, we have wanted both the invited curators and the exhibition’s viewers to easily engage with a medium familiar to us all. The ubiquity of photography in our lives has resulted in most people being experienced and comfortable with photographic images. To that we add Sheldon’s holdings in photography of nearly three thousand discrete objects spanning the history of the medium, assuring there is something for everyone participating in this project. As you explore the gallery and page through this catalog, consider your own interpretations of the photographs on display and, more broadly, the multitude of images in your daily life.

The creative, authentic voices expressed in *15 Photographs, 15 Curators* represent the diversity of perspectives within the University of Nebraska community and reinforce Sheldon’s interest in collaboration and engaging all audiences—across disciplines, on campus, and beyond—in meaningful ways. This is your museum.

Supporting Information

- ***Gelatin Silver Print*** – The most common process for developing black-and-white photographs since the 1890s. It uses gelatin as the binder and developed silver as the image material.
- ***Cibachrome Print*** – First introduced in 1963, this color print process typically uses a high-gloss paper and forms an image by selectively bleaching dyes that exist in the paper. Renowned as one of the most stable and long-lasting of all color prints.
- ***Platinum Print*** – A process for developing black-and-white photographs that uses platinum salt instead of silver salt during development.

- **Dye Transfer Print** – A print made by photographing a subject through filters onto color separated negatives and printing onto a single sheet of paper. This method allows for bold colors that don't fade over time.
- **Archival Pigment Print** – A print made with an inkjet printer, known for its exceptional stability and longevity.

Themes

- Curating / what is the role of a curator
- The appeal and familiarity of the photographic image
- Collaboration

Discussion Prompts

- What people, objects, or spaces has the artist chosen to frame in their photo? How do these choices help you understand the photo and create an interpretation?
- Pick a photo. If there was a narrator for the photo, what would he or she say? What story could he or she tell?
- Pick a photo. Predict what will happen one minute after the scene shown in the image? What about one hour after? Explain the reasoning behind your predictions.
- What is a curator? How do you think the “team” based curation of this exhibition shaped the final outcome?
- Be a curator! Search Sheldon’s collection online (<http://sheldonartmuseum.org/collection>) for a work of art that you like. Spend some time looking closely at and thinking about the work, then prepare a statement about why you selected it, – just like the curators here did.

Helpful Links

- Teacher’s Guide to Analyzing Photographs and Prints:
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photos_and_Prints.pdf
- “Teaching with Objects and Photographs” from Indiana University, pp. 15-21:
<http://www.indiana.edu/~mathers/Tops.pdf>
- “Analyzing Photographs” from the J. Paul Getty Museum:
http://www.getty.edu/education/teachers/classroom_resources/curricula/exploring_photographs/background1.html
- “The Fine Art of Being a Curator,” New York Times (July 18, 2012):
<https://www.google.com/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=being+a+curator>
- “What is a Curator? | The Art Assignment | PBS Digital Studios (December 11, 2014): <https://www.youtube.com/watch?v=GMZVUtUhNwo>

Exhibition Checklist

Adams, Ansel

House Near Carson City, Nevada, date unknown
gelatin silver print
17 9/16 x 13 3/16 inches (44.61 x 33.5 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1138.1966



Ansel Adams (1902-1984) was an American photographer and environmentalist. He is most well-known for his black-and-white landscape photographs of the American West, especially Yosemite National Park. While his work commands “fine art” status and prices today, it has also played an important role in protecting the environment.

Adams, Robert

Colorado Springs, Colorado, 1970; printed 1974
gelatin silver print
6 x 6 inches (15.24 x 15.24 cm)
Sheldon Museum of Art, Nebraska Art Association,
Purchased with the aid of funds from the National
Endowment for the Arts, N-388.1977



Robert Adams (1937-) is an American photographer who has focused primarily on the changing landscape of the American West and the suburban tracts that punctuate the purity of spaces like the national parks. He is associated with a group of photographers who were part of an important exhibition called “New Topographics: Photographs of a Man-Altered Landscape” (International Museum of Photography, George Eastman House, 1975-75).

Charlesworth, Sarah

Candle, 2002
cibachrome print laminated with lacquered frame
39 x 29 inches (99.06 x 73.66 cm)
Sheldon Museum of Art, Nebraska Art Association, Woods
Charitable Fund, N-783.2003



Sarah Charlesworth (1947-2013) was an American conceptual artist and photographer. She is considered part of the Pictures Generation, a loose-knit group of artists working in New York in the late 1970s and early 1980s whose subject matter was imagery itself. *Candle* is from the Neverland Series which “explores the boundaries between image and symbol.” (www.sarahcharlesworth.net)

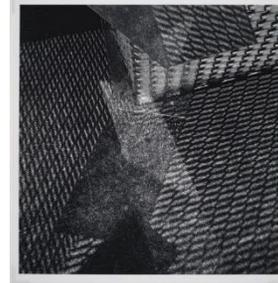
Cohen, Alan

Robert Morris 134-7, 1989

gelatin silver print

19 7/16 x 18 3/4 inches (49.37 x 47.62 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of Dr. Susan F. Walsh, U-4491.1992



Alan Cohen's (1943-) work through the 1970s and 1980s was driven by an exploration in "compositional abstraction." In the 1990s he began photographing "improbable borders" in the world: "the natural, imposed, geologic, or treaty lines that divide forces, actions, places one from another."

Dater, Judy

Kathleen Kelly, 1972

gelatin silver print

13 1/2 x 10 1/2 inches (34.29 x 26.67 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-2721.1984



Judy Dater (1941-) uses photography as an instrument for challenging traditional conceptions of the female body, feminism, and the human connection with nature. Her father owned a movie theater in Hollywood, cultivating her interest in characters and personalities from an early age.

Edgerton, Harold Eugene

Wes Fesler Kicking a Football, 1934

gelatin silver print

17 5/8 x 14 1/8 inches (44.77 x 35.88 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of the artist on behalf of the College of Engineering and Technology, University of Nebraska-Lincoln, U-4205.1989



Harold Eugene Edgerton (1903-1990) pioneered the method of using short-duration electronic flash to capture high-speed movement. He became known for his striking images illuminated by the bright flash.

Gerlach, Monte

Rising Form, 1975

gelatin silver print

14 x 11 1/8 inches (35.56 x 28.258 cm)

Sheldon Museum of Art, Nebraska Art Association, Gift of the artist, N-393.1976



Monte Gerlach (1950-) has photographed a variety of subjects, from circus performers and wrestlers to landscapes and industrial spaces. His photography often focuses on capturing the human body in movement.

Gohlke, Frank William

Landscape - Grain Elevator and Lightning Flash, Lamesa,

Texas, 1976

gelatin silver print

13 3/4 x 13 13/16 inches (34.92 x 35.08 cm)

Sheldon Museum of Art, Nebraska Art Association,
Purchased with the aid of funds from the National
Endowment for the Arts, N-418.1976



Frank William Gohlke (1942-) is an American photographer whose work features landscapes that have been altered or affected by human presence. His subjects have included grain elevators in the American Midwest, the aftermath of a 1979 tornado in his hometown of Wichita Falls, Texas, and changes in the land around Mount St. Helens during the decade following its 1980 eruption. Like Robert Adams, he is associated with a group of photographers who were part of an important exhibition called “New Topographics: Photographs of a Man-Altered Landscape” (International Museum of Photography, George Eastman House, 1975-75).

Lange, Dorothea

Pathan Warrior Tribesman, Khyber Pass, 1958

gelatin silver print

13 x 10 1/2 inches (33.02 x 26.67 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1073.1965



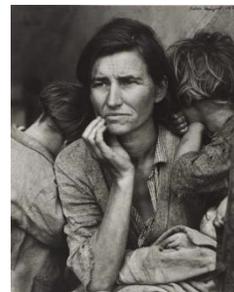
Lange, Dorothea

Migrant Mother, Nipomo, California, 1936; printed in 1965

gelatin silver print

13 1/4 x 10 1/2 inches (33.65 x 26.67 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-1061.1965



Dorothea Lange (1895-1955) was an American photographer and photojournalist, best known for her Depression-era work for the Farm Security Administration. Lange's photographs humanized the consequences of the Great Depression and influenced the development of documentary photography.

Parks, Gordon

Willie Causey and Family, Shady Grove, Alabama, 1956,

printed 2013

archival pigment print

28 x 28 inches (71.12 x 71.12 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,

Robert E. Schweser and Fern Beardsley Schweser

Acquisition Fund, through the University of Nebraska

Foundation, U-6472.2015



Gordon Parks (1912-2006) was an American photographer, musician, writer, and film director, who became a prominent photojournalist in the 1940s through 1970s, particularly in issues of civil rights, poverty and African-Americans. He was the first African-American to produce and direct major motion pictures.

Ruwedel, Mark

Virginia and Truckee #1, 1996

gelatin silver print

16 x 20 inches (40.64 x 50.8 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,

Olga N. Sheldon Acquisition Trust, U-6483.2015



Mark Ruwedel (1954-) is an American artist who traverses the American and Canadian West producing intimate, evocative black-and-white photographs of the landscape's scars: gashes, craters, and weathered structures evidencing its various uses in the name of art, war, or progress.

Smith, Henry Holmes

Death of Punch, 1960

five-color dye transfer photo print

12 5/8 x 9 1/8 inches (32.07 x 23.18 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,

Anna R. and Frank M. Hall Charitable Trust, H-1356.1969



Inspired by the Bauhaus, Henry Holmes Smith (1909-1986) was known for the use of cutting-edge techniques such as high-speed and color photography. *Death of Punch* was made by laying pieces of broken Christmas ornaments on matrix film and printing several layers with different colored dyes.

Truman, Stanley R.

Joinery, Coloma, California, 1967

gelatin silver print

13 1/2 x 9 inches (34.29 x 22.86 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of George W. Neubert, U-3794.1985



Stanley Truman (1903-1993) is known for his photographs of both the California landscape including the Missions, the Gold Rush country, the Central Valley, and the Bay Area, as well as close-up images such as *Joinery*. Images such as this one reflect Truman's interest in drawing attention to the details and structure of aging buildings.

Weems, Carrie Mae

Kitchen Table Series, 2003

platinum print

14 13/16 x 14 3/4 inches (37.62 x 37.47 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, U-5592.20.2010



Carrie Mae Weems (1953-) is an American artist who works with text, fabric, audio, digital images, and video, but is best known for her photography. She focuses on serious issues that face African Americans today, such as racism, gender relations, politics, and personal identity. This photo is from the Kitchen Table Series, which tells the story of a woman and her relationships with friends, lover, and daughter.

Temporary Exhibition: An-My Lê: 29 Palms

These are not photographs of war. Rather, they depict American soldiers on domestic soil preparing for combat overseas. Shot over a period between 2003 and 2004, photographer An-My Lê created this series in Southern California at 29 Palms, one of the largest military training bases in the US, where servicemen and women trained for deployment to Iraq and Afghanistan.

Here we see soldiers rehearsing for the theater of conflict—conducting nighttime air strikes, performing reconnaissance missions, and raiding fabricated villages against “enemies” portrayed by fellow marines. Yet a constant presence found in all of these works is the vast desert itself. Reminiscent of late nineteenth-century survey photographs of the American West, Lê’s series both underscores the enormous scale of war and emphasizes the resilience of a landscape to endure repeated military incursions.

By looking at the preparation for combat instead of its aftermath, 29 Palms provokes questions about the ways war is experienced and represented, particularly in an image-saturated world. “When you’re not looking at the real thing, you can see more clearly,” Lê has said. “You start thinking about the lessons learned or not learned. When you know it’s not real, you think about the role of movies in perpetrating or glorifying or not glorifying war.”

A political refugee from Vietnam and resident of the United States since 1975, An-My Lê’s work as an artist is indelibly marked by her own experience of war and dislocation, having left conflict-ravaged Saigon as a teenager. Currently a professor in the Department of Photography at Bard College, Lê holds degrees from Stanford and Yale Universities and is the recipient of fellowships from the the New York Foundation for the Arts (1996), John Simon Guggenheim Memorial Foundation (1997), and John D. and Catherine T. MacArthur Foundation (2012).

Supporting Information

- For both her black-and-white and color photography Lê uses a large format camera, imitating Civil War photographers like Mathew Brady, Timothy O’Sullivan, and Alexander Gardner. As the MacArthur Foundation Fellows Program wrote of An-My Lê, “An-My Lê is an artist whose photographs of landscapes transformed by war or other forms of military activity blur the boundaries between fact and fiction and are rich with layers of meaning.” <https://www.macfound.org/fellows/868/>
- Lê’s petition to be an embedded photographer in Iraq was denied, however, in 2003 she was granted permission to photograph US military training exercises at 29 Palms.
- 29 Palms is all about the prequel to war: the preparation, the drills. However, at first glance, and without the knowledge that these photographs are all of a military base, one would not be able to distinguish the landscape from one of actual struggle. The black-and-white desolate desert adds a level of ambiguity

to the scenes. They can't be placed without previous knowledge, and the arid expanse lends itself to an eerie, post-apocalyptic cast for the entire series. It's as if the photographs are a potential grim foreshadowing of what's to come. Her compositions give equal weight to the landscape in which the mock theater occurs.

Themes

- landscape photography
- documentary photography
- depiction of the real (objective, authentic, documentary) versus fictional (subjective, sanitized, artificial)
- dramatization, rehearsal, theater
- the sublime

Discussion Prompts

- The photographs are not of actual combat, only practice. When you learn that, does it change how you view the collection? Is it less impactful, or more? Explain.
- What kind of role does landscape play in *29 Palms*? Is it just a background or stage, or does it have its own identity? If so, how does that identity manifest?
- Documenting war is an important tradition within the realm of photography. How do these photographs of practice fit into (or counter) that tradition?
- An-My Lê's previous work involved photographing Vietnam War re-enactors. How does the work at 29 Palms relate to capturing fictional war scenes based on true events?
- How would the tone of the photography change if the images were color instead of black and white? Does it matter?
- Describe the visual elements of photograph and their affect: e.g., light and shadow; value; focus; space; shape; line; color; texture; angle (vantage point of the photographer); framing; contrast; repetition; variety; balance.
- What connections can you draw between the "grand landscape" of Lê's photographs and those in the permanent collection galleries by William Henry Jackson, Ansel Adams, and Laura Hilpin?

Helpful Links

- Artist's website: <http://www.anmyle.com/>
- *An-My Lê: Small Wars*, exhibit, Museum of Contemporary Photography, Chicago (2007): <http://www.mocp.org/exhibitions/2000/6/an-my-le-small-wars.php>
- An-My Lê, Prix Pictet Portfolios: <http://www.prixpictet.com/portfolios/power-shortlist/an-my-le/>
- "How the Wild West REALLY Looked," *Daily Mail* (May 25, 2012): <http://www.dailymail.co.uk/news/article-2149899/The-American-West-youve-seen-Amazing-19th-century-pictures-landscape-chartered-time.html>
- "Timothy O'Sullivan, *Ancient Ruins in the Cañon de Chelle*," *Smarthistory.org*: <http://smarthistory.org/timothy-osullivan-ancient-ruins-in-the-canon-de-chelle/>
- "Reflections on Reenacting. Seeking an Authentic Past in the Specious Present," *Colonial Williamsburg Journal* (Winter 2011): <https://www.history.org/Foundation/journal/Winter11/reenacting.cfm>

- “Reenacting the Past,” *The Atlantic* (July 7, 2014):
<http://www.theatlantic.com/photo/2014/07/reenacting-the-past/100770/>

Exhibition Checklist

L-2016.058.0001

Lê, An-My

29 Palms: Bivouac, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0002

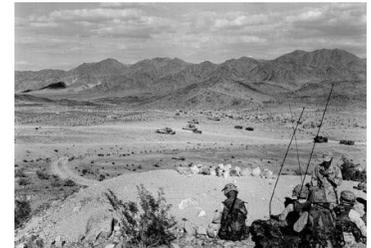
Lê, An-My

29 Palms: Captain Folsom, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0003

Lê, An-My

29 Palms: Colonel Greenwood, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0004

Lê, An-My

29 Palms: Combat Operations Center Guard, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0005

Lê, An-My

29 Palms: Combat Services Operations II, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0007

Lê, An-My

29 Palms: Combat Support Service Operations 1, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0008

Lê, An-My

29 Palms: Corporal Hoepper, 2003 - 2004

gelatin silver print

37 x 26 inches (93.98 x 66.04 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0009

Lê, An-My

29 Palms: Embassy Medevac, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0010

Lê, An-My

29 Palms: Embassy Reinforcement I, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0011

Lê, An-My

29 Palms: Embassy Reinforcement II, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0012

Lê, An-My

29 Palms: Explosive Ordinance Disposal, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0013

Lê, An-My

29 Palms: Force Recon, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0014

Lê, An-My

29 Palms: Infantry Officers' Brief, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0015

Lê, An-My

29 Palms: Infantry Platoon (machine gunners), 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0016

Lê, An-My

29 Palms: Infantry Platoon Attack, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0017

Lê, An-My

29 Palms: Infantry Platoon, Alpha Company, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0018

Lê, An-My

29 Palms: Infantry Platoon, Camp, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0019

Lê, An-My

29 Palms: Infantry Platoon, Retreat, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0020

Lê, An-My

29 Palms: LCAC (Landing Craft Air-Cushioned), 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0021

Lê, An-My

29 Palms: Marine Palms, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0022

Lê, An-My

29 Palms: Mechanized Assault, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago



L-2016.058.0023

Lê, An-My

29 Palms: Night Operations #7, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago



L-2016.058.0024

Lê, An-My

29 Palms: Night Operations IV, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0025

Lê, An-My

29 Palms: Re-supply Operations, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago



L-2016.058.0026

Lê, An-My

29 Palms: Rocket-Propelled Grenade Ambush, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0027

Lê, An-My

29 Palms: Security and Stability Operations (Iraqi Police),

2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago



L-2016.058.0028

Lê, An-My

29 Palms: Security and Stability Operations, George Air Force Base, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0029

Lê, An-My

29 Palms: Security and Stability Operations, Graffiti I, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0030

Lê, An-My

29 Palms: Security and Stability Operations, Marines, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography at Columbia College Chicago; Gift of the Lannan Foundation, Santa Fe, NM



L-2016.058.0031

Lê, An-My

29 Palms: Small Convoy Attack, 2003 - 2004

gelatin silver print

26 x 37 inches (66.04 x 93.98 cm)

Permanent collection of the Museum of Contemporary Photography
at Columbia College Chicago; Gift of the Lannan Foundation, Santa
Fe, NM



Temporary Exhibition: Conflict and Consequence: Photographing War and Its Aftermath

“War is only half the story.” –Sara Terry

This exhibition presents the work of twelve contemporary photographers who have dedicated their careers as journalists, documentarians, and artists to making pictures that better our understanding of the social and political complexities of the human condition during wartime. Their photographs exemplify the kinds of projects undertaken by photographers who risk their lives in conflict-afflicted regions around the globe.

The two distinct endeavors—taking photographs and waging war—have been inextricable since the birth of the medium more than 150 years ago. When one of the earliest forms of photography, the daguerreotype, was introduced to the world in 1839, it was immediately extolled for its precision and efficiency in depicting armed conflict.

Unseen consequences of war can persist for years, often revealed in the personal histories of individuals who have experienced the physical and mental brutality of dislocation, torture, rape, abductions, and regimented killing. The line between war and its aftermath is a blurry one; sometimes the two are indistinguishable in their simultaneity. Yet lingering atrocities may not manifest their full trauma until long after guns are silenced.

Themes

- photojournalism, storytelling, visual communication, the media
- documentation v. fine art
- conflict and violence and their effects on people and communities
- the global community
- interpersonal relationships
- social activism, human rights advocacy, ethics
- manifestations of trauma, both emotional and physical
- objective vs. subjective photography
- memory, both personal and collective
- world geography and history

Discussion Prompts

- The exhibition features images of both soldiers and civilians. How do the two complement each other and how are they at odds?
- There is a tradition in war photography of using black and white film. Why do you think that is and how can color photography change the viewer’s interpretation of the image?

- *Conflict and Consequence* seeks to address the blurred line between objective documentary photography and the subjective construction of images. Do you think there is a difference between photography as art and photography as a journalistic tool? Why or why not?
- War photographers often risk their lives to capture certain images. How is that sense of danger evident or hidden in the work they produce?
- Compare the exhibition *29 Palms* to *Conflict and Consequence*: how are they similar and how are they different? *29 Palms* artist An-My Lê considers her work “in complete opposition to combat photography.” Do you agree? How can we consider contemporary images of soldiers apart from the history and tradition of war photography?
- How can a series of pictures be used to tell a story? What elements do you need to have to tell a story? (characters, setting, plot line, etc.)
- Pick a photo that shows at least one person. How do you think the person or people in the photo are feeling? What would they say if they could talk? Have you ever felt that way?

Helpful Links

- *WAR/PHOTOGRAPHY: Image of Armed Conflict and Its Aftermath* (exhibit, 2012), Museum of Fine Arts, Houston: <https://www.mfah.org/press/warphotography-photographs-armed-conflict-and-its-aftermath>
- “Battlefield Images, Taking No Prisoners,” NYT (November 8, 2012): <http://www.nytimes.com/2012/11/11/arts/design/war-photography-at-the-museum-of-fine-arts-houston.html>
- “The Best Photography Exhibition of 2015: ‘Conflict and Consequences’ at Beloit College,” *Vantage* (January 5, 2016): <https://medium.com/vantage/the-best-photography-exhibition-of-2015-conflict-and-consequences-at-beloit-college-50b648df74b2#.jj4gt9mi1>
- “Four Reasons Why Great Photojournalism is Art,” The Knight Foundation (February 10, 2014): <http://www.knightfoundation.org/articles/four-reasons-why-great-photojournalism-art>
- “Photography as Activism: The Role of Visual Media in Humanitarian Crises,” *Harvard International Review* (September 15, 2014): <http://hir.harvard.edu/photography-as-activism/>
- “What a Photograph Can Accomplish: Bending the Frame by Fred Ritchin,” *Time.com* (May 29, 2013): <http://time.com/3799860/what-a-photograph-can-accomplish-bending-the-frame-by-fred-ritchins/>

Exhibition Checklist

Gavrysh, Dima

EOD (from the Inshallah series), 2012

inkjet print

18 x 18 inches (45.72 x 45.72 cm)

Courtesy of the artist



Gavrysh, Dima

Kandahar #1 (from the Inshallah series), 2012

inkjet print

18 x 18 inches (45.72 x 45.72 cm)

Courtesy of the artist



Gavrysh, Dima

Zerok #2 (from the Inshallah series), 2009

inkjet print

18 x 18 inches (45.72 x 45.72 cm)

Courtesy of the artist



Gavrysh, Dima

Ambush (from the Inshallah series), 2012

inkjet print

18 x 18 inches (45.72 x 45.72 cm)

Courtesy of the artist



Gavrysh, Dima

Khost #2 (from the Inshallah series), 2009

inkjet print

18 x 18 inches (45.72 x 45.72 cm)

Courtesy of the artist



Gavrysh, Dima

10:06 AM (from the Inshallah series), 2012

inkjet print

18 x 18 inches (45.72 x 45.72 cm)

Courtesy of the artist



Born in Ukraine and now living in Portland, Oregon, documentary photographer **Dima Gavrysh** worked in Afghanistan on a recent project that has roots in the Soviet-Afghan War (1979–1989). These six images, made while the photographer was embedded with the US Army between 2011 and 2015, are from a larger series titled Inshallah, which means “God willing” in Arabic. They are not straightforward depictions of war; instead, Gavrysh composes images that evoke the atmosphere and feeling of armed conflict. Regarding this work, Gavrysh has written: “As a Ukrainian who was born and raised in the former Soviet Union, this is the second time that I live in a country fighting a war in Afghanistan. I create a dark fairytale filled with my fears and dreams, based on my fascination with the army’s strength and order, set on the front lines of what has become America’s

longest running war in history. Mesmerized by the complexity of the Afghan chaos, I strive to better comprehend my personal relationship to these wars: two empires, two mentalities, same battlefield, twelve years apart.”

War in Afghanistan (2001–present): The United States led an invasion of Afghanistan in response to the terrorist attacks of September 11, 2001, with the objective to dismantle al-Qaeda and remove the Taliban from power. Although the US formally ended combat operations there in 2014, American troops remain in Afghanistan to support Afghan security forces and counterterrorism measures.

See also:

- <http://dimagavrysh.com/>

Hetherington, Tim

Afghanistan. Korengal Valley, Kunar Province. Specialist Tad Donoho screams with pain after being administered a 'pink belly' for his birthday., 2008

inkjet print

24 x 36 inches (60.96 x 91.44 cm)

Courtesy of the Tim Hetherington Trust



Hetherington, Tim

Afghanistan. Korengal Valley, Kunar Province. Men from 2nd Platoon dig earth for use as sand bags to reinforce parts of the Restrepo bunker., 2008

inkjet print

30 x 40 inches (76.2 x 101.6 cm)

Courtesy of the Tim Hetherington Trust



Hetherington, Tim

Afghanistan. Korengal Valley. A soldier from 2nd platoon rests at the end of a day of heavy fighting at the 'Restrepo' outpost., 2007

inkjet print

30 x 40 inches (76.2 x 101.6 cm)

Courtesy of the Tim Hetherington Trust



Hetherington, Tim

Afghanistan. Korengal Valley, Kunar Province. 'Doc' Kelso sleeping, 2008

inkjet print

30 x 40 inches (76.2 x 101.6 cm)

Courtesy of the Tim Hetherington Trust



Tim Hetherington strove to create image-based work beyond still photography, seeking ways to reach broad audiences through printed matter, film, television, and installation art. In 2007, after several years living and working in West Africa, Hetherington and journalist Sebastian Junger accepted a collaborative assignment from Vanity Fair to document the US campaign in the Korengal Valley, Afghanistan. The two ultimately produced a book, *Infidel*, and an Academy Award–

nominated documentary film, Restrepo, based on material they compiled together. During this time, Hetherington found himself increasingly interested in the lives of soldiers and the role of masculinity in war, leading to the images on display here and a multimedia project titled Sleeping Soldiers. “Trying to understand my own fascination with conflict and war has become something that’s started to focus on what it means to be a man,” he said in a documented conversation with colleague, Stephen Mayes. “What is it about war that really draws men?”

Hetherington subsequently traveled to Libya to document that nation’s civil war, where he and fellow photographer Chris Hondros were killed on April 11, 2011, during a mortar attack on the city of Misrata.

See also:

- <http://www.timhetheringtontrust.org/>
- https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_9_VForm&ERID=24KL53IWY0
- <http://restrepothemovie.com/filmmakers/>

Jarecke, Kenneth J.

Untitled (Army Trucks Near Burning Bunker), 1991
gelatin silver print
12 1/8 x 12 1/8 inches (30.8 x 30.8 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Gift of the artist, U-4383.1991



Jarecke, Kenneth J.

Untitled (Prisoner of War), (Gulf War), 1991
gelatin silver print
12 1/8 x 12 1/8 inches (30.8 x 30.8 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Gift of the artist, U-4380.1991



Jarecke, Kenneth J.

Untitled (American Soldier), (Gulf War), 1991
gelatin silver print
12 1/8 x 12 1/8 inches (30.8 x 30.8 cm)
Sheldon Museum of Art, University of Nebraska-Lincoln,
Gift of the artist, U-4381.1991



Over the course of his career as a photographer, **Kenneth Jarecke** has worked in more than fifty countries, documenting such diverse subjects as the 1989 student demonstrations in China’s Tiananmen Square, the ongoing AIDS pandemic in Africa, several Olympic Games, and Husker football games for the Associated Press. In January 1991, Jarecke embarked on an assignment for TIME magazine to cover the American-led war against Iraq, commonly known as the Gulf War (1990–91). Attached to the XVIII Airborne Corps, Jarecke specifically documented Operation Desert Storm, a multinational combat initiative that drove Saddam Hussein’s Iraqi forces out of Kuwait. Although some of Jarecke’s images of the conflict were deemed too graphic to publish at the time,

they have become some of the best-known documents of the Gulf War. In an account published soon after he returned from the Gulf, Jarecke noted “if I didn’t make these pictures, it would be a distortion of reality: People would think war is only what you see in movies.”

Gulf War (1990–1991): Iraqi forces led by Saddam Hussein invaded and annexed Kuwait in an attempt to control oil fields along the Iraq-Kuwait border. Coalition forces from thirty-nine nations including the United States, Saudi Arabia, Egypt, Afghanistan, and the United Kingdom launched the offensive known as Operation Desert Storm on January 17, 1991. A ceasefire was declared on February 28 after Iraqi forces had been subdued.

See also:

- <http://www.kennethjarecke.com/>

Lommasson, Jim

Conjugation of English Verbs, 2011

archival pigment print and marker
13 x 19 inches
Courtesy of the Artist



Lommasson, Jim

Barbie Dolls, 2013

archival pigment print and marker
13 x 19 inches
Courtesy of the Artist



Lommasson, Jim

Anthropology Book, 2011

archival pigment print and marker
13 x 19 inches
Courtesy of the Artist



Lommasson, Jim

Washington Post pass, 2011

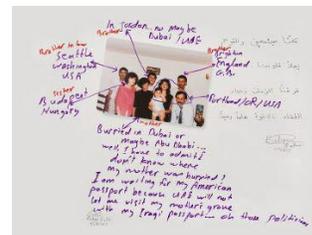
archival pigment print and marker
13 x 19 inches
Courtesy of the Artist



Lommasson, Jim

Diaspora, 2013

archival pigment print and markers
13 x 19 inches
Courtesy of the Artist



Lommasson, Jim

Cell phone, 2011

archival pigment print and ballpoint pen
13 x 19 inches

Courtesy of the Artist



While working on a photo-based project about American soldiers returning from service in Iraq and Afghanistan, **Jim Lommasson** met an Iraqi woman in Portland, Oregon, who reflected on her experience as a refugee: "I thank America for removing Saddam Hussein ... but did you have to destroy my entire country?" This comment led Lommasson to create what has become an ongoing collaboration, *What We Carried: Fragments from the Cradle of Civilization*. Rather than a portrait project of Iraqis in their newly adopted country, Lommasson focuses on the cherished objects each refugee chose to bring with them to the US. First, he photographs the items against a neutral white background. He then offers a print of the object to its owner and invites them to embellish the photograph, in their own hand and as they choose to convey their personal experience of displacement and diaspora. Lommasson hopes that viewers of this project, which now includes Syrian refugees, "will imagine themselves making decisions about what they would gather before leaving their home forever."

Iraq War (2003–2011): In an effort to thwart terrorism and search for alleged weapons of mass destruction, the United States led an offensive to take control of Baghdad and remove Saddam Hussein from power. After Hussein was captured in December 2003, the US remained and occupied Iraq in an attempt to quell insurgency. The last American troops were withdrawn from Iraq in 2011. More than four million Iraqis have fled the country since 2003, with upwards of 140,000 relocating to the US.

See also:

- <http://www.lommassonpictures.com/>
- <http://lommasson.blogspot.com/>

Meiselas, Susan

Returning home, Masaya, 1978

inkjet print
18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Fleeing the bombing to seek refuge outside of Esteli, 1978

inkjet print
18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Muchachos await the counterattack by the National Guard, Matagalpa, 1978

inkjet print
18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Monimbo woman carrying her dead husband home to be buried in their backyard, Masaya, 1979

inkjet print

18.25 x 26.25 in Courtesy of the artist



Meiselas, Susan

First day of popular insurrection, Matagalpa, August 26, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Marketplace in Diriamba, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Sandinista barricade during last days of fighting in Matagalpa, 1979

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Sandinistas at the walls of the National Guard headquarters, 'Molotov Man', Esteli July 16th 1979, 1979

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Car of a Somoza informer burning in Managua, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

A funeral procession in Jinotepe for assassinated student leaders. Demonstrators carry a photograph of Arlen Siu, an FSLN guerrilla fighter killed in the mountains three years earlier, Jinotepe, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Body of National Guardsman, killed during the taking of Jinotepe, being burned with the official state portrait of President Somoza, 1979

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Popular forces begin final offensive in Masaya, June 8, 1979, 1979

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Searching everyone traveling by car, truck, bus or foot, outside Managua, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Coffins of students being carried in the streets, Jinotepe, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Main street in rural town, Santo Domingo, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

President Anastasio Somoza Debayle opening new session of the National Congress. Managua, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

Muchacho withdrawing from commercial district of Masaya after three days of bombing, 1978

inkjet print

18.25 x 26.25 in

Courtesy of the artist



Meiselas, Susan

One hour after the taking of San Isidro, 1979

inkjet print

18.25 x 26.25 in

Courtesy of the artist



In the late 1970s, **Susan Meiselas** traveled to Nicaragua to document the insurrection of the Sandinista National Liberation Front (Frente Sandinista de Liberación Nacional or FSLN) that challenged the decades-long Somoza dictatorship. Meiselas's photographs brought wide visibility to the conflict, perhaps none more so than her iconic image known as “Molotov Man.” This photograph of FSLN rebel Pablo ‘Bareta’ Araúz as he was about to hurl a flaming Molotov cocktail—an improvised weapon fashioned from a glass bottle—was reproduced widely in other forms such as T-shirts, matchboxes, and painted murals, quickly becoming an international symbol for the Nicaraguan revolution. As Meiselas recalled, “It was an important moment in the history of Nicaragua—the Sandinistas would soon take power and hold that power for another decade—and this image ended up representing that moment for a long time to come.” Meiselas's photographs from this period were published in 1981 in an acclaimed volume titled *Nicaragua: June 1978–July 1979*, which has been reissued by Aperture in 2016.

To view video clips from Meiselas's films about Nicaragua, *Pictures from a Revolution* (1991) and *Reframing History* (2004), follow these instructions:

- Download the free Look & Listen app from the iTunes app store
- Look for images marked with the eye icon
- Place your iPhone or iPad over the selected images to trigger content

You can also access this content with your phone or mobile device by scanning images in Meiselas's book *Nicaragua: June 1978–July 1979*, available to view in the resource library adjacent to this exhibition.

Nicaraguan Revolution (1978–1979): The FSLN, a coalition of students, farmers, business leaders, and clergymen, revolted in 1978 and fought to overthrow President Anastasio Somoza Debayle, who had ruled as dictator for 46 years. Through tactics of guerrilla warfare, the FSLN was able to overthrow Somoza and take control of the capital city of Managua in July 1979.

See also:

- <http://www.susanmeiselas.com/>
- <https://www.magnumphotos.com/photographer/susan-meiselas/>

Mosse, Richard

Drag, 2012

digital chromogenic color print

60 x 48 inches

Courtesy of The Artist and Jack Shainman Gallery, New York



The Democratic Republic of the Congo, the second largest nation in Africa, continues to experience the traumatic aftermath of ongoing political and ethnic conflicts that have claimed the lives of some 5.4 million people since 1996. Photographer Richard Mosse has traveled extensively among rebel groups in the eastern part of the country where ambushes, massacres, and acts of sexual violence are regular occurrences. Rather than use common black-and-white or color film, Mosse turned instead to a discontinued infrared military product called Kodak Aerochrome which renders greens in vivid hues of pink, red, and purple. Mosse's use of this film, which was originally developed for military reconnaissance and camouflage detection, disrupts the conventional visual narrative of war by altering how we read scenes of battle, creating disorienting, surreal images as complicated as the conflict itself.

Democratic Republic of the Congo: The region now known as the DRC gained tenuous independence in 1960 following nearly a century of Belgian colonial rule. Vast natural resources such as gold, hardwood, and minerals crucial for technology manufacturing have made the DRC a site of continual exploitation by government, private companies, and local militia. Struggle for power over these resources, combined with cultural and political tension between many of the DRC's two hundred ethnic groups, has resulted in an unstable and often violent environment.

See also:

- <http://www.richardmosse.com/>
- <http://www.jackshainman.com/artists/richard-mosse/>

Opton, Suzanne

Soldier Birkholz: 353 Days in Iraq, 205 Days in

Afghanistan, 2004

Inkjet print

44 x 56 in

On loan from Nelson Atkins Museum of Art, Gift of the Hall Family Foundation



"We are inured to pictures of war," **Suzanne Opton** has said. "I wanted to look in the face of a young person who had seen something unforgettable." This portrait is one in a series Opton made at Fort Drum, New York, of active-duty soldiers who had completed tours of duty in Afghanistan and Iraq. To make each image, the photographer asked her subjects to simply rest their heads on a flat surface while she photographed them up close with a large-format film camera, offering no additional instruction or direction. Each image was then titled with the individual's last name, the number of days he or she served, and the location of his or her deployment. In addition to exhibiting the work as prints, Opton has also produced outdoor billboards of the portraits for public installations in eight US cities. Pictured here is Sergeant Craig Birkholz, who served in both Iraq and Afghanistan before returning to Fond du Lac, Wisconsin, where he subsequently joined the local police force. On March 20, 2011, Birkholz responded to an emergency call involving another US

Army veteran and was killed in the line of duty.

Global War on Terror (2001–present): The US Department of Defense estimates that there are approximately 4,398,000 living veterans of the GWOT, which includes operations in both Iraq and Afghanistan.

See also:

- <http://suzanneopton.com/>
- <http://soldiersface.com/>

Palu, Louie

**U.S. Marine Lcpl. Damon "Commie" Connell age 20
Garmsir, Helmand, Afghanistan, 2008**
pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

**U.S. Marine Lcpl. Anthony Nagel age 25 Garmsir,
Helmand,
Afghanistan, 2008**
pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

**U.S. Marine Gysgt. Julian Lumm age 31. Garmsir,
Helmand,
Afghanistan, 2008**
pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

**U.S. Marine Lcpl. Nathan "Baby Shoe" Conway age 21
Garmsir, Helmand, Afghanistan, 2008**
pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

U.S. Marine Cpl. Philip Pepper age 22 who is part of Alpha Company of the 24th Marine Expeditionary Unit (MEU) Battle Landing Team (BLT) 1/6, after riding in a convoy in Garmsir District, Helmand Province, Afghanistan at Forward Operating Base Apache, 2008

pigment print

24 x 20.125 in

Courtesy of the artist



Palu, Louie

U.S. Marine Lcpl. Preston "Bukkake" Calkins age 20 Garmsir, Helmand, Afghanistan at Forward Operating Base Apache North., 2008

pigment print

24 x 20.125 in

Courtesy of the artist



Palu, Louie

U.S. Marine JD "Monte" Montefusco age 22 Garmsir, Helmand, Afghanistan, 2008

pigment print

24 x 20.125 in

Courtesy of the artist



Palu, Louie

U.S. Marine Lt. Jack Treptow age 25 who is part of Alpha Company of the 24th Marine Expeditionary Unit (MEU) Battle Landing Team (BLT) 1/6, after a patrol in Garmsir District, Helmand Province, Afghanistan at Forward Operating Base Apache North., 2008

pigment print

20 1/2 x 13 5/8 inches (52.07 x 34.61 cm)

Courtesy of the artist



Palu, Louie

U.S. Marine Lcpl. Patrick "Sweetums" Stanborough, age 21 who is part of Alpha Company of the 24th Marine Expeditionary Unit (MEU) Battle Landing Team (BLT) 1/6, after a patrol in Garmsir District, Helmand Province, Afghanistan at Forward Operating Base Apache North., 2008

pigment print

24 x 20.125 in

Courtesy of the artist



Palu, Louie

U.S. Marine Joshua Wycka age 21 who is part of Alpha Company of the 24th Marine Expeditionary Unit (MEU) Battle Landing Team (BLT) 1/6, after a patrol in Garmsir District, Helmand Province, Afghanistan at Forward Operating Base Apache North., 2008

pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

U.S. Marine Gysgt. Carlos "OJ" Orjuela age 31 who is part of Alpha Company of the 24th Marine Expeditionary Unit (MEU) Battle Landing Team (BLT) 1/6, after riding in a convoy in Garmsir District, Helmand Province, Afghanistan at Forward Operating Base Apache North., 2008

pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

U.S. Marine Sgt. Ronald Richards age 23, Garmsir, Helmand, Afghanistan, 2008

pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

U.S. Marine Pfc. Chad Wilson age 21, Garmsir, Helmand, Afghanistan at Forward Operating Base Apache North., 2008

pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

An Afghan soldier injured by an improvised explosive device during a night raid is illuminated by the medevac helicopters cabin lights as he is evacuated out of the Taliban stronghold of Zhari District in Kandahar, Afghanistan., 2010

pigment print
24 x 20.125 in
Courtesy of the artist



Palu, Louie

US Army flight Medic SGT Patrick Schultz talks to a wounded US soldier in the rear of a medevac helicopter while enroute to Kandahar Airfield after he was injured by an improvised explosive device in Zhari District, Kandahar, Afghanistan., 2010

pigment print
24 x 20.125 in

Courtesy of the artist



[For Garmsir Marines]

Although trained as a fine art photographer, **Louie Palu** first went to Afghanistan as a photojournalist on assignment from Toronto's Globe and Mail newspaper to cover Canada's participation in multinational forces. In 2007, Palu left his position at the newspaper, but continued shooting in the region for a total of five years. Garmsir Marines is a black-and-white portrait series Palu made when he turned his camera away from the battlefield to the faces of US Marines with whom he was embedded. He spent a great deal of time getting to know the soldiers individually, joining them on patrol as they quelled insurgencies and later photographing them in an empty bunker during the final weeks of their unit's operation. "My work is about dialogue," says Palu. "These are the men and women that governments rely upon to implement their complex policies, especially when it comes to killing people." Kandahar Journals, Palu's award-winning documentary that chronicles his time in Afghanistan, was released in 2015.

[For the two Afghanistan: Kandahar to Helmand photos in Focus Gallery]

Louie Palu worked in Afghanistan for a total of five years, first covering Canadian troops for Toronto's Globe and Mail newspaper and later as an independent documentary photographer and filmmaker. "Photojournalism was limiting for me," he explained. "I started to ask myself, 'Why don't we see insurgents? Why don't we see dead bodies?' Not having a newspaper editor always tell me what to do has become the most important aspect of my work."

War in Afghanistan (2001–present): The United States led an invasion of Afghanistan in response to the terrorist attacks of September 11, 2001, with the objective to dismantle al-Qaeda and remove the Taliban from power. Although the US formally ended combat operations there in 2014, American troops remain in Afghanistan to support Afghan security forces and counterterrorism measures.

See also:

- <http://louiepalu.photoshelter.com/index>
- <http://pulitzercenter.org/people/louie-palu>
- <http://www.kandaharjournals.com/>

Stanbridge, Andrew

A man stands amongst the rubble of his bombed house shouting at the sky where the bombs dropped from., 2012

pigment print
16 7/8 x 20 7/8 inches (42.86 x 53.02 cm)
Courtesy of the artist



Stanbridge, Andrew

The face of a Jabhat al-Nusra (an al-Quida faction) fighter., 2012

pigment print
16 7/8 x 20 7/8 inches (42.86 x 53.02 cm)
Courtesy of the artist



Stanbridge, Andrew

A Free Syria Army member with a tattoo that reads, "Why is love disastrous". 2012

pigment print
16 7/8 x 20 7/8 inches (42.86 x 53.02 cm)
Courtesy of the artist



Stanbridge, Andrew

A doormat with the face of Bashar Al - Assad, the president of Syria., 2012

pigment print
16 7/8 x 20 7/8 inches (42.86 x 53.02 cm)
Courtesy of the artist



Andrew Stanbridge traveled to Syria for a short period in October 2012—well before the country’s humanitarian crisis reached its current magnitude—and made a series of photographs which includes images of Free Syrian Army soldiers, a military faction organized in 2011 by deserters of the Syrian army determined to overthrow the regime of President Bashar al-Assad. While Stanbridge prefers not to call himself a “conflict photographer,” he regularly coleads an annual workshop on conflict photography designed to educate those new to the field about the particular dangers attendant to working in hostile environments.

Syrian Civil War (2011–present): In March of 2011, following the detention and torture of young boys who had written graffiti in support of the Arab Spring, Syrian citizens rose up to protest the government’s oppressive rule. Hundreds of protesters were killed as the government, led by President Bashar al-Assad, shut down the demonstrations, and the country quickly fell into a state of civil war. Worsening economic conditions, drought, ethnic and religious tension, and foreign involvement are among the factors affecting this ongoing conflict, which has claimed the lives of more than 450,000 Syrians and displaced more than half the country’s prewar population.

See also:

- <http://www.andrewstanbridge.com/>

Terry, Sara

Mariam, In my Life (From In My Life), 2007

inkjet print
17 x 22 in
Courtesy of the artist



Terry, Sara

Mariam's Story 4 (From In My Life), 2007

inkjet print
17 x 22 in
Courtesy of the artist



Terry, Sara

Mariam's Story 5 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"It is so hard to get money for the things we need. I usually have to walk for miles to get the things we need. It is so hard to get the things we need."

Terry, Sara

Mariam's Story 6 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"We walk to school every day. It is so hard to get to school."

Terry, Sara

Mariam's Story 7 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"It is so hard to get to school. I have to walk for miles. It is so hard to get to school."

Terry, Sara

Mariam's Story 8 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"These are the crops we plant."

Terry, Sara

Mariam's Story 9 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"We harvest crops in the morning. It is so hard to get to school."

Terry, Sara

Mariam's Story 10 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"This school is really far. It is so hard to get to school."

Terry, Sara

Mariam's Story 11 (From In My Life), 2007

inkjet print

17 x 22 in

Courtesy of the artist



"It is so hard to get to school. I have to walk for miles. It is so hard to get to school."

enslaver. In *My Life* is a photographic collaboration between Mariam and documentarian **Sara Terry** born out of Mariam's struggle to forgive herself for the atrocities she committed as a younger person. Using a camera provided by Terry, Mariam took photographs in her village that reminded her of past experiences. Terry also photographed Mariam and captioned the images with Mariam's own words. In 2003, Terry founded the Aftermath Project, a nonprofit grant-making organization that funds photographers who chronicle the conditions of people and places after conflict has ended. *Fambul Tok*, Terry's documentary film on forgiveness and reconciliation after the Sierra Leone Civil War, debuted in March 2011.

Sierra Leone Civil War (1991–2002): The RUF, aided by rebel armies from neighboring Liberia, began to capture cities along their common border in 1991 in an attempt to overthrow the sitting government. Over the next eleven years, Sierra Leone witnessed several upheavals in government, often resulting in waves of violent backlash. In 2002, after intervention by British and Guinean forces, the RUF disbanded and an end to the war was declared.

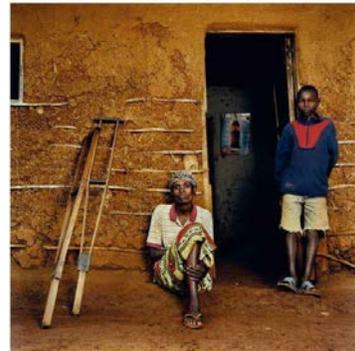
See also:

- <http://www.saraterry.com/>
- <http://theaftermathproject.org/>

Torgovnik, Jonathan

Bernadette with her son, Faustin (from the Intended Consequences series), 2007

chromogenic color print
30 x 29 1/2 inches (76.2 x 74.93 cm)
Courtesy of Alan Klotz Gallery



Torgovnik, Jonathan

Josette with her son, Thomas (from the Intended Consequences series), 2006

chromogenic color print
30 x 29 1/2 inches (76.2 x 74.93 cm)
Courtesy of Alan Klotz Gallery



Torgovnik, Jonathan

Yvette with her son, Isaac (from the Intended Consequences series), 2007

chromogenic color print

30 x 29 1/2 inches (76.2 x 74.93 cm)

Courtesy of Alan Klotz Gallery



Jonathan Torgovnik's Intended Consequences project began in 2006 while the photographer was in East Africa on assignment for Newsweek magazine. Traveling in Rwanda, he learned about Odette, a woman who bore a child and contracted HIV after being raped during the mass genocide that occurred over a 100-day period in 1994. After his assignment, Torgovnik returned to Rwanda to focus on the experiences of women like Odette, interviewing them in their homes and photographing them with sons and daughters born out of violence. Torgovnik attempted to illustrate the fraught relationships these mothers have with their children; while some have grown to love their offspring, others have had difficulty accepting them given the circumstances of their conception. Decades later, many of these women still struggle with the shame of rape, the consequences of living with HIV/AIDS, and the stigma of having children fathered by men who systematically murdered members of their families. In 2008, Torgovnik cofounded the nonprofit organization Foundation Rwanda to provide medical and psychological support for women who have endured crimes of genocide, to help fund secondary school education for the children of these women, and to use photography to raise awareness about the consequences of genocide and sexual violence.

Rwandan Genocide (April 7–July 4, 1994): Rwanda's population is primarily made up of two ethnic groups, the majority Hutus and minority Tutsis. Originally ruled by wealthy, cattle-owning Tutsis, Rwanda experienced a transition of power to the Hutus after gaining independence from Belgium in 1961. Years of tension reached an apex when Hutu nationalists killed 800,000 Tutsis and moderate Hutus in what is now known as the Rwandan Genocide.

See also:

- <http://www.torgovnik.com/>
- <https://www.lensculture.com/articles/jonathan-torgovnik-intended-consequences-rwandan-children-born-of-rape>