

Quick Guides Spring and Summer 2019

Exhibitions (January 18–July 14):

Sheldon Treasures

Stuart Davis: Arch Hotel (closing May 5th)

Table Manners: Art and Food

John Walker: Moments of Observation

Sheldon Treasures

Introductory Label

Sheldon Museum of Art is home to two collections of art. In addition to objects acquired by the University of Nebraska, the museum stewards a collection assembled by the Sheldon Art Association, an organization founded in 1888 as the Haydon Art Club to promote the fine arts in Nebraska. Together, the collections comprise holdings of nearly 13,000 original works of art in various media.

Each collection includes unparalleled treasures. Some are unique masterworks by renowned artists; others are beloved favorites of museum visitors. Many have traveled great distances to be seen in national and international exhibitions. This gallery presents a selection of such objects, a testament to the wisdom and foresight of Sheldon's leaders and advocates who have assembled these works for the benefit of future generations.

Ideas to Explore with Students

- Abstract vs. representational art
- History of Sheldon Museum of Art
- The museum's role in the community
- What makes a "treasure?"
- The role of the curator: If you were a curator, what choices would you make?
- The context (historical, social, cultural) of art
- Representations of the human body
- Introspection: How do artists give the impression of someone lost in thought?
- The African American experience throughout history
- The lack of representation of women and African Americans in the art world, including museums: Why is it important that this gallery include works by and about women and people of color?
- Art and politics

Helpful to Know

- The thumbnail images from treasure labels will be available as laminates for docent tours
- Both Barkley Hendricks and Robert Indiana passed away in 2018. The placement of their paintings in this gallery not only recognizes these works as treasures, but also pays tribute to the legacies of two renown artists.

Multimedia Resources

- [What's a Curator? The Art Assignment, PBS Digital Studios](https://www.youtube.com/watch?v=GMZVUtUhNwo)
<https://www.youtube.com/watch?v=GMZVUtUhNwo>
- [Weaving Narratives in Museum Galleries \(by Thomas P. Campbell, former director of the Metropolitan Museum of Art\), TED Talk](https://www.ted.com/talks/thomas_p_campbell_weaving_narratives_in_museum_galleries?language=en)
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Discussion Questions

Many of these can be scaled up or down depending on the age of your group. We have included some suggestions for tailoring your tour to a range of grade levels.

Here are some suggested prompts to jumpstart your gallery conversation. Feel welcome to rework anything here or create your own, but keep in mind that successful inquiry-based learning is more than asking questions and delivering information: it is about inspiring curiosity and engagement!

To encourage everyone to participate, consider dividing students into pairs or small groups.

All Levels:

- What is the role of a museum in a community? (e.g., educate, preserve, research, entertain)

K-6:

- How would you describe Sheldon Museum of Art to someone who has never been to the museum? If you brought your family or a friend to the museum, what would you show and tell them?
- The artworks in this gallery are “treasures” selected by the curators (someone employed by a museum to manage a collection of artworks or artifacts) of Sheldon. If you were the curator, which artworks in the museum would you put in this Treasures gallery? Why?
- Not all of the artworks in this gallery look exactly like the subjects that the artists chose to depict. While some of the works are more representational, others are more abstract. Do you see the range of differences? Select 2 artworks, one that is representational and one that is abstract. Discuss your selections with a partner. What is the effect of each style? How do the different styles contribute to the overall meaning of the works?
- Compare and contrast the two sculptures in Treasures. Now compare either of them with Man in the Open Air, Princess X, or Super Structure on 4 in the Great Hall. How much detail is needed to give the impression of a human or other living being? How do artists rely on the viewer's imagination to give a work meaning?

- Many works in this gallery feature people. How do artists communicate a person's feelings or personality through their art? Choose a work with a person in it and imagine what they are doing or thinking. What do you see that makes you think that?

6-12:

- What is so interesting about buildings? Why would an artist choose to depict architecture or a view of a city in their art? What can you surmise based on how the scene is composed or represented?
 - Compare and contrast Hans Hoffman's *The City* with Georgia O'Keefe's *New York Night*.
 - Look specifically at how artists use windows or the suggestion of a window by comparing and contrasting Edward Hopper's *Room in New York*, Aaron Douglas's *Window Cleaning* and Georgia O'Keefe's *New York, Night*.
- How do artists in this gallery depict others like and unlike themselves at different times in history? What challenges might these artists encounter? Can one only paint/sculpt/photograph the community that he/she belongs to?
 - Compare and contrast Barkley L. Hendricks's 1973 *Bid 'Em In/Slave* with Aaron Douglas's 1935 *Window Cleaning*. Compare both of these works, by African American artists, to Thomas Hart Benton's 1927 *Lonesome Road*. How might the works by Douglas and Hendricks counter stereotypes that Benton's work may reinforce? (Note: Benton spoke out against racism during his life.)
- What makes a work of art a portrait? Does it have to show the subject's face? Does the person represented have to look like someone specific? Does the artwork need to show a person at all? Does the work have to be titled as a portrait or use the name of the person depicted? Can a "portrait" represent a collective rather than an individual?
- Explore the different ways that artists in this gallery use the gaze, both of the subject and of the viewer. What do you think the different people pictured in this gallery are looking at? Are they watching someone (perhaps us)? Or is someone looking at them? If yes, what gives you the feeling that they are being observed? Who do you think is watching them and why? What about the image gives you this impression?

Exhibition Checklist

The checklist is available online in the Docent Information Hub, as are research files that provide more information about the artists and their works.

All works on view in the Roseann and Philip L. Perry Gallery

Catlett, Elizabeth

Pensive Figure, 1968

Bronze

18 x 12 x 17 inches (45.72 x 30.48 x 43.18 cm)

University of Nebraska–Lincoln, Anna R. and Frank M. Hall
Charitable Trust, H-3113.2008



Sculptor and printmaker Elizabeth Catlett was a tireless advocate for civil rights and social justice who drew upon her experience as an African American woman growing up during segregation to create bold expressions of hope and resilience. Born in Washington D.C., Catlett trained at Howard University before earning an MFA in 1940 at Iowa University (now University of Iowa) where she studied with American painter Grant Wood. She traveled to Mexico on a fellowship in 1946 and there met her second husband, artist Francisco Mora, and accepted an invitation to work at the socially conscious printmaking workshop Taller de Gráfica Popular (People's Graphic Workshop). This one-of-a-kind bronze sculpture by her is unusual for its crackled texture. Cast in 1968—a pivotal year in American history—it invites reflection on the events of the women's liberation, Civil Rights, and Black Power movements.

DID YOU KNOW?

Five years before producing this bronze sculpture, Catlett carved an nearly identical version out of cedar, simply titled *Pensive*.

Indiana, Robert

A Divorced Man Has Never Been the President, 1961

oil on canvas

60 x 48 inches (152.4 x 121.92 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Gift of
Phillip Johnson



Artist Robert Indiana once stated, “I make paintings that are signs, but as far as I’m concerned important signs, signs that say something, that have very meaningful messages, warnings, celebrations, things of that nature.” Although he is best known for his iconic LOVE image from the 1960s, much of the artist’s work contains direct political or cultural commentary. For instance, this painting refers to American politician Nelson Rockefeller, whose divorce and remarriage is thought to have lost him the 1964 Republican presidential nomination. Notably, since Indiana made this painting, the US has elected two presidents who have been divorced: Ronald Reagan (1981–1989) and Donald Trump (2017–present).

DID YOU KNOW?

A Divorced Man Has Never Been the President is one of ten paintings that Philip Johnson, architect of the Sheldon Museum of Art, donated to the museum during the 1960s and 1970s.

Hopper, Edward

Room in New York, 1932

oil on canvas

29 x 36 5/8 x 1 1/4 inches (73.66 x 93.028 x 3.175 cm)

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



Edward Hopper depicted the everyday lives of city dwellers in much of his work, often capturing the anonymity and isolation of modern urban living. In many important canvases painted between 1926 and 1932, Hopper frequently made use of single figures or couples fixed in compositions that remain unexplained, invoking a hermetically sealed world of emotion. Some of Hopper's most compelling pictures are of subjects seen through a window, seemingly unaware of being watched. In 1935, the artist remarked that the idea for *Room in New York* "had been in my mind a long time before I painted it. It was suggested by glimpses of lighted interiors seen as I walked along the city streets at night ... it is no particular street or house, but is rather a synthesis of many impressions."

DID YOU KNOW?

A master of horror and supernatural fiction, author Stephen King wrote a short story, "The Music Room," prompted by the scene in *Room in New York*. The piece was published in 2016 in a volume of Hopper-inspired prose titled *In Sunlight or in Shadow*.

Douglas, Aaron

Window Cleaning, 1935

oil on canvas

29 1/2 x 23 3/4 inches (74.93 x 60.325 cm)

Nebraska Art Association Collection, N-40.1936



Born in Kansas, Aaron Douglas graduated from the University of Nebraska in 1922 and moved to New York City in 1924. There he became one of the most notable visual artists of the Harlem Renaissance, a dynamic period of African American cultural, creative, and intellectual production. Douglas and his contemporary black artists and writers, sought to counter widespread prejudice and discrimination with their expressions of racial pride and identity. In this painting, Douglas portrays a quiet, intimate scene of domestic work in an urban apartment, prominently placing his subject along the painting's primary vertical axis and within shallow pictorial space, suggesting that we, too, are in this scene. Such compositional clues point to themes of equality and the dignity of everyday working life and reflect not only the spirit of the Harlem Renaissance, but also the larger national visual and economic conversation of the Great Depression and President Franklin Delano Roosevelt's New Deal program.

DID YOU KNOW?

Aaron Douglas was the first African American to earn a bachelor of fine arts degree from the University of Nebraska. The Nebraska Art Association purchased *Window Cleaning* in 1936, when it was featured in an exhibition here on campus.

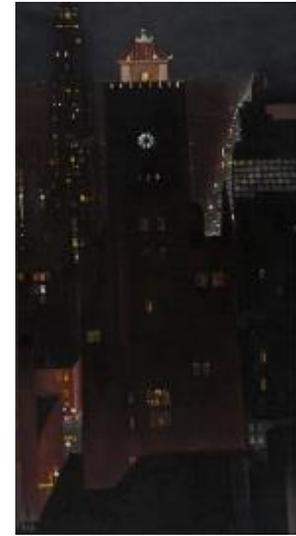
O’Keeffe, Georgia

New York, Night, 1928 – 1929

oil on canvas

40 1/8 x 19 3/16 inches (101.918 x 48.736 cm)

Sheldon Museum of Art, Nebraska Art Association, Thomas C. Woods Memorial



Considered one of the most stylistically recognizable and important artists of the twentieth century, Georgia O’Keeffe is best known for her paintings of flowers and the landscape of New Mexico, where she lived and worked for most of her life. Prior to relocating to the American Southwest, O’Keeffe and her husband, the photographer and gallerist Alfred Stieglitz, took up residence in New York City in the three-year-old Shelton Hotel in 1925, then the tallest residential tower ever constructed. Her work space there—the world’s first skyscraper-studio—inspired a series of paintings including this one. *New York, Night* presents the studio’s northern view, which revealed Emery Roth’s 1927 Beverly Hotel and Lexington Avenue. Cropped buildings at the composition’s edges suggest the city’s infinite scope, yet the viewer’s vantage point remains, in O’Keeffe’s words, “where he can behold the city as a unit before his eyes.”

DID YOU KNOW?

In 1958, the Nebraska Art Association acquired *New York, Night* from its annual invitational exhibition, making it part of Sheldon’s permanent collection.

Hofmann, Hans

The City, 1958

oil on canvas

60 ¼ x 52 ¼ (153.035 x 132.715 cm)

Nebraska Art Association, Thomas C. Woods Memorial, N-153.1964



Born in Germany in 1880, Hofmann received formal training from various artists in Munich and spent time working in Paris where he encountered the Fauves and the Cubists. Inspired by both groups, he advanced his sense of color and developed a compositional style of reducing nature’s physical properties into geometric forms. After emigrating to the US in 1932, he established himself as one of the most important art teachers in New York City, founding the Hans Hofmann School of Fine Arts with a second location in Provincetown, Massachusetts. This painting demonstrates Hofmann’s signature concept of “push and pull,” which he used to describe the simultaneous flatness and depth achieved in an abstract painting.

DID YOU KNOW?

Many well-known artists studied with Hans Hofmann, including Lee Krasner, Helen Frankenthaler, Joan Mitchell, Fritz Bultman, Wolf Kahn, and Larry Rivers. Class at the Hans Hofmann School of Fine Arts, Provincetown, Massachusetts, circa 1945.

Motherwell, Robert

Hotel Flora, 1950

oil on masonite

36 x 48 inches (91.44 x 121.92 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln,
Anna R. and Frank M. Hall Charitable Trust, H-
310.1951



Robert Motherwell was an instrumental figure in the New York School, a group of artists that formalized and popularized the style of Abstract Expressionism in the middle of the twentieth century. Rare among this group of artists, Motherwell received an elite education studying philosophy and aesthetics at Stanford, Harvard, and Columbia Universities; such a background had a profound influence on his artistic production as he investigated the evolution of European modernism and the essential human condition. *Hotel Flora* combines real architectural elements—doorframes, a doorknob, small windows above the lintels—with more elusive markings, such as the mysterious figure eight superimposed over a door. By merging reality and imagination, Motherwell elevates an otherwise mundane scene of a hotel entryway to one of speculative fantasy.

DID YOU KNOW?

Several other works by Robert Motherwell reference *Hotel Flora*, however scholars have not been able to identify if this was an actual place or if it has a literary source.

Bourgeois, Louise

Observer, 1947–49, cast 1987

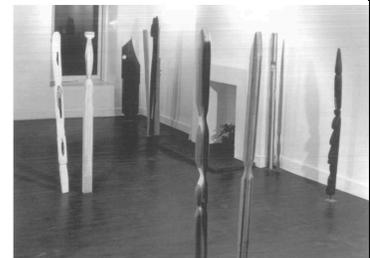
Painted bronze

76 ¼ x 29 x 10 1/8 inches (193.675 x 73.66 x 25.718 cm)

University of Nebraska–Lincoln, Olga N. Sheldon Acquisition Trust, U-
4087.1988



Louise Bourgeois rejected being associated with the Surrealists and remained an outsider to the art world during the flourishing of abstraction after World War II. Yet her work shared commonalities with both movements, including the visual exploration of memories and other psychological forces. One of the defining characteristics of her work is its deeply emotional subject matter, often autobiographical, that references familial relationships and the search for belonging. Throughout her career, Bourgeois created sculptures from a variety of materials, including stone, bronze, plaster, and rubber. This work, from a larger grouping called *Personages*, was first carved in wood and subsequently cast in bronze, retaining the appearance of the earlier version. Its unstable stance and rigid form evokes the fragility of the human condition, a common theme in the arts of this period.



DID YOU KNOW?

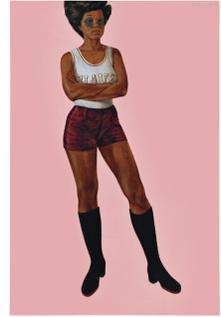
When installed together, the *Personages* form clusters reminiscent of family groups, as seen in this photograph by Aaron Siskind of Bourgeois's 1950 exhibition at the Peridot Gallery in New York.

Hendricks, Barkley L.
Bid 'Em In/Slave, 1973

oil and acrylic on canvas

72 3/8 x 50 1/4 inches (183.833 x 127.635cm)

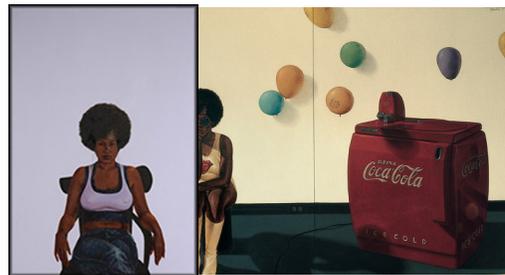
University of Nebraska–Lincoln, Olga N. Sheldon Acquisition Trust, U-5540.2009



Born in Philadelphia, the City of Brotherly Love with a history of black political activism, Barkley Hendricks monumentalized everyday people in his life-size portraits of models and friends silhouetted against monochromatic backgrounds. While he did not care much to discuss the politics in his work, Hendricks nonetheless confronted issues of representation with honesty and directness. In this painting, Hendricks positions a woman against a striking pink background, creating an empowering image in which her confident pose and expression challenge the history and burden of the word “slave” written on her shirt.

DID YOU KNOW?

The sitter for this portrait is the artist’s friend Angie Johnson. Angie posed for two other paintings in 1973, reproduced below.



Avedon, Richard

Danny Lane, Fourteen Year Old, Christine Coil, Seventeen Year Old, Calhan, Colorado 7/31/81, 1981

gelatin silver print

56 ¼ x 45 ¼ inches (142.87 x 114.93 cm)

Sheldon Museum of Art, University of Nebraska-Lincoln, Olga N. Sheldon Acquisition Trust, **Recent Acquisition**



Richard Avedon is one of the most celebrated photographers of the twentieth century, widely recognized for his fashion photography and striking portraiture of celebrities and politicians. In 1979, the Amon Carter Museum of American Art in Fort Worth, Texas, commissioned Avedon to travel the American west and make an extensive series of portraits of people he found at locations as diverse as rodeos, mining camps, cattle ranches, and slaughterhouses. The project would ultimately take Avedon and his team of assistants to 189 towns in seventeen states over five years, resulting in a group of 124 photographs that are together titled *In the American West*. Avedon’s now-iconic images from this series were groundbreaking because they presented a marked departure from more romanticized depictions of the region previously found in art and film, and also for being printed at a scale that was extremely rare for the time.

DID YOU KNOW?

Richard Avedon posed all of his subjects in this series in front of a portable white backdrop and photographed them with a large 8 x 10 view camera, which produces large negatives suitable to making finely detailed photographs as big as this one

Benton, Thomas Hart

Lonesome Road 1927

Tempera on Masonite

25 1/8 x 34 1/8 inches (63.818 x 86.678 cm)

Nebraska Art Association Collection, N-39.1935

Thomas Hart Benton first sketched this scene on a summer day in 1926 while leaning from his train car at an Arkansas railroad crossing. The African American driver and crucifix-like telephone pole in the background hint at a troubling nostalgia for the long-suffering, deeply religious black culture of the Old South. This painting completed a year later is an evocative example of Benton's search for quintessential American characters, but it also has reverberations with the entertainment industry, which might have led to its title: "The Lonesome Road" is a 1927 ballad written in the style of an African-American folk song that enjoyed widespread popularity. It was used in the 1929 movie *Show Boat* and was recorded by musicians from Louis Armstrong and Bing Crosby to Sam Cooke and Joan Baez.



DID YOU KNOW?

In 1938, *Lonesome Road* was reproduced as a small lithograph in an edition of 250 prints, however the composition was flipped along its vertical axis.

Stuart Davis: *Arch Hotel*

Introductory Label

"By finding a way to communicate experiences of modern everyday life with abstract imagery, Davis solved the dilemma of how to be a modern artist in the world without denying the world."

-- Barbara Haskell, curator at the Whitney Museum of American Art

In June of 1928, at the age of thirty-five, American artist Stuart Davis set sail for his first visit to Paris. His time in the French city would prove a transformative, important chapter in his artistic development, inspired by both the historical and modern character of the Parisian urban landscape and its café culture. While there, Davis produced a series of paintings and prints that established a distinctive visual vocabulary he would draw for the rest of his career.

Sheldon acquired one of Davis's Paris paintings, *Arch Hotel*, in 1947 when the museum exhibited the work as part of the Nebraska Art Association's 57th Annual Exhibition of Contemporary Art. Roughly a decade later in 1955, and again in 2017, the museum acquired two lithographs related to the painting.

Uniting this trio of works with additional associated drawings on loan from the Amon Carter Museum of American Art, this exhibition tells the story of how Sheldon's *Arch Hotel* painting came to be.

Exhibition Overview

Unlike most exhibitions that either feature several artists or many works by one artist, *Stuart Davis: Arch Hotel* is about ONE painting. The exhibition uses Stuart Davis's notes, his words, his sketches, and his prints to examine the complex process by which the artist created his painting. However, this exhibition is not just a rare opportunity to take a deep dive into an artist's working methods. It is also an exciting exhibition for students and life-long learners from all disciplines who are interested in how people brainstorm and innovate! This is demonstrated in the large diagram on the north wall (also available as an in-gallery laminate and reproduced in the attached handout), which visualizes the historical, artistic, cultural, and geographic contexts in which Davis worked. Moreover, the adjoining gallery features a UNL student project that explores prints from Sheldon's collection through a similar close-looking research project. Encourage your students to follow their instincts, considering themselves as artist, researcher, and curator!

Supporting Information:

Educator Resource:

- https://deyoung.famsf.org/files/stuart_davis_resources.pdf

Biography and related works:

- https://www.theartstory.org/artist-davis-stuart-life-and-legacy.htm#biography_header
- https://www.phillipscollection.org/research/american_art/bios/davis_s-bio.htm

Multi-Media:

- Davis was highly influenced by the European Modernist works he saw at the Armory Show. The Armory Show is often how people refer to the International Exhibition of Modern Art, organized by the Association of American Painters and Sculptors and held at a US National Guard Armory in New York City in 1913. This was the first major exhibition to introduce American audiences to avant-garde European art –such as Fauvism, Cubism, and Futurism. The show stirred up much controversy. NPR’s six-minute segment offers a brief, but immersive introduction: <https://www.npr.org/2013/02/17/172002686/armory-show-that-shocked-america-in-1913-celebrates-100>
- Thirty-minute film on the National Gallery’s exhibition Stuart Davis: In Full Swing: <https://www.nga.gov/audio-video/video/stuart-davis.html>

Ideas to Explore with Students

- The artistic / curatorial process and problem solving
- A draft vs a finished work
- Travel: How did Davis’s experience of French culture impact his work? How do artists represent cultures different from their own?
- The relationship between text and image
- The intersections between music and painting
- Still life and landscape: How does Davis combine these genres?
- How can researchers use diagrams to organize ideas and develop arguments?

Related Vocabulary

- **Perspective:** The representation of three-dimensional space on a two-dimensional surface. In the early 1900s, Cubists abandoned traditional perspective, which relied on parallel lines that converge towards one or multiple vanishing points to give a realistic sense of depth. Instead they brought together different views of objects as seen from multiple angles into a single picture to create an abstract and often fragmented form. <https://www.theartstory.org/movement-cubism.htm>.
- **Synthetic Cubism:** The second phase of Cubism lasted from 1912–1914. The tendency of Synthetic Cubists towards bright colors, simple shapes, and the incorporation of collage influenced Davis’s *Arch Hotel*. <https://www.tate.org.uk/art/art-terms/c/cubism>.
- **Depth of field:** Explore how Davis gives the impression of flatness in some areas and depth in others through his use of texture, expressive line, and color.
- **Collage:** Although Davis’s painting is not a collage—he does not paste different materials onto his canvas—the solid areas of texture and color mimic the appearance of collage. He also uses a printing technique called “chine collé” to create his lithographs. For a definition of “chine collé” see the text below, next to the print *Arch No. 1*.

- **Scale:** Look at the size of the different objects and architectural elements in Davis's painting in relationship to one another.
- **Modernism / Cityscape:** Think about Davis's *Arch Hotel* in the context of the early twentieth century, and the rapid societal and technological changes that were occurring. Why might artists like Davis turn to images of everyday city life, and in the case of Paris, the booming café culture?

Discussion Questions

Many of these can be scaled up or down depending on the age of your group. We have included some suggestions for tailoring your tour to a range of grade levels.

Here are some suggested prompts to jumpstart your gallery conversation. Feel welcome to rework anything here or create your own, but keep in mind that successful inquiry-based learning is more than asking questions and delivering information: it is about inspiring curiosity and engagement!

To encourage everyone to participate, consider dividing students into pairs or small groups.

Warm-up:

Beginning with an open-ended question related to the exhibition themes can help students connect regardless of their previous experience with art. Below is a suggested prompt.

Davis had a major task, trying to convey many different views and experiences of Paris in one painting. Think about how you approach large projects. What do you do to prepare? How do you brainstorm ideas? How do you find solutions when things do not go as planned?

Observation:

- Spend at least 60 seconds looking closely at the painting *Arch Hotel*. Notice how your eyes move around the canvas. What details do your eyes go towards? What do you find interesting about these details?

K-6:

- Davis does not use color in a realistic way and uses a limited palette. Why do you think this is? What effect does it have on how we experience this scene of Paris?
- Look at the different ways that Davis presents words and numbers. Do you see anything unusual? Why do you think that Davis uses words and numbers in these ways?

6-12:

- Look at the sketches. What parts from each do you see in the painting, *Arch Hotel*? What changes have been made? What parts have been left the same?
- Look for clues of simultaneity—different events or moments that appear to be happening at the same time—in *Arch Hotel*. For example, the sense of receding space created by the arch, corners, and slanted roofs combined with the flatness of Davis's cubist composition; or the possibility that we see interior and exterior views at the same time (see the wall diagram for more context on this conjecture). What connections do you see between the way these elements occur together and the rhythms of modern urban life?

Interpretation:

- The 1913 Armory Show inspired Davis to switch from realistic to abstract painting. Can you think of an experience that inspired you or changed your opinion about something?
- Paris was a bustling city in 1929. Why do you think there are no people in Davis's painting?

K-6:

- Why do you think the artist included an oversized bottle and lemon in this city scene? And why do you think they appear as large as some of the architectural elements?
- Davis creates a fanciful, imaginary cityscape by sketching different views of Paris and then combining parts of those drawings together in one scene. Think of a city or town that is important to you. It could be a place you have visited or where you live. If you were to take photographs of different areas, inside or outside, what spots would you choose? If you then cut up the pictures and pasted them together on a poster board, how would you combine them? What objects, buildings, or landmarks would you include? Students may write or draw out their ideas in one of Sheldon's sketch pads!

6-12:

- What is the effect of showing the viewer multiple views at once? How is this different from seeing a scene from one perspective?
- Stuart Davis said "For me I had jazz all my life. I almost breathed it like air." What do you think the artist meant by this? How can you breathe music? Look for clues of Davis's love of music in his painting and sketches. Do you see any relationship to the idea of breathing music? In what ways?

Exhibition Checklist

The checklist is available online in the Docent Information Hub, as are research files that provide more information about the artist and those who influenced him. All works in this gallery are by Stuart Davis.

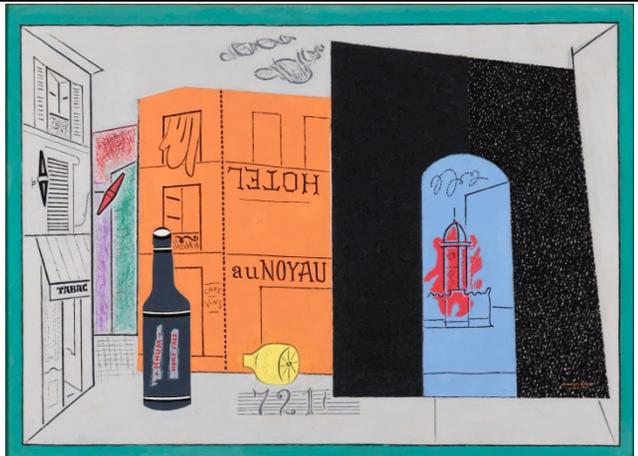
Stuart Davis
Philadelphia, Pennsylvania 1894–1964

Untitled

Oil on Canvas, 1929

28 ¾ x 39 ½ in.

University of Nebraska–Lincoln, Anna R. and
Frank M. Charitable Trust, H-268.1947



Drawing for “Arch Hotel” (Tabac), c. 1928-1929

Graphite on paper

12.37 x 9 in.

Amon Carter Museum of American Art, Fort Worth, Texas



Drawing for “Arch Hotel” (Hôtel au Noyau), c. 1928-1929

Graphite on paper

12 ¾ x 9 in.

Amon Carter Museum of American Art, Fort Worth, Texas



Study for Arch No. 2 (Hôtel au Noyau and Tabac), 1928-1929

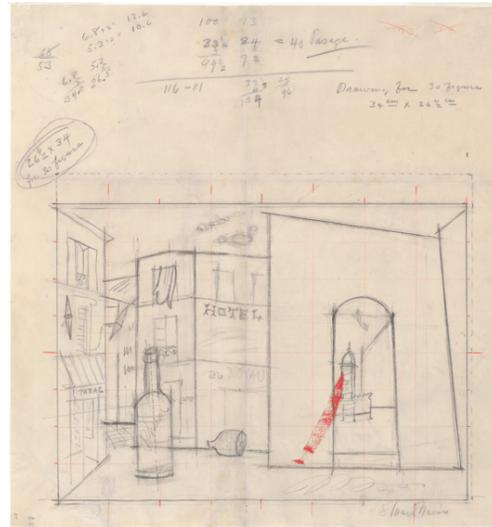
Graphite, orange crayon, and opaque watercolor on paper
16.56 x 15.44 in.

Amon Carter Museum of American Art, Fort Worth, Texas

Above this study, which closely resembles the painting *Arch Hotel*, are various calculations. At the right, under the text "Drawing for 30 Figure," Davis notes the dimensions 34 cm x 26 1/2 cm, roughly the same size as the *Arch No. 2* lithograph. He repeats but switches the order of these dimensions at the left, within the circle.

The numbers at the top center, 100 and 73, correspond to the dimensions in centimeters of the *Arch Hotel* canvas.

The terms "30 Figure" (seen at both the left and right) and "40 Pa[y]sage" (top, center) refer to French standard sizes for canvases. *Figure* is portrait or vertical orientation, while *Paysage* is landscape or horizontal orientation.

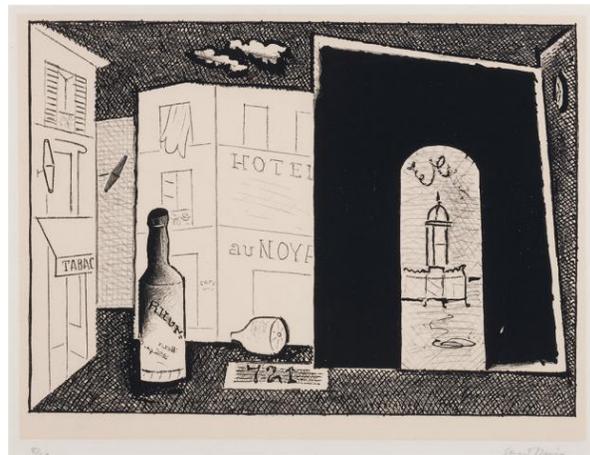


Arch No. 2, 1929

Lithograph
12 3/4 x 19 in.

University of Nebraska–Lincoln, Gift of the Woods Charitable Fun in honor of Orville Jones III, U-6746.2017

While Davis briefly experimented with etching around 1915, his first significant engagement with printmaking occurred in Paris in 1928 and 1929. There, he completed eleven lithographs, which is nearly half of his lifetime print output of twenty-five. Few details related to his printmaking activity in Paris are known, though he likely created his first lithograph in the summer of 1928, not long after his arrival. He may have worked with French lithographer Edmond Desjobert, whose studio many American artists visited. It is also most probable that Davis himself drew on the litho stone before turning over his design to the pressmen.



Many of Davis's Paris lithographs closely resemble his Paris paintings, though with variations. Of Sheldon's two lithographs, this one most closely resembles the painting. It is not known, however, when either of Sheldon's lithographs was created with respect to *Arch Hotel*. But given that they repeat and transform the painting's composition—something Davis did throughout his career—a likely guess is that both were completed after the painting. This might suggest that lithography was less an independent means of expression for Davis and rather another mode for exploring formal problems.

Drawing for "Porte St. Martin", 1928

Graphite on paper

9 x 12.37 in.

Amon Carter Museum of American Art, Fort Worth, Texas



Drawing for "Carrefour", 1928

Graphite on paper

7.75 x 12.5 in.

Amon Carter Museum of American Art, Fort Worth, Texas



Arch No. 1, 1929

Chine-colè

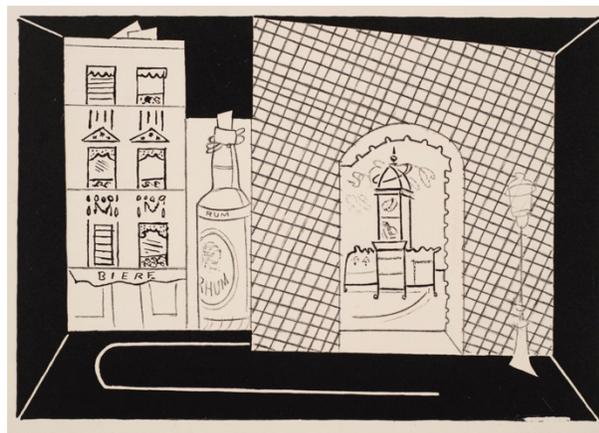
9 3/4 x 13 3/4 in.

University of Nebraska–Lincoln, Anna R. and Frank M. Charitable Trust, H-376.1955

Sheldon's lithographs were made with a special technique called *Chine-collé*, which results in a two-layered paper support: a tissue-thin paper and a larger, thicker support paper below. Both the tissue and the support sheet are placed on top of the inked stone or plate and run together through the printing press, sometimes with a thin layer of adhesive between them to reinforce the bond produced through the pressure of the press. The process creates a subtle, delicate backdrop to the printed image.

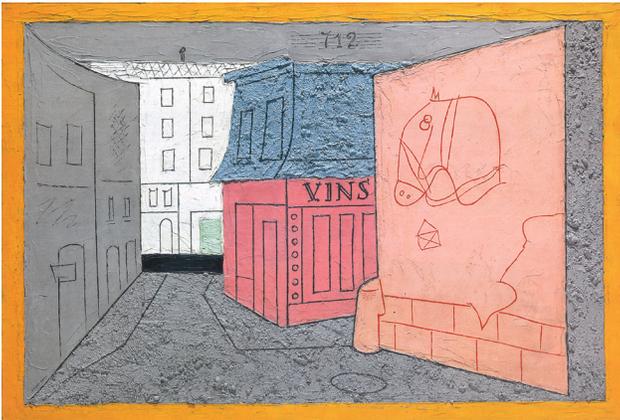
Chine is the French word for "China," referring to the fact that the thin paper originally used with this technique was imported from China, and *collé* is the French word for "glued."

Source: Museum of Modern Art <https://www.moma.org/collection/terms/20>



Davis painted colored borders and drew linear boundaries around many of his Paris paintings and sketches, affirming that these scenes were not merely views through windows, but works of art, objects with realities all their own. The painted borders define stage-like settings for Davis's composite urban scenes, which he based on observations.

"A work of art is not a description of the objective world ... [it] is an objective record of the total awareness of that world by a man."



Rue des Rats, No. 2, 1928
Hirshhorn Museum and Sculpture Garden



Study for Porte St. Martin, 1928
Amon Carter Museum of American Art

Building on an interest in the urban setting of modern life that may have begun at the progressive art school of Robert Henri, the leader of the so-called Ashcan School, Davis increasingly used the symbols and typography he observed in American popular culture and advertising for graphic and expressive purposes. Interestingly, Davis, a lifelong smoker, painted a series of tobacco-themed canvases in the early 1920s. In Paris, the ubiquity of red, diamond-shaped *tabac* signs, commonly featured on shops that sell tobacco products, certainly attracted Davis's attention as he explored the city. Such signs appear in at least seven of his Paris paintings.



A Parisian tabac



Lucky Strike, 1921
Museum of Modern Art, NY



Bill Durham, 1921
Baltimore Museum of Art



Sweet Caporal, 1921
Museo Thyssen-Bornemisza, Madrid

Davis was drawn to themes and motifs from American popular culture, including words and letters (typography). Incorporating them into his compositions served the dual purpose of maintaining a connection to the American scene while experimenting with European modernism, as seen here in *Little Giant Still Life* where the words deliberately call attention to the flatness of the canvas.



Little Giant Still Life, 1950
Virginia Museum of Fine Arts

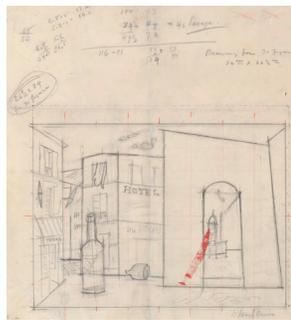
In *Arch Hotel*, text functions literally—the three-story orange building is a hotel with a street level café. The café signage advertises two signature French alcoholic beverages, wine (*vins*) and an almond flavored liqueur made by distilling apricot kernels, *Noyau de Poisse*. Davis creates his signature wordplay with the latter, *au Noyau*, which means “at the fruit pit” or “core”—an apt name to give a café in the heart of the city.

Why did Davis paint the word “hotel” in reverse and upside down? This seems to be a unique treatment among his many Paris works, and neither the two related studies *Drawing for Arch Hotel (Hotel au Noyau)* and *Study for Arch No. 2 (Hotel au Noyau and Tabac)* nor the lithograph with nearly the same composition as the painting share this. A few possible explanations: Davis may have been looking out of the café window from his seat inside and recording the window signage in reverse as he would have seen it, or he could have been looking away from the street, into the café, and observing the street scene in reverse in a café mirror. The possible mirror reflection may also explain the blurry coloring of the *pissoir*. However, neither scenario accounts for the upside-down letters.

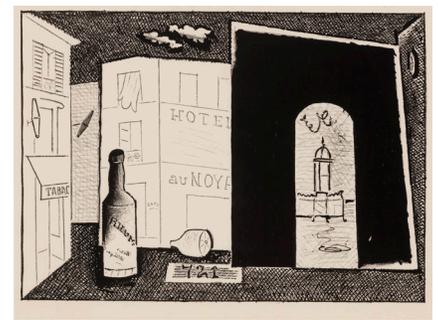
“The lettering introduces the human element.”



Drawing for Arch Hotel (Hôtel au Noyau), c.1928-1929
Amon Carter Museum of American Art



Study for Arch No. 2 (Hotel au Noyau and Tabac), c.1928-1929
Amon Carter Museum of American Art



Arch No. 2, 1929
Sheldon Museum of Art

Merging cityscape and still life in *Arch Hotel*, Davis included objects—a bottle of rum and a lemon—typically found on the café table at which he sketched his observations of the Porte Saint-Martin neighborhood. He used the same strategy in one other Paris painting, *Rue Lipp*. This combination of interior and exterior views in a single scene reflects Davis's interest in Cubism's multiple perspectives and the simultaneity of modern life. And while it makes sense for an artist to present objects closest to the picture plane larger than those in the background, Davis's treatment of scale in *Arch Hotel* confuses the spatial relationships and compresses the scene to a flat stage set.



Rue Lipp, 1928
Private collection



Contemporary recreation of the scene in Davis's painting *Rue Lipp*

Placing a still life within an architectural setting continued Davis's formal exploration in his *Egg Beater* series, painted just prior to his trip to Paris.

The text on the black bottle, *Rhum hors d'age*, indicates a high-quality rum beyond the official age scale and likely refers to *rhum agricole*, a style of rum associated with the French West Indies. Made with sugar cane juice rather than molasses, *rhum agricole* has an earthy or grassy flavor profile (sugar cane is a tropical grass, after all). Long-aged *rhum agricole* may have been especially coveted in the 1920s, when import restrictions were instituted to protect French producers. Openly drinking rum would certainly have been a treat for Davis, as such beverages were under the restrictions of Prohibition in the US at this time.



Egg Beater No. 3, 1928
Museum of Fine Arts Boston



Egg Beater No. 4, 1928
Phillips Collection, Washington, DC

From his rented studio at 50 Rue Vercingétorix in the 14th arrondissement neighborhood of Montparnasse, Davis ventured across Paris. Visiting both historically significant and mundane locations, he regularly stopped in cafés to observe and sketch his surroundings. Davis found the Parisian architecture more human in scale than the overwhelming enormity of New York. His working routine was noticeable enough to warrant mention in the Paris edition of the *New York Herald Tribune*:

“Now that the weather is sufficiently warm for outdoor sketching, Stuart Davis may be seen each morning in a large café....Shortly after noon, however, he starts out with his pad and paper.”



Place des Voges No. 2, 1928
Herbert F. Johnson Museum of Art, Cornell University

Davis's interest in the everyday street scene was inspired by his early teacher in New York, Ashcan School artist Robert Henri, who encouraged his students to go out into the street for inspiration. As Davis grew more engaged with European modern art, urban settings and the planes and geometries of buildings became the perfect subjects for his Cubist investigations.



Robert Henri, *Street Scene with Snow, 1902*
Yale University Art Gallery



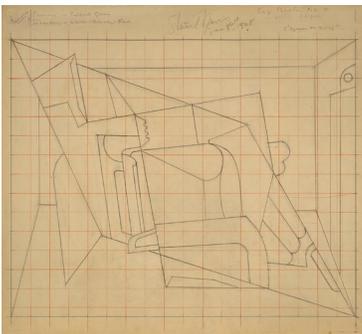
Consumer Coal Company, 1912
Charles M. Avampato Discovery Museum

“Paris is the place for artists.

“Here, an artist is accepted as a respectable member of the community whether he is good or bad. In the swellest of cafés one can sit all afternoon with a 6 cent glass of coffee without anything being thought of it. At the next table people may be drinking champagne cocktails in dress suits. That is how different it is from N.Y.”

In 1927, just before traveling to Paris, Davis began an intensive, rigorous study of abstraction and geometric elements by limiting his subject matter to three objects: an electric fan, a rubber glove, and an eggbeater that he nailed to a table. The resulting *Egg Beater* series represented a firm shift in Davis's approach and was undoubtedly influenced by Cubism.

Many contemporary critics struggled to connect his eggbeater experiments with the more representational Paris works he created a year later. However, closer examination of both series reveals continuity in their shared Cubist-derived structure of flat, interlocking, overlapping planes and architectural stage-like settings—what Davis described in a 1922 journal entry as “multi-planar.” Several of his *Egg Beaters*, like *Arch Hotel*, combine still life and landscape.



Study for Egg Beater No. 2, 1928
Amon Carter Museum of American Art



Egg Beater No. 2, 1928
Amon Carter Museum of American Art



Pablo Picasso, *Bottle of Port and Glass, 1919*
Dallas Museum of Art

Davis began making sketches for *Arch Hotel* in late 1928 from a café window at the intersection of four Parisian roadways: Rue Saint-Martin, Rue du Faubourg Saint-Martin, and Grands Boulevards Saint-Martin and Saint-Denis. Each study reveals a different view; several feature Porte Saint-Martin, a seventeenth-century triumphal arch with three passageways, that marks this crossroads. Only one of the monument's archways is depicted in Davis's painting, sketches, and prints.

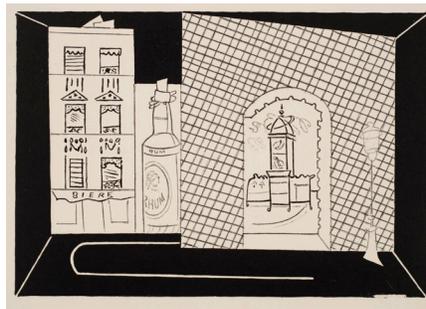


Porte Saint-Martin was five to six kilometers away from Davis's rented studio at 50 Rue Vercingétorix in Montparnasse, in the 14th arrondissement. Davis's movements around the city were extensive and augmented by the range of public transit options in the late 1920s—tramway lines, motorbuses, and the Métro.

Davis's *Study for Porte St. Martin* most accurately captures the arch's heavy rustication, but other works show his transformation of the architecture into a simple plane with different approaches to color and texture. In *Arch No. 1*, Davis presents the arch's face as a net-like graph, while in *Arch Hotel* he reduces the wall to a solid but textural black surface. This simulation of collage echoes the earlier practices of artists Pablo Picasso, Georges Braque, and Juan Gris, who introduced bits and pieces of everyday objects into their Synthetic Cubist collages of 1912–1914.



Study for Porte St. Martin, Amon Carter Museum of American Art

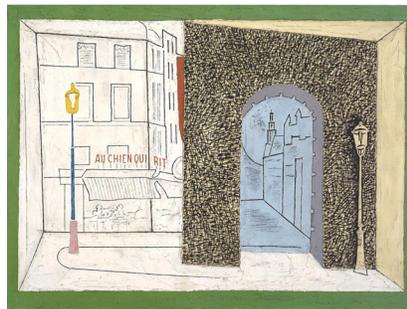


Arch Hotel No. 1



Juan Gris, *Guitar and Glasses*, 1914
Museum of Modern Art, NY

Davis painted another version of this arch that more closely matches the scene sketched in *Study for Porte St. Martin*. Both of these works, in addition to the print *Arch Hotel No. 1*, give the arch greater dimensionality than the flat plane of Sheldon's *Arch Hotel* painting.



Porte St. Martin, 1928
Oil on canvas, collection of Faye Sarofim, Houston, TX



Davis in his Paris studio with *Porte St. Martin*, 1928

Drawing was central to Davis's work; he used lines to define compositional structure and imagery as well as for more lyrical, expressive purpose—all of which can be seen in a later work, *The Paris Bit*.

The lines in *Arch Hotel* are strongly descriptive; they define architectural planes and objects. The looping, ribbonlike dotted line framed by the black archway may fall between descriptive and expressive, however. This could be clouds, or more possibly the smoke from an unseen chimney. Or, perhaps it is a graphic representation of the sounds of Paris—the music and people in the cafés and streets—that so beguiled Davis.

“Interesting work must be a DRAWING,” while color is simply “the means by which ideal space relations are made visible.”

Some scholars have often identified the red structure seen through the archway as a kiosk, one of the ornately designed newspaper stands that pepper the Parisian cityscape. However, given the scalloped enclosure or fencing around the base of the domed column, it seems more likely that this is a *pissoir*, or public urinal. *Pissoirs*, like kiosks, have been common in Paris since the early nineteenth century.



Vintage photograph of Parisian *pissoir* with advertisements



Hôtel de France, 1928
The Nelson–Atkins Museum of Art

Pissoirs appear in other works that Davis completed in Paris. For example, the urinal in the painting *Hôtel de France* shares the same red color and overall shape as the one in *Arch Hotel*. And, both the *Drawing for Carrefour* (French for “crossroads”) and the painting of the same name share a similar *pissoir* structure.

Arch Hotel's numbers resemble both the street number plates found on Parisian buildings (much like the number seven in another Paris painting, *Rue Lipp*) and the numbers of a musical time signature, albeit with the incorrect number of lines (Davis uses seven; musical staves have five). More likely, this is either another object on his café table or a conceptual collage of the sights and sounds of Paris.

Davis's lifelong love of jazz may be reason to believe that the numbers 7 2 1 arranged across a series of lines like a musical staff may indeed be a reference to music (jazz chord progressions commonly include a sequence of three numbers). Several other of his Paris paintings, including *Rue de Rats*, feature similar imagery.



The Mellow Pad, 1945–1951
Brooklyn Museum



American Painting, 1932–1951
Joslyn Art Museum
Collection of the University of Nebraska–Omaha

Jazz, a uniquely American genre of music, is a central subject in Davis's *American Painting*, which features Duke Ellington's lyrics, “it don't mean a thing if it ain't got that swing.” In other works Davis captured the jazz-like rhythm and movement by combining expansive and contractive pictorial space, a variety of linear details, and angular planes of color, as seen in *The Mellow Pad*—which also happens to be jazz lingo for the “cool” place to be.

Much like a jazz musician improvises on a standard, Davis regularly improvised on past compositions. For example, his early Cubist experiment *Landscape with Saw* provided key compositional elements that Davis transformed over and over again with his evolving visual vocabulary, seen here in his later *Rapt at Rappaport's*.

“For me—I had jazz all my life—I almost breathed it like air.”



Landscape with Saw, 1938
Private collection

From Lace to Chains: The Making of a Print

Introductory Label

How have printed works of art changed over time? Do printmakers today work with the same materials and techniques that printmakers used centuries ago? And does printmaking involve the same motivations, concerns, or methods of distribution today as it did in the past? These were questions asked by University of Nebraska–Lincoln students in a history of prints class in the School of Art, Art History & Design taught by Hixson-Lied Professor of Art History Alison Stewart during fall semester 2018.

For this curatorial project, students selected one old master print (pre-1850) and one modern (post-1850) print from Sheldon’s collection, each created with different techniques and for different purposes but with a shared focus on fashion trends of the day. Thinking about the cultural significance of dress and style—be it the prominence of lace in the seventeenth century prints by Wenceslaus Hollar or the gold chain that wraps around the figure in Rozeal’s contemporary print—helped students situate these prints within the contexts of their production and reception. The adjacent panels highlight the students’ research and interpretations, which reveal compelling insights into issues of identity and beauty across time.

Exhibition Overview

Lace to Chains: The Making of a Print parallels the adjoining exhibition, *Stuart Davis: Arch Hotel*, in its interest in the artistic process. While *Stuart Davis* looks at how a painting came to be, this student-curated show looks at how prints from very different times and places came to be. We hope that young visitors will be inspired by observing an exhibition curated by students whose work resulted in a project to share with peers and community. To this end, it is important to point out the role that two student groups had in this exhibition—the Sheldon Student Advisory Board, which helped Sheldon’s curators acquire Rozeal’s print in 2017, and the UNL students who contributed their research and ideas to the exhibition now on view as part of their History of Prints class.

Supporting Information

- Hollar biography and related works: <https://hollar.library.utoronto.ca>
- Introduction to intaglio printmaking: <https://www.khanacademy.org/partner-content/moma/moma-printmaking>
- Rozeal biography and related works: https://www.artspace.com/iona_rozeal_brown/untitled-ii-male
- Interview with Rozeal: <https://www.nytimes.com/2013/02/24/arts/design/iona-rozeal-browns-mixed-mediums.html>
- Ukiyo-e woodblock prints: https://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm

Ideas to Explore with Students

- The artistic and curatorial process
- Limited edition prints vs. commercial prints (artists as advertisers)
- Fashion and identity
- Popular culture in art
- Cultural hybridity (blending two or more different cultures)

Related Vocabulary

- **Intaglio printing:** This term comes from the Italian *intagliare*, meaning “to incise” or “to carve.” In intaglio printing, the lines or areas that hold the ink are incised below the surface of the plate, and printing relies on the pressure of a press to force damp paper into these incised lines or areas to pick up ink. (<https://www.moma.org/collection/terms/52>).
- **Etching and engraving:** Both etching and engraving are types of intaglio printing. The difference is that the engraver must use a sharp tool to carve the lines into the plate to be filled with ink, while etching uses acid to do this work. Very brief illustrative videos can be found at <https://www.moma.org/multimedia/video/151/936> and <https://www.moma.org/multimedia/video/151/938>
- **Mixed media:** Artists often combine different types of materials and processes in their work. Students can explore how Rozeal’s print may have begun as a painting, which was then photographed so that it could be convert to a digital format. Students may also think about the different materials present in the final print, to which gold leaf has been applied.
- **Artistic appropriation:** The intentional borrowing, copying, and alteration of existing images and objects. (https://www.moma.org/learn/moma_learning/themes/pop-art/appropriation/). What instances of borrowing and copying, whether of images or ideas, can you find in *El Oso Me Preguntó*?
- **Cultural appropriation:** The unacknowledged or inappropriate adoption of the customs, practices, ideas, etc. of one people or society by members of another and typically more dominant people or society. (definition added to the Oxford Dictionary in 2017) This is an interesting term to discuss with mature groups, particularly grades 8-12, in relation to Rozeal and her depiction of *ganguro* youth.
- **Ganguro:** A fashion trend of the 1990s among young Japanese women who defied traditional Japanese beauty standards by tanning their skin to a darker tone, wearing brightly colored makeup, dying their hair, and adopting hip-hop fashion.

Discussion Questions

Many of these can be scaled up or down depending on the age of your group. We have included some suggestions for tailoring your tour to a range of grade levels.

Here are some suggested prompts to jumpstart your gallery conversation. Feel welcome to rework anything here or create your own, but keep in mind that successful inquiry-based learning is more than asking questions and delivering information: it is about inspiring curiosity and engagement!

To encourage everyone to participate, consider dividing students into pairs or small groups.

Warm-up:

Beginning with an open-ended question related to the exhibition themes can help students connect regardless of their previous experience with art. Below is a suggested prompt.

This exhibition includes works selected and researched by UNL students who are interested in the history of printmaking and the history of fashion.

- K–6: Why do people wear different styles or types of clothing? Can you use clothing to tell people about yourself? How do you think this may have been similar or different in the past?
- 6–12: What influences fashion? How does fashion change over time? In the seventeenth century, printmaking allowed for multiple copies of an image to be reproduced and distributed over vast regions. Think about how this could impact fashion trends. How is this similar or different to how fashion trends spread today?

Observation:

All levels:

- Look closely at Rozeal's *El Oso Me Preguntó*. What clues can you find about the different sources that influenced the artist?
- Rozeal's print was acquired by Sheldon based on the research and interests of the Student Sheldon Advisory Board. These UNL students could have chosen many other works of art, but they chose this one. Similarly, Sheldon has many contemporary prints in its collection, but the students who collaborated to curate this show chose to use Rozeal's print. Why do you think her image appeals to so many students? Search for specific qualities and details that you think may have inspired or interested them. Do you feel similarly about Rozeal's work? What do you see that draws you in?

K-6:

- Look closely at the series of four black-and-white prints by Hollar. What are your impressions of the different outfits? What do they make you wonder about the people wearing them? Do they match your assumptions about how people dressed in the seventeenth century? Or do they challenge those assumptions in some ways? How?

6-12:

- How might you be able to tell what type of person would wear the different ensembles pictured in each print? How is class implied in these images?

Interpretation:

All levels:

- Why do you think Rozeal chose to title her work in Spanish, *El Oso Me Preguntó*, which translates to “the bear asked me”? What do you think the bear is asking the woman in the image? How do you think she responds?
- Compare *El Oso Me Preguntó* to any one of the Hollar prints. Even though they were created over 300 years apart, can you find any similarities between them? What do you think might account for their shared qualities?

K-6:

- Imagine a narrative between the different individuals in Hollar’s prints. What is their relationship to one another? What about the prints informs your ideas about these individuals and how they might interact with one another?
- Rozeal combines references from multiple cultures—Japanese woodblock printing and trends, African American hip-hop and fashion, American cartoons, Spanish language—to create a hybrid. Why do you think she does this? Think about the different cultures or communities you belong to (e.g., this could be your boy scout troop, your Korean heritage, your sports team, etc.) How does each of these cultures or communities make you a hybrid?

6-12:

- Unlike the Hollar prints, of which many copies were made, the Rozeal print was produced in a limited edition, meaning only a certain number were ever made. Does this have any impact on what you think of these works? Why or why not? What does it say about how they were intended to function?

Exhibition Checklist

The checklist is available online in the Docent Information Hub, as are research files that provide more information about the artists and their works.

All works on view in the Charlotte and Charles Rain Gallery

Rozeal

El Oso Me Preguntó, 1966

Archival pigment print with gold leaf overlay
40 x 30 in.

Sheldon Museum of Art, University of Nebraska–Lincoln, 2017-2018 Sheldon Student Advisory Boards acquisition purchased with funds from the Olga N. Sheldon Acquisition Trust



Hollar Wenceslaus

Ornatus Muliebris Anglicanus or the Severall Habits of English Women, from the Nobilitie to the Country Woman, as they are in these times, plate 4, 1640

Etching and engraving

5 ¼ x 2 ¾ in.

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



Hollar Wenceslaus

Ornatus Muliebris Anglicanus or the Severall Habits of English Women, from the Nobilitie to the Country Woman, as they are in these times, plate 13, 1640

Etching and engraving

5 ¼ x 2 ¾ in.

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



Hollar Wenceslaus

Ornatus Muliebris Anglicanus or the Severall Habits of English Women, from the Nobilitie to the Country Woman, as they are in these times, plate 24, 1640

Etching and engraving

5 ¼ x 2 ¾ in.

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



Hollar Wenceslaus

Ornatus Muliebris Anglicanus or the Severall Habits of English Women, from the Nobilitie to the Country Woman, as they are in these times, plate 16, 1640

Etching and engraving

5 ¼ x 2 ¾ in.

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



Table Manners: Art and Food

Introductory Label

What we eat, how we consume it, and where we source our food are expressive of both our collective habits and individual tastes. To that end, artists have long explored food as a theme to comment on social issues, cultural values, and political agendas surrounding our insatiable cravings and physiological need for edible things. Over six galleries, this exhibition uses notions of identity, ritual, and desire to examine how art can illuminate the complexities of growing, harvesting, cooking, sharing, and eating food—whether it is good for us or not.

Exhibition Overview and Layout

Table Manners: Art and Food looks at how various artists reflect on the human relationship to food. The exhibition covers a wide range of themes, and it includes artists from the eighteenth century to the present day. Their works take inspiration from places across the country and around the world, highlighting the ability of food to connect us across generations and cultures.

The six galleries are curated by theme—still life, desire, identity, ritual, the kitchen table, and harvest. These are further illustrated through quotes by artists, celebrities, and historical figures. However, the works can resonate in many different ways. Encourage visitors to seek out connections across the galleries and beyond their walls to the many ways that food impacts their own lives and the lives of those around them.

Thematic Wall Quotes

Desire:

"It seems to me that our three basic needs, for food and security and love, are so mixed and mingled and entwined that we cannot straightly think of one without the others."

—M. F. K. (Mary Frances Kennedy) Fisher (1908-1992), author

Identity:

"Food is everything we are. It's an extension of nationalist feeling, ethnic feeling, your personal history, your province, your region, your tribe, your grandma. It's inseparable from those from the get-go."

—Anthony Bourdain (1956–2018), chef, author, television personality

Ritual:

"The shared meal elevates eating from a mechanical process of fueling the body to a ritual of family and community, from the mere animal biology to an act of culture."

—Michael Pollan (b. 1955), author

Kitchen Table:

"For what is food? It is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the same time, a system of communication, a body of images, a protocol of usages, situations, and behaviors."

—Roland Barthes (1915–1980), philosopher and critic

Harvest:

"Eating is an agricultural act."

—Wendell Berry (b. 1934), author and environmentalist

Supporting Information

Historical Context:

1. A Brief History of Food as Art from the Smithsonian's Atlas of Eating, <https://www.smithsonianmag.com/travel/food-art-cultural-travel-180961648/>
2. From the Metropolitan's Timeline of Art History, https://www.metmuseum.org/toah/hd/food/hd_food.htm

Themes to Explore with Students

- ***The creation of a still life*** ... consider artists' choices of food, including how they might use certain foods for their symbolic associations. Look at the ways artists place and light food, the styles in which they render food, and the angles from which they depict food; consider the rich historical tradition of food and the genre of still life painting.
- ***Food and desire*** ... look at the different ways that artists reflect on hunger and cravings, and what this may tell us about the time and place in which they live(d); consider the language we use about food that suggests desire.
- ***Food production or systems*** ... examine how artists reveal where our food comes from, the different ways it is cultivated, produced, and acquired, as well as contemporary issues like GMOs, climate change, sustainability, etc.
- ***Food and identity*** ... use student observations to begin a discussion on the relationship between food and how people define themselves and others. Mature groups may want to include how artists critique the ways eating and drinking has been used to perpetuate harmful and discriminating stereotypes.

- ***The Kitchen Table*** ... explore the ways our lives center around specific spots, for example, a kitchen table, a school desk, a reading nook. Students may think about what places, at school or home, play central roles in their lives.
- ***Ritual*** ... analyze how artists depict the roles of drinking and eating in forming the habits and rhythms of daily life, from preparing food to sharing and eating it.

A Few Other Ideas:

- ***The five senses***... discuss the ways visual artists try to activate all of our senses.
- ***Food, photography, and social media***... explore the differences between posting food imagery on digital walls versus museum walls. More broadly, look at the similarities and differences between the works on view and how food appears in advertising and mass media.
- ***Food and landscape***... search for images that show the impact of food on the environment, or the impact of humans on the environment and how this impacts food production.
- ***The history of eating***... examine visual evidence of how our relationship to food and diet has changed and how it has stayed the same over the past three centuries.
- ***Depictions of food as social critique***... how have artists used food as a point of entry to discuss other important issues?
- ***Opposites***... sweet and sour; labor and leisure; equality and injustice; hunger and abundance; solitude and companionship. Challenge students to find and consider such dualities in images of and about food.
- ***Curatorial practice***... not every work of art in this exhibition is about food per se; in some cases, the curators have used images of or references to food in works of art to tell a story or communicate an idea.

Discussion Questions

Many of these can be scaled up or down depending on the age of your group. We have included some suggestions for tailoring your tour to a range of grade levels.

Here are some suggested prompts to jumpstart your gallery conversation. Feel welcome to rework anything here or create your own, but keep in mind that successful inquiry-based learning is more than asking questions and delivering information: it is about inspiring curiosity and engagement!

To encourage everyone to participate, consider dividing students into pairs or small groups.

Warm-up:

Beginning with an open-ended question related to the exhibition themes can help students connect regardless of their previous experience with art. Below are some suggested prompts.

- Why are eating and drinking important? Beyond needing food and water to survive, why do we eat and drink?
 - K–6: Think of your favorite food, and think of a food that you strongly dislike. Are your favorite and least favorite foods important parts of what makes you a unique person? If they changed, would you be different?
 - 6–12: Think about the social interactions you have around food, from everyday conversations to important life events. What roles do cooking and eating, and the places where we prepare and consume food, play in how we relate to other people?

Observation:

All levels:

- Select a work of art that makes your stomach rumble or one that makes you feel as if you can taste a particular flavor. What about the work visually does this?
- As a group, in pairs, or as individuals, select a still life. Are the objects represented realistically? Or does the artist depict them in an abstract manner? How does this impact your interpretation of the work?

K-6:

- As a group, in pairs, or as individuals, select a work of art that includes multiple people. Imagine a dialogue among the individuals in this group. What are they talking about? What do you imagine happened leading up to this moment? What might happen next?
- Choose a gallery. How many different types of food can you find? Why do you think some food groups are depicted more than others?

6-12:

- How do artists in this exhibition draw on the visual culture of advertising? Why do you think an artist might want to create an image that looks similar to something you might see on a billboard or in a magazine?

Interpretation:

All levels:

- Find new connections by taking a theme from one gallery and asking how works from a different room might fit into that space.
- Select one of the galleries and analyze the quote on the wall in relation to one or multiple works in the room. Does the quote add to or change your understanding of the work? In what ways?
- Explore how artists use different viewpoints, scale, cropping, and details to communicate ideas by comparing two works. Discuss the differences and similarities. A few recommendations:
 - Hans Hofman's painting, *Fruit Bowl* and Paul Everand Outerbridge's photograph, *Still Life*
 - Dorothea Lange's *White Angel Bread-Line* and Clare Leighton's *Bread Line*
 - James Alliner's *At Breakfast, Fresno, California* and Edwin Roskam's *Baton Rouge, LA*
 - Isabel Bishop's *Lunch Hour* and Pablo Picasso's *Study for Woman with Loaves*
 - Andy Warhol's *Vegetarian Vegetable* and Will Mentor's *The Three Sisters*

K-6:

- Do you have experience growing or cultivating food? Acquiring or cooking it? Do you enjoy these activities or do you dislike them? Choose an artwork that depicts some aspect of food preparation or production. How do your personal experiences influence your interpretation of the work?

6-12:

- Food has great potential to bring us together. But it can also be used to separate people based on their race, gender, or social class. What evidence can you find in these galleries of food as an equalizer, emphasizing that as human beings, we all must eat and we enjoy doing so? What evidence can you find in these galleries of food as a barrier, used to disenfranchise various groups throughout history?
- Look closely at Carrie Mae Weems's *Kitchen Table Series*. Notice the similarities and differences between the different scenes. Why do you think the artist chose to include the kitchen table in each image? Do we need to see all of the photographs displayed together? What impact does this have on the viewer?

Selection of Displayed Works by Gallery

The checklist is available online in the Docent Information Hub, as are research files that provide more information about the artist and those who influenced him.

Still Lives: Rohman Gallery

A still life is a work of art that depicts inanimate objects. Such subjects allow artists to explore the properties of light, color, and composition with things that do not move—unlike people. Historically, still lifes have also served allegorical purposes, such as seventeenth-century European *vanitas* paintings featuring flowers and precious objects, reminding viewers of the temporary nature of human life. Similarly, still lifes of food might suggest an individual's access to or penchant for abundant delicacies, or warn us of the excesses of gluttonous behavior. The works on display in this gallery span one hundred fifty years and demonstrate how artists working in distinctly different styles and media have used food to convey ideas about aesthetics, consumption, and taste.

Roesen, Severin

Still Life with Fruit and Champagne Class,
circa 1872

Oil on Canvas

29 3/16 x 36 1/4 inches

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



Hofman, Hans

Fruit Bowl, 1950

Oil on canvas

29 7/8 x 38 inches

Sheldon Museum of Art, Nebraska Art
Association Collection



Wayne, Thiebaud
Cupcake, 1961
Acrylic on Canvas
7 ¾ x 9 inches
Sheldon Museum of Art, University of
Nebraska–Lincoln, Gift of Mrs. Olga N. Sheldon



Outerbridge, Jr., Paul Everard
Still Life, 1921
Platinum print
4 ¾ x 3 ¾ inches
Sheldon Museum of Art, University of Nebraska-
Lincoln, Anna R. and Frank M. Hall Charitable Trust



Von Sternberg, Robert
Pizza, Santa Cruz, California, 2016
archival ISO 9706 standards inkjet
printing on 13" x 19" Canson
Infinity Baryta Photographique paper
stock with Epson Ultrachrome
K3 inks (Epson 3880 Pro printer)
16 1/2 x 11 inches
Sheldon Museum of Art, University of
Nebraska–Lincoln, Gift of the artist



Desire: Sarah Pearson Campbell Gallery

Lange, Dorothea

White Angel Bread-Line, Waterfront San Francisco, 1933; printed 1965

Gelatin silver print

13 ½ x 10 ¼ inches

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



Leighton, Claire

Bread Line, New York, 1932

Wood engraving

17 ½ x 11 ½ inches

Sheldon Museum of Art, University of Nebraska–Lincoln



Berlant, Tony

Lily After Dark No. 58, 1990

Collage, found metal on plywood with steel brads

8 3/16 x 8 1/8 x 6 7/8 inches

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



Identity

Charlot, Jean

Tortillera with Child, 1941

Color lithograph

12 ½ x 18 5/8 inches

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



Picasso, Pablo

Study for Woman with Loaves, 1906

Charcoal on Paper

23 15/16 x 16 ¼ inches

Sheldon Museum of Art, Nebraska Art Association, Gift
of Mrs. Thomas C. Woods, Sr., in memory of Shirley
Woods Peterson



Ruscha, Ed
“**NEWS, MEWS, PEWS, BREWS, STEWS, DUES**” portfolio, 1970

Organic screenprint

18 x 27 inches

University of Nebraska–Lincoln, Anna R. and Frank M. Charitable Trust



Just as certain foods can represent a culture or region, so can words—and this work of art literally uses both in an attempt to convey the spirit of a place. These six works on paper were made by American artist Ed Ruscha at a studio in London, UK. Noted for text-based paintings, prints, and drawings, he chose six rhyming words that, to him, epitomized aspects of British life, including pub culture (brews), iconic churches (pews), and common urban alleyways that once housed horse stables (mews). Yet instead of using traditional inks, the artist created new pigments with foods and other materials, such as pie fillings, baked beans, caviar, chocolate syrup, and tomato paste, readily found at London markets and stores.

NEWS: blackcurrent pie filling (Morton Beacham Products, Brentford, Middlesex), red salmon roe (Salmonroe Products, Vancouver)

MEWS: Bolognese sauce (Pasta Products, Croydon, Surrey), blackcurrent pie filling (Morton Beacham Products, Brentford, Middlesex), cherry pie filling (James Robertson Limited, Regent Street, London), mixed raw egg (Valley Farm Eggs Limited, Pembroke Road, Walthamstow, London, E17)

PEWS: Hershey's chocolate-flavoured syrup (Hershey's Foods Corporation, Pennsylvania), Camp coffee and chicory essence (R. Patterson & Sons, Glasgow), squid in ink (Valentin Puga, Vigo)

BREWS: axle grease (Total Limited, Hanwell, London), caviar (Odden Caviar Limited, Sjaellands Odde, Denmark)

STEWS: baked beans (H. J. Heinz & Company Ltd, Hayes, Middlesex), caviar (Odden Caviar Limited, Sjaellands Odde, Denmark), fresh strawberries (Agrexco Limited, Israel), cherry pie filling (James Robertson Limited, Regent Street, London) mango chutney (Wilkins & Sons Limited, Tiptree, Essex), tomato paste (Rebaudengo S.A.S. Turin), daffodils (Springfield, Spalding), tulips (Pick Limited, Spalding) and leaves

DUES: Branston Pickle (Crosse & Blackwell Limited, Croydon, Surrey)

Greene, Kira Nam

Archway to Happiness, 2009

Color Pencil and gouache on wood panel

36 x 36 inches

Sheldon Museum of Art, University of Nebraska–Lincoln, Olga N. Sheldon Acquisition Trust



Ritual: Woods Gallery

Alinder, James

At Breakfast, Fresno, California, 1970

Gelatin silver print

5 ¾ x 12 ¼ inches

Sheldon Museum of Art, University of Nebraska–Lincoln, Gift of the Artist



Roskam, Edwin

Baton Rouge, LA, 1944

Gelatin silver print

7 7/8 x 7 ¾ inches

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



Peter, Saul

Abstract Expressionist Still Life, 2016

Acrylic on Canvas

72 x 84 inches

Sheldon Museum of Art, University of
Nebraska–Lincoln, Olga N. Sheldon
Acquisition Trust



Bishop, Isabel

Lunch Hour, 1940

Color Pencil and gouache on wood panel

10 ¼ x 10 3/8 inches

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



Kitchen Table

Rosler, Martha

Semiotics of the Kitchen; video available on Youtube.com, 1975

Semiotics is the study of signs and symbols and their meanings. In this 1975 video, artist Martha Rosler filmed herself in the style of televised cooking shows, proceeding through an alphabet of ordinary kitchen utensils. Yet, rather than demonstrating how they might be used in food production, she instead presents each object to the viewing audience through gestures of frustration, anger, resentment, and aggression. Rosler has said of the unnamed person she performs: “as she speaks, she names her own oppression.” As such, Rosler uses one set of symbols—letters of the English alphabet—to identify common objects as signs that suggest the kitchen is an oppressive domestic space that keeps women in a prescribed social role.



Mae Weems, Carrie

Untitled (from the Kitchen Table Series), 1990, printed 2003

Platinum print

14 7/8 x 15 inches

Sheldon Museum of Art, University of Nebraska–Lincoln,
Olga N. Sheldon Acquisition Trust



Harvest

Will Mentor

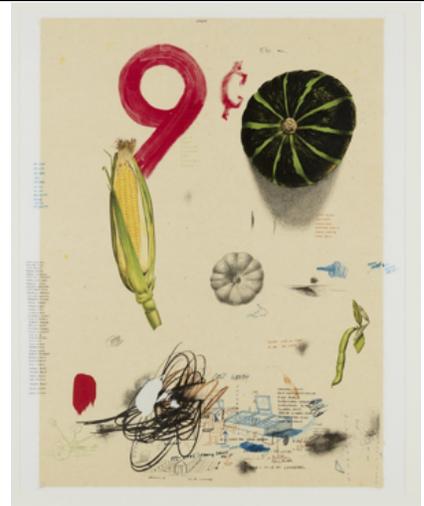
The Three Sisters, 1997

Lithograph, chine colle, and screenprint

29 ¾ x 12 ¾ inches

Sheldon Museum of Art, University of Nebraska—Lincoln, Gift of Gallery Friends

The title of this print refers to three crops—corn, squash, and beans—that have long been cultivated together by many Native American groups. Grown in close proximity over a season, each plant benefits from the other two: corn provides stalks for vines to climb, beans pull nitrogen from the air to fertilize the soil, and squash spread along the ground, creating mulch and preventing weed growth. Here, the artist depicts varieties of the Three Sisters on what appears to be a page from a gardener's sketchbook, including phrases, diagrams, and a list of personages that suggest a historically inspired attempt at contemporary sustainable farming.



Warhol, Andy

Vegetarian Vegetable (The Alphabet Soup) (from the Campbell's Soup II Series), 1969

Screenprint

29 ¾ x 12 ¾ inches

Sheldon Museum of Art, University of Nebraska—Lincoln, Gift of Carl and Jane Rohman

Prior to becoming one of the leading figures of the Pop Art movement in the US during the 1960s, Andy Warhol enjoyed a successful early career in advertising and commercial illustration. His familiarity and obsession with consumer packaging is apparent in numerous paintings and screenprints he produced of Campbell's soup cans, such as this one. At the time, Campbell's controlled about 85% of the ready-to-eat soup market and its ubiquity was a comfort to Warhol, who once recalled: "I had Campbell's soup every day for lunch for about twenty years." In contrast to other works in this gallery, Warhol's mechanically reproduced print underscores how far removed packaged food products on supermarket shelves are from their source ingredients, so much so that the viewer may identify more with the soup can's appearance—its brand—than its contents.



Rockwell, Norman
The County Agricultural Agent, 1947-1948
Oil on canvas
36 x 70 inches
Sheldon Museum of Art,
University of Nebraska-
Lincoln, Gift of Nathan Gold



Gohlke, Frank
Grain Elevators, Minneapolis Series 1, 19, 1974
Gelatin Silver Print
8 ¼ x 8 ¼ inches
Sheldon Museum of Art, Nebraska Art
Association, Purchased with funds from
National Endowment for the Arts



John Walker: Moments of Observation

Introductory Label

This exhibition offers us the opportunity to broaden our understanding of the rich tradition of painting by examining the achievement of an innovative artist. John Walker has always been a keen observer. He embraces the essence of all in his path, perceiving what most of us miss and scrutinizing it through dialog with paint and canvas. This alchemy results in works that are redolent with depiction without the incumbent limitations.

The works shown here are rooted in Maine, a unique place of cold sunlight, a state of artistic lineage. Everything about these paintings has been lived intensely, recalling and contributing to the legacy established by Winslow Homer, John Marin, and Marsden Hartley.

John Walker (b. 1939 Birmingham, England) studied at Birmingham College of Art and La Grande Cheumiere in Paris, and taught at Victoria College of the Arts in Melbourne, Australia, before moving to the United States in 1969. Walker's successful career was recognized early on, with his role representing England in the 1972 Venice Biennale, and is now evident in the presence of his work in the collections of many major museums around the world. From 1993 to 2015, he served as professor emeritus of art and head of the graduate program in painting at Boston University School of Visual Arts.

Exhibition Overview and Layout

This exhibition looks at John Walker's most recent work: large-scale abstract paintings of the coast of Maine. The paintings in this exhibition do not capture the traditionally scenic view of Maine, depicted by artists like Winslow Homer. Rather, they depict areas that are typically overlooked and neglected. Walker, who describes the spots that he paints as "anti-scenic," aims to communicate his entire experience of these places: the sounds, smells, tastes, and overall mood.

The first gallery in this exhibition includes one of Walker's earlier works, *Evening Light Low Tide*, painted in 2000. On the adjacent wall, the viewer encounters Walker's bingo card paintings, which date from 2007-2014, and stand out for their relatively tiny scale. The majority of Walker's paintings currently on view were completed even more recently, in 2017 and 2018. In contrast, the Focus gallery takes us back to the early twentieth-century, placing Walker's paintings in conversation with works from Shelon's permanent collections created by artists who were also drawn to the Maine landscape, but nearly a century earlier and in very different ways.

Supporting Information

Biography, works, and press:

<http://johnwalkerpainter.com/bio.php>

<http://www.alexandregallery.com/john-walker>

Interview:

<http://johnwalkerpainter.com/press.php>

Aboriginal art:

<https://www.qagoma.qld.gov.au/learn/collection/indigenous-australia>

<https://www.artgallery.nsw.gov.au/collection/works/IA67.1959/?tab=about>

Mudflats:

<https://zottoli.wordpress.com/saltmarshes/mud-flats-zone-1/>

<https://www.nps.gov/subjects/oceans/mudflats.htm>

Ideas to Explore with Students

- The romantic or sublime vs. the mundane or “anti-scenic”
- Aboriginal art: Walker lived in Melbourne for over two decades, as the Dean at Victoria College of Art. He was inspired by Indigenous Australian art, which he collects. A reference image and prompt for comparison can be found in the discussion section.
- How do artists represent times of day/seasons/weather?
- The Five Senses: How do artists evoke an entire experience of a place?
- The relationships between painting and poetry: A poetry enthusiast, Walker remarked upon the importance of hearing the sound and rhythm of his brush on canvas.
- Found objects, reuse, and recycling in art
- The draw of Maine: Why have artists returned to the coast of Maine time and time again?

Related Vocabulary

- **En plein air:** French for outdoors. Walker is known to paint outside at least in part (some paintings or parts of them may also be created from his studio). Why might painting outdoors be important? How is it different than creating a painting solely in a studio?
- **Abstract vs. representational:** Where would you place Walker’s paintings on a spectrum between purely abstract (having no source in external visual reality) and fully representational (depicting the world in clearly recognizable ways)?

- **Synesthesia:** A condition in which the senses are blended. For example, seeing patterns or colors may cause someone with synesthesia to hear music.
- **Impasto:** The thick application of a pigment to a canvas or panel.
- **Mud flats:** A flat area of very wet soil near the sea that is covered at high tide.
- **Horizon line:** A horizontal line representing where sky meets water or ground.

Discussion Questions

Many of these can be scaled up or down depending on the age of your group. We have included some suggestions for tailoring your tour to a range of grade levels.

Here are some suggested prompts to jumpstart your gallery conversation. Feel welcome to rework anything here or create your own, but keep in mind that successful inquiry-based learning is more than asking questions and delivering information: it is about inspiring curiosity and engagement!

To encourage everyone to participate, consider dividing students into pairs or small groups.

Warm-up:

- How can an artist communicate the overall feel of a place and its impact on them? Think of a spot that is important to you and imagine yourself there. It can help to close your eyes. What do you smell? What do you hear? What do you feel? Think about what medium you would want to use to communicate all of these different details—drawing, painting, poetry, music, or perhaps a short story.

Observation:

All levels:

- Compare Walker's large canvases to the paintings he created on bingo cards. Think about the scale of art works and why an artist might want to create a very small painting vs. a very large one. Why do you think Walker works in both extremes?
- Some of the bingo cards are thickly painted so that all traces of the game are obscured. With others, it is possible to see the words "BEANO," the grid and the numbers between and underneath areas of paint. Why do you think the artist might have painted them differently? Why do you think he painted on bingo cards?

- Below is an example of an Australian bark painting created in 1959. Like Walker's paintings, it also contains many references to marine life. What similarities and differences do you see compared to Walker's paintings?



Djan'kawu creation story, from the series Djan'kawu story, 1959

Mawalan Marika

Yirrkala, North-east Arnhem Land, Northern Territory, Australia
1908-1967

Djang'kawu creation story portrays the Djang'kawu Sisters travelling to different locations and giving birth to the Dhuwa clans. The lower panel refers to the Sisters giving birth at Arnhem Bay and later at Milingimbi, above. Marika also includes eight mawalan (sacred digging sticks) that the Djan'kawu plunged into the ground, creating water-holes, sacred trees and food-bearing plants. To the right of this, the Djang'kawu watch a sunrise and sunset. The top panel shows the death of the Sisters at Galiwin'ku (Elcho Island), while Djan'kawu the man is shown at Yalangbara contemplating the mawalan and singing.

Source: Art Gallery of New South Wales
(<https://www.artgallery.nsw.gov.au/>)

Printed image available for docent tours.

K-6:

- Find a work of art that shows a night scene (a nocturne), and find a work of art that shows a scene in the day time. How does the artist represent these different times? What other differences does he focus on in his various paintings?
- Choose two works that show different amounts of sky or no sky at all. Explore how the artist uses different viewpoints and horizon lines—at times we appear to look directly into the water, while other times we appear to look out from under its surface.

6-12:

- How are Walker's paintings similar to and different from the works by other artists who have depicted Maine featured in the Focus gallery? Choose one work in the Focus gallery and one work by Walker to compare and contrast. Begin by writing two lists with at least five observations of each work. Take the time to look closely and try to avoid interpretation—ascribing meaning to what you see. Think instead about how the artists use color, line, texture, depth, and form. Once you have your lists, use them as the basis for interpretation, discussing why these artists may have chosen to include different details and depicted them in such different styles. Can these differences tell us anything about the respective times in which they lived and created their art?

Interpretation:

All levels:

- What do you think of when you think of a landscape? Do Walker's paintings seem like landscapes to you? Do the colors remind you of a landscape? The shapes?
- If Walker's goal is to share a specific location and his experience there, why do you think he chooses to depict these scenes abstractly and not realistically?
- If you were to put these paintings to music or to choreograph a dance about them, what type of music would you choose? What style of dance would be best to accompany Walker's paintings?

K-6:

- Each of these works has a short descriptive title. Sometimes these identify a location, as with some of the smaller bingo card paintings. Other times they describe specific conditions of light, weather, or tides. Choose one work and analyze why the artist might have chosen that title. Think of a new title that tells us something different about the painting.
 - Students may create a collaborative list poem. Ask each student to contribute a new title and write them down in a list. You can title the poem with John Walker's name, the actual title of the work, and the year it was made. (adapted from the Getty Center's "Twenty Titles: One Poem" prompt).
- Imagine yourself in one of Walker's scenes. What do you hear, see, and feel? How would you behave? Choose three words that describe your experience.

6-12:

- Write a five-line poem or story responding to one of John Walker's scenes. There are many possible approaches—you might describe what you see, analyze the work, confront it, explore its emotional impact on yourself as the viewer, or imagine yourself inside the scene.

Selection of Displayed Works

The checklist is available online in the Docent Information Hub, as are research files that provide more information about the artist and those who influenced them.

Bingo Cards:

A few years ago John discovered piles of Beano cards in his studio left over from the prohibition era that he made into beautiful little paintings. The name was changed from "Bingo" to "Beano" because the game Bingo had been an outlawed as a form of gambling. A simple name change for the game created a loop hole in the law.

From the blog of a printmaking studio, Oehme Graphics, where Walker did a residency in 2012.

Seal Point Series #KXII, 2006

Oil on bingo card

14 ½ x 12 ½ in.

Courtesy of Alexandre Gallery, New York



Harrington Road Series # 21, 2014

Oil on bingo card

14 ½ x 12 ½ in.

Courtesy of Alexandre Gallery, New York



Untitled # 35, 2010

Oil on bingo card

14 ½ x 12 ½ in.

Courtesy of Alexandre Gallery, New York



Large Canvases:

Evening Light Low Tide, 2000

Oil on canvas

84 x 66 in.

Courtesy of Alexandre Gallery, New York



North Branch Light, 2007-2008

Oil on canvas

84 x 66 in.

Courtesy of Alexandre Gallery, New York



Tidal Touch I, 2013

Oil on canvas

84 x 66 in.

Courtesy of Alexandre Gallery, New York

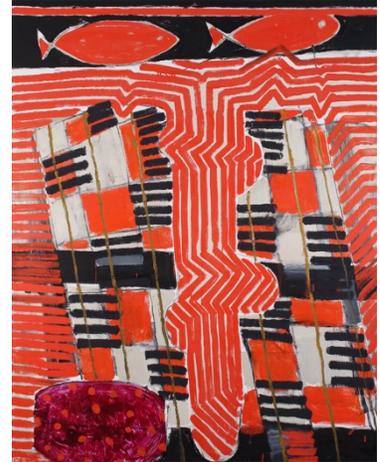


The Catch

Oil on Canvas, 2018

84 x 66 in.

Courtesy Alexandre Gallery, New York



Luna Point

Oil on Canvas, 2018

84 x 66 in.

Courtesy Alexandre Gallery, New York



Wake

Oil on Canvas, 2014

84 x 66 in.

Courtesy Alexandre Gallery, New York



Hush

Oil on Canvas, 2017

84 x 66 in.

Courtesy Alexandre Gallery, New York



Change

Oil on Canvas, 2017

84 x 66 in.

Courtesy Alexandre Gallery, New York



Nomad I

Oil on Canvas, 2018

84 x 66 in.

Courtesy Alexandre Gallery, New York



Focus Gallery:

Depicting Maine, a location defined by its cold light, diverse terrain, and the magnitude of its coastline, was close to a life's pursuit for each of artists represented in this gallery—Marsden Hartley, Rockwell Kent, and John Marin. John Walker's paintings in the adjacent galleries contribute significantly to the legacy of their collective vision of this unique place.

Kent, Rockwell

Headlands, Mohegan, 1909

Oil on canvas

34 1/8 x 41 3/4 in.

Sheldon Museum of Art, Nebraska Art Association, Nelle Cochrane Woods Memorial, N-244.1971



Hartley, Marsden

Mount Katahdin, Autumn, No.1 1939-1940

Oil on canvas

29 3/8 x 39 3/4 in.

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



Marin, John

Deer Isle, Maine, Movement, No.7, Boat and Sea 1927

Watercolor

16 1/2 x 20 3/4 in.

Sheldon Museum of Art, Nebraska Art Association, Gift of John and Catherine Angle in memory of Catherine and Everett Angle

