

James Alinder

American, born 1941

Mt. Rushmore, Black Hills, South Dakota, 1971

Gelatin silver print

UNL-F. M. Hall Collection, H-1980

Interested in capturing American life, former University of Nebraska professor James Alinder collaborated with writer and photographer Wright Morris. Throughout the 1960s and 1970s, Alinder traveled the United States, stopping to take panoramic images of billboards, roadside markers, and popular destination sites such as Mount Rushmore. The artist's works resemble tourist photographs, with his wife and children included in most images. *Mt. Rushmore* depicts a congested scene of lookalike trailers with the iconic faces of George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt in the distance. Despite the monument's completion only 30 years before this photo was taken, Alinder's image shows that it had already become an important site of national pilgrimage.

Lynne Allen

American, born 1948

Pouch, 2007

Mixed media

UNL–Gift of the Under Pressure Print Club, U-5494

Lynne Allen's Native American heritage stretches back to the Standing Rock Indian Reservation in South Dakota. Much of her work refers to the relationship between the United States government and Native Americans in the 19th century. She created *Pouch* at the University of Nebraska–Lincoln with the Under Pressure Print Club. The artist employed a wide range of media and materials: found objects, monoprint, sewing, and woodcut. The work contains an image of Allen's great-grandmother, Josephine Waggoner, and diary entries containing Waggoner's notes from tribal records. *Pouch* challenges traditional ideas of commemoration: neither large-scale nor heroic, it is a small, fragile monument that places the artist's family within a larger context of Native American history.

Carlos Anderson

American, 1905–1978

Man and His Monument, 1941

Lithograph

UNL–Allocation of the U.S. Government, Federal Art Project of the Works Progress Administration, WPA-327

Carlos Anderson studied at the Arts Students League in New York City. He participated in the Works Progress Administration art program and, during World War II, was hired to create works showcasing the positive environments of naval hospitals. *Man and His Monument* depicts the Saint Nicholas Collegiate Reformed Protestant Dutch Church in New York. The church was demolished in 1949. Anderson's title raises the idea that a building can unintentionally serve as a monument to society's values. The viewer is left to wonder if the monument to which Anderson refers is the church or the towering skyscraper in the background.

Larry Burrows

British, 1926–1971

Ammunition Airlift into Besieged Khesanh
(Vietnam War), 1968

Dye transfer photo print

UNL–F. M. Hall Collection, H-2749

Photojournalist Larry Burrows worked for *Life* magazine and created a series of works documenting the Vietnam War. The artist was one of the first photographers to capture images of war in color, but he struggled with how to interpret what he was seeing and wondered if the images he took capitalized on the grief of others. Burrows was killed in 1971 when the helicopter he was riding in was shot down over Laos. This photograph not only documents a specific moment during the Vietnam War, but also captures a specific type of warfare. The giant helicopter dwarfs the figures in the foreground, demonstrating the increasing mechanization of war.

Glenn O. Coleman

American, 1887–1932

Washington Square, undated

Oil on panel

NAA–Thomas C. Woods Memorial, N-244

Glenn Coleman studied under the famous realist painters Robert Henri and Everett Shinn, and spent the majority of his career in New York City. The artist John Sloan remarked, “His pictures are love letters to the great lady of his heart—Manhattan.” Located in Greenwich Village, Washington Square has long been a popular subject for artists. This painting might depict Genius Row, a strip of buildings that housed artists, musicians, and writers from the late 1880s to the 1940s. Although the canvas does not feature the famous Washington Square Arch, it does introduce the idea of public spaces as places of commemoration. In contrast to the many demonstrations, parades, and concerts often held in the park, Coleman’s painting gives us a quieter view.

William Copley

American, 1919–1996

Untitled, 1968

Silkscreen

UNL–F. M. Hall Collection, H-1466.8

Painter and art dealer William Copley was well known for his surrealist works. *Untitled* is part of the series *Artists and Writers Protest Against the War in Viet Nam*, printed by Chiron Press in New York. The series also contains works by Mark Di Suvero, Louise Nevelson, and Ad Reinhardt, all noted artistic figures of the day. The flag is a symbol that is often used in ceremonies to commemorate the nation, as in John Kane's painting *Fourth of July Parade*, in this gallery. The flag can also be a contentious image, however. Here, Copley appropriates it to critique the Vietnam War. The stars are replaced with the directive *THINK* and, instead of displaying patriotic colors, the black-and-white print offers only an uncompromising starkness.

Don Doll

American, born 1937

Freddy Walking Eagle with Harvey's Bronze Star,
1975

Gelatin silver print

UNL—Gift of Mid-America Arts Alliance, U-1986

Don Doll is a Jesuit priest and a professor in the School of Journalism and Mass Communication at Creighton University in Omaha. An admirer of the work of French photographer Henri Cartier-Bresson, Doll describes himself as a photojournalist. This photograph, taken on the Sioux Rosebud Reservation in South Dakota, depicts a different type of commemorative event: a funeral. Doll described the story in the image saying, "Harvey was killed when he attempted to break up a fight between his sons and a neighbor." Freddy Walking Eagle, Harvey's son, is shown holding his father's Bronze Star. The many American flags in the image evoke a sense of patriotism and allegiance even as they offer a stark contrast to the difficulties of reservation life.

Margo Humphrey

American, born 1942

Louisiana, LOUISIANA!, 2006

Color reduction woodcut

UNL—Gift of the artist and the Under Pressure Print Club, U-5484

Margo Humphrey studied under well-known African American printmaker William Majors at California State University in the 1960s. Part of the American printmaking revival of the subsequent decade, she went on to produce works with the print studio Tamarind Institute. Describing her style as “narrative symbolism,” the artist embraced influences that range from fellow artists Charles White and Jean-Michel Basquiat to jazz musician Rahsaan Roland Kirk. As part of the University of Nebraska’s Under Pressure Print Club Series, Humphrey created *Louisiana LOUISIANA!* one year after Hurricane Katrina. The print juxtaposes bright colors with troubling images that recall newspaper photographs and video footage taken shortly after the disaster.

Earl Iversen

American, born 1943

Soldier's Memorial, Hutchinson, Kansas, 1975

Gelatin silver print

UNL-Gift of James and Roxanne Enyeart, U-4101

Earl Iversen is an associate professor of design at the University of Kansas. The everyday reality of small town life has become his artistic focus. During the 19th century, small towns across the country saw the construction of commemorative monuments. The Soldiers and Sailor's Memorial in Hutchinson, Kansas, which was completed in 1918, bears a dedication that reads "Lest We Forget. In Memory of all Soldiers and Sailors Loyal to Our Flag." Iversen's work focuses on the imposing base of the monument and cuts the viewer off from the central figure of President Abraham Lincoln on the top and the three soldiers and one sailor around the sides. Through this exclusion, the artist renders the monument's meaning ambiguous.

Kenneth J. Jarecke

American, born 1963

Untitled (American Soldier) (Gulf War), 1991

Gelatin silver print

UNL-Gift of the artist, U-4381

As a photojournalist, Kenneth Jarecke spent three months in Saudi Arabia in 1991, traveling mostly with the United States Army's 18th Artillery Corps and covering the war in the Persian Gulf. Although editors declared some of his work too graphic for publication, his images slowly entered the media through *American Photographer* and *Time* magazine. Jarecke's nontraditional portrait shows both a group and an individual; the central figure has his eyes closed, while the other men also avoid gazing at the camera. This refusal seems at odds with traditional heroic portraits, in which subjects often look the viewer squarely in the eye.

Herbert Johnson

American, 1878–1946

Mr. Voter, Your Wife Wants You, 1915

Ink on paper

UNL–F. M. Hall Collection, H-131

Nebraska native Herbert Johnson is known for his political cartoons. In 1912 he began working for the *Saturday Evening Post*. Used as a way to quickly summarize popular opinion or a controversy, political cartoons also offer a snapshot of history and the changing economic, political, and social debates of their time. The year Johnson made this work, women's suffrage was on the ballot in four East Coast states but faced strong opposition and was defeated. It wasn't until 1919 that Congress passed the 19th amendment, which gave women the right to vote. *Mr. Voter, Your Wife Wants You* depicts a boy opening the door to a private, men's only gathering that represents opposition to women's suffrage.

John Kane

American, born Scotland, 1860–1934

Fourth of July Parade, 1930

Oil on canvas

NAA–Nelle Cochrane Woods Memorial, N-271

Self-taught artist John Kane worked as a coal miner, railroad car painter, and street paver most of his life. Professional recognition came in 1927, when he had a canvas accepted to the Carnegie Institute's Annual International Exhibition of Paintings. A tribute to the United States, Kane's *Fourth of July* depicts a type of public commemorative event: a parade. Early celebrations of the holiday typically included communal events of this type, often ending up at a church with a shared meal and blessing. More recently however, there has been a trend toward celebrating with small group or private family events instead. These changes may reflect not only shifts in American social life, but also the differing meanings people have associated with Independence Day.

Doris Lee

American, 1905–1983

Thanksgiving, 1942

Lithograph

NAA–Jean Rathburn Faulkner Memorial, N-736

Perhaps surprisingly, given this work's realistic appearance, Doris Lee studied art with the French Cubist André Lhote. In 1935 she won the Mr. and Mrs. Frank Logan Medal at the Art Institute of Chicago's exhibition of contemporary American painting for *Thanksgiving*. Although the award's namesake, Mrs. Logan, disapproved of the painting's style and called it "atrocious," the work's popularity with the public led Lee to re-create the image as a print. Despite the initial controversy surrounding it, the family holiday scene of women cooking in the kitchen appealed to people then, as now, with its simplified message of tradition and nostalgia.

Vik Muniz

American, born Brazil, 1961

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

Cibachrome color print

UNL—Gift of Mr. and Mrs. Arthur Goldberg by exchange, U-5121

Vik Muniz is known for taking the familiar—for instance, a well-known person or event—re-creating it out of ephemeral materials such as chocolate, dirt, ketchup, or syrup, and then photographing it. In his *Pictures of Ink* series, the artist was interested in the idea of originality or, as he put it, in “images that remain in the mind’s eye even when we are not looking at the source.” This work references the work of Mathew Brady, a photographer who chronicled the Civil War and made a number of portraits of Lincoln. Muniz pixilated an image of this widely commemorated figure, reminding us of reproductions created through media such as newspapers.

Lowell Nesbitt

American, 1933–1993

Untitled—Impression Left by Lunar Module
(from the *Moon Shot Series*), 1969

Lithograph

UNL—Gift of Reese Palley and Marilyn Arnold Palley, U-4460.7

Untitled—Imprint of Footstep on Lunar Surface
(from the *Moon Shot Series*), 1969

Lithograph

UNL—Gift of Reese Palley and Marilyn Arnold Palley, U-4460.8

Although Lowell Nesbitt is best known for his large images of flowers, he also created a series focusing on the moon. During the Space Race between the United States and the Soviet Union, the U.S. Commission of Fine Arts and the National Gallery of Art in Washington, D.C., supported a program that promoted art depicting NASA's history of space exploration. Works such as Nesbitt's were used to help encourage popular support for the space program. His stylized, slightly abstracted images differed from those of many of the NASA-commissioned artists, who tended toward realist depictions.

Claes Oldenburg

American, born Sweden, 1929

Vote, 1984

Three-color serigraph

UNL—Gift of Lawrence Reger, U-3717

Swedish sculptor Claes Oldenburg is best known for his humorous, oversized sculptures of everyday objects such as a button, a tube of lipstick, or notebook. In 1984 he created a work to support the campaign of presidential candidate Walter Mondale. Published as part of the series *Artists for Mondale*, this print was used to help fundraising efforts. Reminiscent of Oldenburg's public sculptures, *Vote* depicts a large pin sticking up out of—and dominating—the landscape. Despite its original purpose, the work actually appears timeless and politically neutral, making no reference to a particular political party.

Charles Whedon Rain

American, 1911–1985

Imperial Dusk, 1966

Oil on panel

UNL–Bequest of the artist, U-3811

Charles Rain grew up in Lincoln, Nebraska, and went on to train at the School of the Art Institute of Chicago. After studying with the realist painter Charles Gilbert, he adopted a style that became known as Magic Realism, describing his painting as a combination of the seen and imagined. Later in his career, he traveled to Italy and became interested in the ruins he found there. *Imperial Dusk* presents a generalized view of Roman commemorative sculpture with an emperor, possibly Augustus, in the foreground. Many monuments in the United States take inspiration from Roman ones; this includes both statues of military figures and large works such as the Washington Square Arch in New York City, which stems from Roman triumphal arches.

Robert Rauschenberg

American, 1925–2008

Untitled (Statue of Liberty), 1983

Lithograph

UNL–F. M. Hall Collection, H-2945

Robert Rauschenberg studied at the Kansas City Art Institute, abroad in Paris, and later with Josef Albers at Black Mountain College in North Carolina. In the 1950s and 1960s, the artist was well known for his combines, three-dimensional works created from various everyday objects. In the subsequent two decades, he focused mainly on collages. This work depicts the Statue of Liberty, a cultural icon. A long-standing symbol of American national identity, the monument also became a popular tourist destination, which Rauschenberg noted by including a postcard in the work. The postcard, which describes having an elegant time in New York City, presents a stark contrast to the experience of the immigrants who arrived there in the 19th century.

Ben Shahn

American, born Lithuania, 1898–1969

Martin Luther King, c. 1965

Wood engraving

NAA–Gift of Jack Campbell, N-253

Social realist painter, photographer, and printer Ben Shahn worked with the Works Progress Administration's Federal Art Project. He frequently addressed issues of inequality, and in 1933, along with the Mexican artist Diego Rivera, helped create a mural for New York's Rockefeller Center that was later removed because of its controversial inclusion of the Russian revolutionary Vladimir Lenin. In this image, Shahn depicted Martin Luther King, Jr., in action, as if delivering one of his famous speeches. While he is considered an American hero today, during his lifetime King was a controversial figure. This picture appeared on a 1965 cover of *Time* magazine, where it accompanied a story on civil rights in Selma, Alabama.

David Francis Sullivan

American, born 1941

Monument, undated

Serigraph

UNL–Thomas P. Coleman Memorial, U-2727

David Sullivan studied at the University of New Hampshire and the Boston School of Fine Arts. In this work, he emphasized the architectural structure of a bridge with a hazy obelisk in the background. The obelisk, which has existed since Egyptian times, was a popular monumental form in the 19th century, when it was often used to mark significant locations such as battlefields or gravesites. In this work, it is not clear what structure is being represented; it could be the Bunker Hill Monument in Boston or possibly the Washington Monument. This anonymity makes us question how often monuments retain their relevance in our lives and how often they become invisible.