

BONE CREEK

MUSEUM OF AGRARIAN ART

Agrarian Art Newsletter

Volume III, Issue III
August 2010

BONE CREEK
MUSEUM OF AGRARIAN ART

Volume III, Issue III, August 2010

Calendar of Events:

Annual Art and Poetry at Bone Creek
Sunday, August 15, 2010, 2:30pm
with poets Ted Kooser, Twyla Hansen, and Marge Saiser

Leonard Steinauer: Folk Art Paintings and Sculpture

Sept. 1- Nov. 21, 2010
Reception: Saturday, September 4, 2-4pm

Karen Krull Robart: Textile Landscapes

Sept. 22 - Nov. 14, 2010
Reception: Sunday, September 26, 2-4pm

Coffee with the Curators

September 22, 2010, 10am

Museum Hours:

Wed- Sat 10am-4pm, Sunday 1pm-4pm
Appointments and tours available
Free admission

575 E Street, David City, NE 68632
402.367.4488
www.bonecreek.org



Dale Nichols, *When Day is Done*, 1951, Gold Seal Puzzle, Private Collection Loan

Curator's Note:

“Life is Short (the) Art Long” - Hippocrates
This photo shows corn growth much higher than “knee high by the fourth of July”. Summer is when farmers nurture and worry about crops that provide food. Summer is also when artists nurture and worry about artworks that sometimes provide food for the soul.



This summer, in searching for the next exceptional Agrarian Artist to exhibit at Bone Creek, I've talked to many artists at exhibitions, workshops, and art fairs around the country. Almost invariably we talk about how to make art when the struggles of life get in the way.

Making great art takes more than talent and creativity. It's really hard for most of us to find the time, place and resources to produce exceptional paintings or sculpture. When some of us can't make this happen; we all lose the chance to experience what artists try to share with us.

At Bone Creek we're privileged to find, encourage and present a few artists who somehow find the courage, time, and ability to produce exceptional Agrarian Art. In spite of the demands of operating a Virginia cattle ranch and being a wife and mother, **Nancy Bass** (closing August 22nd) was able to give us the incredible gift of her abstract depictions of happy and well treated farm animals. Likewise, in spite of health problems and alcoholism, husband and father **Leonard Steinauer** (opening September 1st) managed to produce a significant body of Folk Art before he died in 2006. Bone Creek is privileged to present the first retrospective exhibition of sculpture and paintings by Steinauer.

Also this summer at Bone Creek, we're pleased to present **Ted Kooser, Twyla Hansen, and Marge Saiser** at our second annual “Agrarian Art and Poetry Event”. Listen to their poetry while looking at great paintings just added to our Collection Gallery.

You know about hallmark artworks in our Collection Gallery by the fathers of Agrarian Art, **Winslow Homer** (1836-1910) and **Harvey Dunn** (1886-1952). You can now also see work by nationally known artists who followed Homer and Dunn. This artwork is in a public museum exhibition for the first time. We're now exhibiting significant works by **Robert Lougheed** (1910-1982), **Terence Duren** (1907-1968), **Raymond Knaub, Huihan Liu, and Allan Chow**, as well as by international crop artist, **Stan Herd**. Canadian farm boy Lougheed followed Dunn with his own work, eventually having an award named after him at the annual Prix de West exhibition. Nebraska farm boy Duren became an important Regionalist painter. Knaub, Liu, Chow and Herd are major contemporary Agrarian Artists.

Come and enjoy all this plus several previously stored artworks. Listen to the corn grow along the way.

-Mark L. Moseman, Curator

Board of Directors:

Anna Nolan Covault
Mark L. Moseman
Allen Covault
Michael L. Moravec
Brian M. Zimmer
Ryan Cameron
Carol Moseman

Our mission is to be the National Center for preserving, viewing, and learning about exceptional Agrarian Art.

Agrarian- pertaining to lands, fields, or their tenure

ADDRESS SERVICE REQUESTED

www.bonecreek.org
402.367.4488
David City, NE 68632
575 E Street

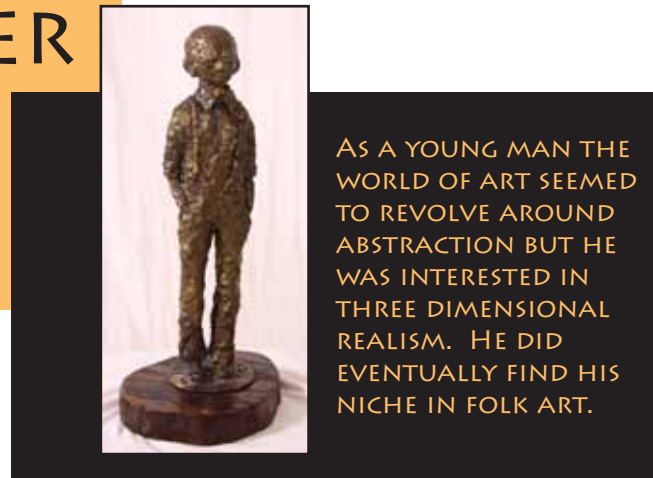
BONE CREEK
MUSEUM OF AGRARIAN ART

Non-Profit ORG
Postage
PAID
David City
Permit No. 3

LEONARD STEINAUER

FOLK ART

PAINTINGS AND SCULPTURES



AS A YOUNG MAN THE WORLD OF ART SEEMED TO REVOLVE AROUND ABSTRACTION BUT HE WAS INTERESTED IN THREE DIMENSIONAL REALISM. HE DID EVENTUALLY FIND HIS NICHE IN FOLK ART.

With the retrospective exhibition of the work of Leonard Steinauer (1938-2006), Bone Creek Museum of Agrarian Art takes the opportunity to educate the public about genres of art often overlooked by mainstream contemporary culture. This fall the museum exhibits the work of a local Nebraska folk artist who took his craft seriously. He was intent to express himself and a culture that was quickly vanishing. He received the admiration of other professionals. His purpose was not to be a famous artist, but to creatively express his observations of life's most cherished subjects.

His work may be described as naïve, primitive, and honest. Steinauer may not have recognized the artist heritage that he was following by assuming a self-taught style that was more about the subject than the technique. Folk art is the result of aspirations of men and women who create outside the precincts of the art academy, emerging from patterns of living, to find beautiful solutions to the needs and challenges of everyday life.

Folk art includes furniture, textiles, sculpture, painting, decorative and applied arts and crafts. Today folk art is studied and appreciated as art, as well as a cultural and historical artifact. Folk art's significance on American history cannot be underestimated. In fact it is vital to a complete understanding of our country's heritage. However, folk art is also being recognized as a valuable art form in and of itself, as it often captures the nuances of American

culture that other styles of artwork do not so clearly embrace. Folk art comes in many mediums, shapes, and styles. Through natural instinct and impulsive expression these artists are compelled to find the beauty in daily life. To discover these inspiring clues the artwork must be considered in the context of the individual maker and the historical setting.

An electrician turned artist, Steinauer's story is like many artists who struggle to balance a stable career with the desire to create works of art. It was not until later in life that Steinauer began creatively using some of the tricks of the trade. The sculptural metal work was made with a welding torch, melting and forging shapes of objects, animals, and people. One of his large

sculptures, *Spirit of St. Louis* was once installed in the Lincoln Municipal Airport. Unfortunately, he had to quit welding for health reasons and soon found another outlet for his expression, painting. In acrylic, on canvas board, Steinauer began painting scenes from memory. Many of them prominently feature his grandparent's large two story white farm house, where he often visited as a child. His farm scenes in the folk art style often display the farm from a slight aerial perspective. People are busy working in the field, often during harvest season, haying, shucking, and stacking.

Images: Top left: Untitled, detail, acrylic, 18x24". Top right: "Bill", brass, 21x5x8". Below: "Hay Harvest," acrylic, 18x24".



NEWS from the field

Making parade appearance- student writing contest winners awarded earlier this year and young fans participated in the David City Parade, July 25. Walking alongside the Bone Creek car, they were recognizable in their bright Bone Creek T-shirts and happy smiles.

Summer blockbuster exhibition, "Nancy Bass: Abstractions of the Virginia Farm" comes down later this month. If you have not seen the playful way in which Bass portrays her characteristic animals, you will be delighted with the balance of realism and abstraction, as Bass communicates a serious message about the changing agrarian landscape.

On the Right Track- As a new organization, we are making strides to continue building a foundation for stewardship of the agrarian arts. One of our partners in this venture is the Hands-on Experiential Learning Program (HELP), a part of the Mid-America Arts Alliance. Advisor Carla Patterson had rave reviews about the

organization's growth. Our Board of Directors systematically works towards the advancement of our institutional and professional development goals within the museum industry. Bone Creek is being aggressive about its growth with the objective of being one of the top art museums in America.

Dig deep, grow big- As a non-profit museum, achieving our mission is made possible by generous support from companies and individuals. Donate at the Gardener level annually (\$10) to continue receiving this newsletter.

COLLECTION

A number of recent gifts of art have been donated to the museum. For our growing collection, each one is worth noting. Artist Jane Scott and gallery director Julie Wynn donated *Lake Manawa* from her exhibition in 2009. Bill and Jolie LeVere from Shenandoah, Iowa gifted two drawings from

their family collection by American Scene painter Terence Duren of Shelby, Nebraska. Virginia artist Nancy Bass has been gracious to leave one of her paintings recently on exhibition here permanently, with her gift of *Two Chickens and a Rooster*. Installed in



the Collections Gallery is Robert Lougheed's *Nephew Bob Holding the Team*, (image above) on loan from the Moseman Collection.

DALE NICHOLS CORNER



Nichols (1904-1995) from David City, Nebraska was a prolific and well rounded artist to say the least. Before he entered the fine art world, he dabbled in advertising, interior design, and fashion design in Chicago. The image below is one such design. Fashionable in 1928, *The Sandy* is "a tuxedo which bears the L system for fine formal attire" as Nichols describes. He was a very stylish man who felt that your dress would communicate volumes before you spoke a word. To this effect Nichols created a signature style of his own. In his later years he became recognizable for his straw Panama hat and neckerchief. Fashion design was one of those surprising ventures for this artist.



Emerging Artist Gallery in the Legion Building

Karen Krull Robart is Bone Creek's featured emerging local artist from Shelton, NE for fall 2010. Karen's work contains a fresh approach to landscapes as she paints and hand dyes fabric to give her images a tactile quality. Her technical skill in dyeing and sewing could easily be mistaken as oil paint, until you take a closer look. Strips of fabric are carefully selected and sewn to raise a textile craft to the level of fine arts. Beautifully presented to the highest quality, she sets her work on par with more seasoned artists. "Textile Landscapes" crosses the boundaries between the worlds of quilting and painting. Her low lying perspective captures the imageable Nebraska landscape in the wonder of its natural power.

Karen Krull Robart

Textile Landscapes
September 22- November 14, 2010



Echoes of Thunder, 2009, hand painted and hand dyed cottons