What does it mean to grow up on a piece of land and see it change? What does it mean to place a part of your identity in the land? Does that identity change? And how? These are some of the questions that Amanda Breitbach’s photographs in “Land/People” consider.

She grew up in rural eastern Montana and has photographed her family farm. For her, the images are of a place she knows intimately and loves dearly. The photography speaks about the “decline of family farming in an increasingly corporate agriculture industry” and describes “the loss of a daily, physical/emotional/spiritual relationship to the land.” Her uncle helped facilitate the aerial photos in his personal plane. Those aerial views make humanity seem so small amidst the expansive landscape. The wide open spaces and no longer inhabited places help to tell a much bigger story; the story of small farms and ranches all across the country that are disappearing.

Large panoramic photographs help viewers experience a vast, immersive landscape, while aerial views of fields, pastures, wildlife and farm buildings installed in a grid reveal attitudes about land ownership and traces of human and animal use. Many of the images are visibly constructed, using multiple photographs with exposed seams and overlapping edges to create a sense of multiple perspectives or shifting truths,” she describes in her statement about the work. She continues that “no single view is adequate to capture the entirety of this vast landscape and complex culture that depends on it.”

I met Amanda when we were both in graduate school. She introduced herself at the beginning of the semester in an art history class and shared about her passion for making agrarian photographs. I was so excited and impressed to find a new companion in the agrarian art world. Not very many people in art school are making work about their relationship to land. Breitbach was an exhibiting artist in the “Ballad of the Farm” exhibition in 2015, and I am excited to bring her back with a whole collection of work about land and people.
**HAPPY NEW YEAR**

The board of directors met before the new year to do some housekeeping and important planning for organizational health as the museum is one year closer to its decade anniversary of exhibiting in 2018. The board feels so proud of all of the great accomplishments over the years and is excited about continuing to serve our community with fine art and educational programs. A great start of 2017 is that the Collections and Gallery Manager Gabrielle Comte has taken on a full-time position for the museum. Comte has a leadership role in collection, educational programming, decent training, to name a few. “I happily anticipate devoting more time to the care of our permanent collection and being regularly available for tours of the exhibitions. I love that I will get to utilize more of my fine arts degree and connect to members of the Bone Creek family whose passion for art keeps the museum alive,” said Comte. This year is focused on exhibitions of the permanent collection and Nebraska-based artists in honor of the state’s sesquicentennial anniversary.

**EVENTS**

Spring Reception and Toasted Ponies Concert

Artist Amanda Breitbach will be present and make remarks about her latest body of work. Amanda is from Eastern Montana and recently received her MFA from the University of Nebraska–Lincoln. She is currently a lecturer in art at Truman State University in Missouri as well as the program coordinator for Art at Cedar Point, a program that blends art and science at UNL’s biological field station near Ogallala, Nebr. Following the artist talk, enjoy one of Lincoln’s beloved local bands. The Toasted Ponies combine the best of both traditional and contemporary Bluegrass music.

**CALL FOR SUBMISSIONS**

**Calling All Nebraska Artists**

Two pieces from 2011 exhibiting draft horse painter Matthew Jacobson will join other artworks in the collection depicting the large and majestic draft horse. Last fall, Gerald Wempner gifted two large sculptures to the museum that are impressive works for their craftsmanship and attention to detail. Immediately, we made room in the exhibition schedule as soon as possible to put them on display. “I hope that this collection of artworks in the North 40 gallery will simultaneously honor the beautiful workhorses that powered farming after the Civil War and the generous donors who have given these fine works of art for the public to enjoy, learn from, and be inspired by,” said curator Guenther.

**NEBRASKA 150**

**150 ARTISTS 150 ARTWORKS 150 YEARS**

In honor of Nebraska’s sesquicentennial, Bone Creek is planning a large scale juried exhibition and sale for the summer of 2017. Nebraska is filled with many talented visual artists. We want to celebrate them, their craft, and this great state. We are looking for artists to submit an original piece of agrarian art for exhibition and sale. Submission deadline is February 1, 2017.

Visit www.bonecreek.org for full application requirements.