

*Visions*  
*seen in the air*



*an invitational exhibition*  
*June 2023*



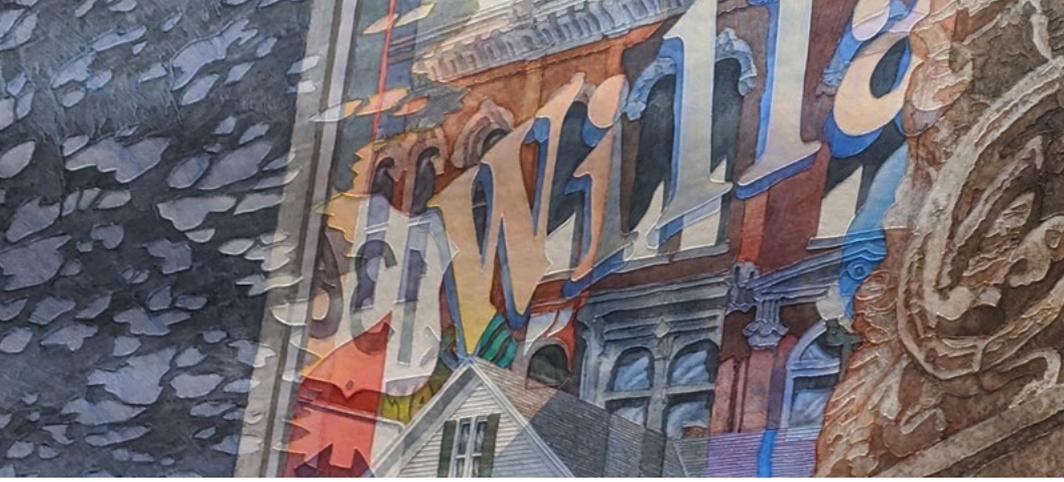


**Marcia Baulerle**

*Forresters in the House of the Tragic Poet*

*Life is unpredictable. So is the art I create. I might start by scribbling some words I've been thinking, or selecting a palette of previously painted tissue papers and serendipitous scraps. The composition is deliberately formed, often using the rule of thirds, with lines and circles helping create balance. Many works grow from old paintings—as the entire background of a new painting, or as small pieces of a new work. Using this texture and history of another time gives a storytelling aspect to my art. Look for hints of my background in folk art, a Midwestern family's passion for flight and travel, piano music playing too loud, and too late. You may sense influences from many miles and hours spent with children and grandchildren and all their activities; or from connections made with books and people. You might even see frustrations and joys as I make my way in the universe. Layers of collage are exciting. The first steps inform the outcome, but there is forgiveness, grace, and myriad ways of getting there.*

Nebraska mixed-media artist, Marcia Bauerle, is known for abstract collages layered with inspired words, hand-painted tissues and rice papers, balanced with geometric elements. On-going series portray sunflowers and scenes from U.S. Highway 6. Her recent artistic practice includes portraits and icons of family members and imaginary or historical humans. Travel, music, intellectual questions, and “small world” connections are important influences. Bauerle has realized an affinity with the works of Frank Lloyd Wright and twentieth-century collage master, Kurt Schwitters. A certified educator, she enjoys teaching collage workshops across the Midwest. In solo exhibitions, Association of Nebraska Art Clubs exhibitions, and as a juried member of Impact Nebraska Artists, Bauerle's work has been seen in over 40 venues and online galleries since 2018.



## **Allan Tubach** *Willa's Windows*

*The year was 1890. The elaborate Bank Block was but ten years old and the other main street buildings were just being completed as 17-year-old Willa Cather left the prairie village of Red Cloud for school in Lincoln and work in the East. While she lived the remainder of her life in the large cities of the East Coast, her writings often spoke to memories of the prairie and her Nebraska village.*

The paintings of Allan Tubach are represented in more than 500 individual, corporate and public collections nationwide including the Joslyn Art Museum in Omaha, the Sheldon Memorial Art Gallery in Lincoln and the Museum of Nebraska Art in Kearney, as well as internationally in Japan, Paris and Poland.

Tubach is a native of Falls City, Nebraska, and much of his work has reflected his eastern Nebraska roots, intertwining history, culture, and architecture into the fabric of his paintings. He was described by *National Geographic Magazine* in 1974 as "one of the Midwest's outstanding young painters who explores the essence of life on the great American prairie."

His 2004 book, "Allan Tubach Paintings, Allegories & Artifacts," spans his more than forty years as an artist. In addition to his two decades with the *Omaha World-Herald* where he was Art Director, he also served as a member of Joslyn's Board of Governors and was chairman of the Omaha Public Art Commission. Other public service has included Landmark's Inc., United Arts Omaha, Heritage Nebraska and Omaha by Design. In 1988, Tubach was a recipient of a Nebraska Governor's Arts Award. He and his wife Dorothy Picton Tubach, an attorney, live and work in Omaha.



**Katie Weiss**  
*On the Prairie*

*My connection to Red Cloud stems from a visit to Nebraska in 2015. A long-time fan of Willa Cather's writing, I was strongly affected by seeing the prairie in person. The water color exhibited here was done at the Willa Cather Memorial Prairie during that visit.*

Katie Weiss is a painter and printmaker. She studied painting at the Brooklyn Museum Art School and the New York Studio School, and completed an MFA degree at Queens College. Her work has been exhibited nationally, and she is an artist/member of Prince Street Gallery in New York City. She taught studio art in a New York City high school for over 25 years. Currently, she lives and works in New Jersey. Her work can be seen at [katieweissart.com](http://katieweissart.com).



**Roberta Barnes**  
*If All Can Be Forgotten*

Roberta R. Barnes is a painter from Nebraska working mainly in the Sandhills region of the state. She is primarily a painter in oils, but also works in pastel, and fibers (“thread paintings” and Swedish knot tapestries). Her subject matter is often landscapes of the Sandhills.

She was born and raised on a farm in eastern Nebraska and majored in art education at Concordia University and later pursued a Master’s degree in art from the University of Northern Colorado. She taught K-12 art for nearly thirty years. In retrospect, creating personal artwork has always been integral to her teaching and maintaining her visibility as a visual artist. Barnes believes creating art is much like being a well-practiced pianist—an artist needs to constantly work at the craft. She and her husband continue living and working on a small ranch they moved to 30 years ago while she continues the never-ending work of improving her painting.

Barnes has been part of public art projects in Nebraska such as the “Lighthouse” project, raising funds for underserved students. Nebraska by Heart, celebrating Nebraska’s sesquicentennial. The Nebraska Serving Hands project celebrating 50 years of “Campus Life” in Lincoln, Nebraska, and the state capitol Christmas tree project. These public art projects were both self and student involved. Barnes is a member of the Burkholder Project, Impact Nebraska Artists (a juried artist group of nationally recognized artists), Association of Nebraska Art Clubs, Oil Painters of America, American Impressionists Society, American Plains Artists. Bi-annually Barnes contributes artwork to the Nebraska “Spirit” show, a juried show supporting the Museum of Nebraska Art. Her work is a part of both public and private collections.



**Karen Dienstbier**  
*Taking Flight*

Karen Dienstbier has been painting watercolor and acrylic paintings since 1979 when she graduated from the University of Nebraska-Lincoln with her Master of Fine Arts Degree. She maintained a studio in the downtown area of Lincoln from 1979 to 1995 when her home studio was completed. From 1979 to 2000 she taught watercolor and art classes at University of Nebraska - Omaha and at the University Nebraska-Lincoln.

In 1995 she was chosen as one of several artists to become Artist in Residence at Rocky Mountain National Park in Estes Park, Colorado. In 2006 she was chosen for the Woman Artist Award for Visual Arts by the Lincoln-Lancaster Women's Commission. She has participated in a number of juried exhibitions in the Midwest, nationally, and in England and Australia. Her works hang in private collections in the United States, England, Belgium, Brunei and Australia.

Dienstbier came to be an artist through her interest in Art History. As a new bride she spent time in Izmir, Turkey where her husband Richard was stationed in the U.S. Army at the Land Southeast Headquarters. While they were in Turkey they had the opportunity to travel to historic sites in and around southwestern Turkey, places that are familiar to art historians such as Pergamum, Ephesus, and Istanbul. They also were able to spend a week in Athens, Greece.

After settling in Lincoln, she began her studies in art history and graduated with an emphasis in watercolor and pottery. She now shows her work with the Impact Nebraska Artist Group which exhibits at venues throughout Nebraska and surrounding states.



**Beth Cole**  
*The Early Hours*

*When I step into the landscape as a painter, I see before me the chaos of nature. If I were to include everything in my painting, it would be overwhelming. My approach is to simplify what I see, transform chaos into order if you will, and create a peaceful and calming piece of art.*

*My background in piano is what led me to painting, and it continues to inform all of my work. Piano taught me when to use a delicate touch and when to use speed and force. In the same way, my painting gestures and brushstrokes communicate a certain energy or calmness, and my paint mixing and application express mood and atmosphere, and may even allude to the ethereal.*

*Small studies of value and color help me to organize what I see. I am friends with many of the painting mediums, but oil is my best friend and what I use most often. My pencil has also become a trusted advisor.*

*I hope you see in my work the sense of peace I have when I paint. If I could package this calmness in some way, I would tie a bow around it and share it with you. But for now, I offer the peaceful work of my hands with paint, brushes and gratitude.*

Nebraska-based artist, Beth Cole, creates contemporary landscape paintings in oil. Her work centers on fields, trees, streams and buildings, and the effects of atmosphere and light upon them. She has studied with many generous and accomplished painters including Jay Moore, Dave Santillanes, and Scott Christensen. Beth has exhibited widely in her home state including Museum of Nebraska Art events and the Nebraska Biennial Exhibition hosted by Omaha's Gallery 1516.



**Bob Culver**

*Sun faded blue sky*

*Barbed song, barbed ribbon*

*Lost stories remembered*

*I seek to integrate my thoughts, feelings, and ideas with others to demonstrate how the arts help us to live a full life. I will always believe that the arts are the glue that holds our society together.*

Bob Culver studied at the University of Nebraska, with a major in painting and a minor in Ceramics. He's been showing since the late 1960s, in both juried exhibitions and solo shows. In addition to his own artwork, Culver has taught art and served on the boards of Nebraska Arts Council, the Bemis Center for Contemporary Art, Nebraska Cultural Endowment, and Museum of Nebraska Art.



## **Betty Kort** *Red Prairie Song*

*As a long-time English teacher, it won't surprise my audience to know that I want to tell stories through the visual arts. My stories come from "edges" and often have "edged." I tagged along with my father most days when I was young. My dad taught me to look towards the edges of my familiar world—to see surprises that may be there all the time but going unnoticed. At odd moments, he would point out something new at the edge of the horizon on particularly clear, peculiar mornings while the farm truck kicked up a trail of dust behind us. Back then I was delighted; today I know these images were the kinds of epiphanies that would shape me over time.*

*If you are in the countryside and happen to be in the right place at the right time, you may have seen these unusual images my father would point out to me. When conditions are just right, you can see seemingly forever. It's as if the earth peels up its side to display in dazzling detail, amid unearthly light, little worlds that normally reside over the edge, downward off the curvature of the planet. Art, for me, is like this—it's as if I come to the edge of my mind to record a detail.*

*There is nothing much that is new when we are at home in our familiar worlds. Our experiences feel commonplace because they have always been there, that is until we are jarred into noticing some marvelous detail of a place, a person, an object, some detail we "would not or could not see before . . ." For me, it's like coming to the edge of my mind. I think the artist's job is to point out details—details like these. Come join me at the edge.*

Betty Kort was executive director of the Cather Foundation (2003-2008), after 25 years of teaching both English and art, almost entirely within the Hastings Public Schools System. She chaired the Art Department at Hastings High School for ten years. She then served as executive director of the Hastings Public Schools Foundation. She is passionate about the visual arts. Her connections to Willa Cather most closely revolve around Cather's own interest in the visual arts. As Cather chose to view the world through the eyes of a visual artist, painting pictures with words, so too does Betty Kort see the world through the eyes of a visual artist, particularly through photography, painting, and drawing.



**Cassia Kite**  
*Willa Cather Childhood Home, 2020*

*Soundstitching is an interdisciplinary, multimedia project that transforms color from a hand-stitched image into a musical composition that can be interpreted by a musician and/or performance artist. The result is a combination of three forms of art into one collaborative, multisensory experience.*

Cassia Kite is an interdisciplinary artist who created *Soundstitching*, a multimedia project that transforms color from a hand-stitched image into a musical composition that can be interpreted by a musician and/or performance artist. Kite has collaboratively produced large-scale work for chamber ensembles and dancers using color-coded graphic scores derived from her hand-stitched tapestries. Kite's work premiered at the KANEKO in Omaha, Nebraska, in July of 2017. She has been featured as an experimental composer and visual artist in music festivals, museums and universities. Kite has been awarded artist in residence at the Kimmel Harding Nelson Center for the Arts in 2018 and The Hambidge Creative Residency Program in 2019. She is the recipient of the Paul J. Smith Excellence in Fibers Award from the Fiber Art Network 2018, the Dixon Ticonderoga Award of Excellence from the Florida Art Education Association in 2019, the Sarasota Art Educators Association Award from the Florida Art Education Association in 2021 and the Ringling College of Art and Design Award for her work in 2022.

Kite was born in Auburn, Nebraska. She earned a B.F.A in painting and sculpture, and a B.S. in Art Education from Northwest Missouri State University in 2003. She completed her M.Ed. in Curriculum and Instruction from the University of Florida in 2010. Currently, Kite is the Cross-Curricular Liaison and a Visual Art Instructor at IMG Academy in Bradenton, Florida and resides in Sarasota, FL.



**Ben Darling**  
*Camden Sunset '22*  
*5 Cottonwoods Fall Platte*  
*McClimans Hill*

Ben Darling was born in Kansas and raised in Iowa and Nebraska; few artists know the length and breadth of Nebraska as well as he. He has painted landscapes in every region of the state and served numerous artist-in-residence stints in schools and communities throughout the state through the Nebraska Arts Council (NAC). His work is a celebration of Nebraska and the Great Plains.

Currently Mr Darling lives in Sidney, Nebraska, where he paints in oils and watercolors as well as draws and creates relief prints.

From *Seeing Nebraska: the Prairie Landscapes of Ben Darling* by Terry Barkley.



**Bernie and Desiree Hajny**  
***Balancing Act***  
***Plains Racer***

*My objective is to represent the beauty, grace, warmth, and dignity of the animals I portray in wood.*

Desiree Hajny has been involved in the arts for the past 44 years, as a teacher in both the public and private sectors, as the author of 9 books, a contributor to 7 others, and contributing editor to several periodicals in the United States and Europe, with 11 of her works featured on the cover. Each book focused on an “Artistic Approach” to carving.

Desiree has been creating wood sculptures of mammal’s full time since 1985. Before this time she was a high school art instructor and conducted wood sculpture seminars throughout North America until 2021. She led seminars in 34 states and 3 Canadian provinces and judged national and international competitions in 17 states.

Today, Desiree’s beautiful and ornate carvings can be found nationally as well as internationally. In art competitions she has garnered 26 best-of-show honors, over 150 first places, and 18 Viewer’s Choice awards. In 1997 she was asked to travel to Germany to consult on a book on carving a wolf. Commissions include Disney Animal Kingdom, and the National Forest Products Association.

Fifty-two of her designs were cast and reproduced for sale in gift shops throughout North America by Mill Creek Studios in California. In April of 2003, Desiree was the 3rd recipient of the Wood Carving Illustrated Woodcarver of the Year Award, the first woman to receive this honor.



**Susan Hart**  
*A Chosen Heart*  
*Remnants*

*I have always been intrigued with line, shape, texture, and color. Using a mix of media within a non-objective/abstract theme allows me to explore those things in the process of creating my paintings. It is about using the familiar to discover the unfamiliar.*

*I feel that my work is reflective of what I enjoy most—the creative process. This process consists of more than creating a pleasing design by gluing down my hand painted papers, various found items or the application of acrylic paint. It is the journey that I take as I build layers of paint, paper, and texture—the dance of adding and subtracting—bringing to light what is intrinsic. It is about creating a history in order to evoke a sense of time, memory, and the mysterious.*

*I am fascinated with how the viewer relates to my work. The conversations I have, brought through the eyes of the viewer, exposes layers of ideas and meaning that are new to me. It is my objective to fully develop this gift that I have been given.*

**Bio**

Susan grew up in Gibbon and now resides in rural Cozad, Nebraska, with her husband Jim. She received her Bachelor of Arts degree in art education from Kearney State College and taught elementary art for 17 years in the Dawson County rural schools. Susan now teaches a few artist workshops across the state. Her greatest joy is teaching and creating art with her four grandchildren.

Susan is a member of IMPACT, a juried group of nationally recognized artists living in Nebraska. She has been accepted into solo and group juried exhibitions such as the Nebraska Arts Council exhibition programs - Governor's Residence and the Fred Simon Gallery, the Association of Nebraska Art Clubs traveling exhibition, National Collage Society, and is a signature member of the International Society of Experimental Artists as well as the National Collage Society. Her work is held at the Museum of Nebraska Art, Doane College-Crete Nebraska, York College-York Nebraska and Kimmel Harding Nelson Center for the Arts.



## **Travis Hencyy**

### ***This Place Part One***

### ***This Place Part Two***

*Conceptually, my work deals with the blurred intersections of hopes, memories, stories, and histories that happens when families set roots in a place for multiple generations. Visually, the work often explores the rugged Western Nebraska landscape and wildfire through materiality and mark-making.*

Travis Hencyy was born and raised in Chadron, Nebraska, a small college town in the northwestern panhandle of the state and the same town his family has lived in for five generations. He earned a degree from Chadron State College in 2009 studying humanities and studio art, where he gained a love for philosophy, drawing and traditional materials. After college, Travis began working in the technology and design realms, using his sensibilities to help local businesses and organizations.

Seeking an escape from office life, Travis re-enrolled at Chadron State College in 2014 to explore the teaching side of art. Mr. Hencyy is currently teaching Art & Design at Chadron High School in the same studio he learned as a teenager. He is also a core team member of Chadron's Art Alley project, activating the local visual culture to drive community pride.



**Jude Martindale**  
*Prairie Dream #2*  
*Prairie Roses*

Jude Martindale grew up in rural Nebraska and currently lives and paints in Lincoln. She studied biology and art for a BS from UNL before studying portraiture at the Art Students League of New York. Jude then earned a Masters in Scientific Illustration from the University of Arizona, illustrating a book on extinct mammals for her thesis. After moving back to Lincoln, she freelanced as an illustrator and developed her skills with watercolor and abstraction. The recent book “Flying Free” (2020) showcases some of her widely acclaimed crane art. Her artistic journey has been reported in *Nebraska Life* magazine and other media.

Jude is a signature member of the International Society of Experimental Artists. She has won many awards, and her work has been shown nationally and internationally. Her solo show, *The Great Migration: A Celebration of Sandhill Cranes in Nebraska* at the Great Plains Art Museum (2021) and the Stuhr Museum (2022), was well received. Her crane art is being represented at the Crane Trust in Alda, Nebraska, and the Willa Cather Foundation in Red Cloud, Nebraska.

While her background includes artistic realism, Jude has also been working in abstract expressionism, abstracted figurative art and impressionistic landscapes. Her abstract art is being represented by Anderson O’Brien Fine Art, Omaha, Nebraska.



**deb kubik**

### *Link—Past & Today*

*The stream running through rural and urban areas still allows the fish to swim, the birds and butterflies to fly, the wildflowers to bloom, and the individual to dream. The past meets the present by the stream. I have been blessed to see the beauty in my world. The radiant colors, the beautiful fields, the flowers, skies and animals. Through this I hope to bring joy and hope through my work. I am thankful daily for these gifts from God. I believe that God whispers the talent to the artist, so they may bring joy through their work to the world.*

deb kubik is a native of Nebraska and resides with her husband in Omaha, Nebraska. In 2012, deb began her career as a contemporary warm glass artist, combining her design degree with her educational teaching experience. In 2015, her work was selected by Governor Ricketts to be given to the Governor of China during their Economic Trade Mission to China in 2016, 2017 & 2018. Pieces were also given by the Governor to representatives of Japan, China, Ireland and South Korea. Other Nebraska State Senators have given my Nebraska art piece throughout the world on trade missions and when visiting dignitaries who come to Nebraska.

Deb was selected as the featured artist for a solo gallery show in 2019 at the Sunderland Gallery, St. Cecilia's Cathedral Cultural Center. In 2020 deb was Artist of the Year for the "Wings Over the Platte" Stuhr Museum and was the featured artist solo show for six months on the main floor gallery. She had a solo show at the Omaha Jewish Community Gallery in 2020. 2021 brought a solo gallery show at the Schoolhouse Gallery in Brownville, NE and Omaha Jewish Community Center Gallery.

Deb received her Bachelor of Science degree in Interior Design & Architectural Interiors from the University of Nebraska at Lincoln and spent many years as a free-lance interior designer and community volunteer. deb taught K-12 Art and received the K-12 Art Educator of the Year Award from the Nebraska Art Teachers Association in 2006. In 2010, deb received "The Key to Pawnee City" from the mayor of Pawnee City in 2010 for work with the art students and the community, expanding the visual arts to all.



## Margaret Krug

### *Ovid's Orchard*

Water and Time: Landscapes of the Past, a theme in my work as an artist, is inspired by the writing of Willa Cather, specifically *My Antonia* and *The Song of the Lark*, and explores a shared terrain.

*My Antonia* does not perfectly mirror my family's journey, but there are parallels. My mother's family, the Juzek's, immigrated from Czechoslovakia to a horse ranch in South Dakota and my father's family, the Manning's, immigrated from Ireland to South Dakota. This text has been a treasure throughout my life in that it has given me a sense of my family's world, the spirit of their place and time. When I was six months of age, my family moved from South Dakota to Ovid Avenue in Des Moines, Iowa. Our land had an old apple orchard with strawberry, raspberry and rhubarb patches and an outdoor fireplace. *Ovid's Orchard* was my cathedral. When wandering through an orchard now, the scent reminds me of how that distant part of my nascent life is one branch in a river of many inhabitations that anoint me with profound happiness.

*Ovid's Orchard* is a work from an ongoing series that began with the scent in an apple orchard that brought me back to my earliest childhood experiences of the orchard at our family home on Ovid Avenue.

Margaret Krug has had solo exhibitions at The National Arts Club, A.I.R. Gallery, The Window Gallery, The Smithy, The Naturalist's Notebook, the University of Nebraska Weber Fine Arts, the School of the Art Institute and has been in museum exhibitions at the Art Institute of Chicago, the Whitney Museum of American Art, the Nelson-Atkins Museum, the Sioux City Art Center, The Willa Cather Foundation and has exhibited extensively at institutions throughout the United States and internationally. Her work is in numerous private collections.

Krug is an associate professor in the School of Art and Design History and Theory at Parsons School of Design and a former Senior Lecturer at the Whitney Museum of American Art. She is the director of a painting, drawing and art history program at the Spannocchia Foundation in Italy. Krug was a 2019 Artist/Scholar resident at the American Academy in Rome. She is a contributing writer for *Artist's Magazine* and taught painting, BFA Program, at the School of the Art Institute of Chicago.

Krug is the author of *An Artist's Handbook: Materials and Techniques*. In 2010 *An Artist's Handbook: Materials and Techniques* received the Jinguang, golden light, Award in China. Krug is at work on a forthcoming book on abstraction. She lives in New York City.



## **Michael Burton**

### *Niel's Fall*

Michael Burton is the creator of historically based stories. He has produced seven animation films including *A Gold Slipper* by Willa Cather (2020), *Anna* (2018), and the *Diary of Michael Shiner* (2023). Burton produced and animated the feature film *The Bell Affair* (2022).

Burton's digital artwork has been featured across the country and in solo shows at the National Willa Cather Center in Red Cloud, Nebraska, the Denver Art Museum, RISD Art Museum, Joslyn Art Museum, Digital Graffiti in Alys Beach, Florida, the Vero Beach Museum of Art, and the Sheldon Art Museum. Burton's recent solo exhibition at Kiechel Fine Art encompassed two different gallery spaces. A grouping of twenty digitally painted Nebraska landscapes titled *Floor of the Sky* occupied the entire first floor of the gallery. The third floor, titled *Dance Floor of the Sky*, featured an immersive animation room and NFT displays. The title of this exhibition was inspired by a quote by Willa Sibert Cather from *Death Comes for the Archbishop*, 1927.

Burton's projects are funded by The National Endowment for the Humanities, Maryland Humanities, ITVS, the Cather Project, Vision Maker Media, and the University of Nebraska Office of Economic Development. Burton and the Animating History Team have screened their films at the New Media Film Festival (Best Animation), Prince George's Film Festival (Best Animation), Atlantic Selects, Utopia, Hampton, BronzeLens, HipHop, and Virginia Film Festivals. From 2016-2019, Burton served as Director of the Cube Art Project, a biennial juried international digital art competition hosted by the City of Lincoln (Nebraska). He is currently an Assistant Professor at the University of Nebraska-Lincoln.

He received his M.F.A. from the University of Nebraska-Lincoln in 2007 and B.F.A. from Green Mountain College in 2000.



## **Jo Brown**

### ***Earthworks: The Land***

*These Earthworks images are part of a continuing series of landscape paintings I've been working on for many years. They are not meant to look like specific locations, but instead, allow the viewer to create their own individual sense of the location through their life experiences and imagination. They are created to be quiet, reflective, meditative pieces, images of magical spaces you can just float into, warm healing places.*

*When I was deciding what to create, I thought of this space as a palette of blues, creams, and yellows, with each color blending into and reading off the others as if a melody was filling the room. It is designed to be an image of one, long, continuous view of the land. Living and working here has definitely influenced my painting. Nebraska is a wonderful place where I have built a good life and have good friends. It's beautiful. Nebraska's gentle fields with large, full skies are lovely.*

Jo Brown is a Lincoln artist known for her expressive and sensitive use of color and media. A joyful interplay of color fills Jo's paintings. She enjoys working in mixed media and usually constructs her work with intricate layers of color and glazes. She is known both for her abstracts as well as her landscapes. She feels that it's almost as if each painting has a life of its own, just waiting to be told.

Jo taught art methods at UNL for 20 years. Her educational credentials include: an M. Ed. in Art Education; an M.A. in Elementary Education; an M.A. in Special Education: Gifted; and a Ph.D. degree in Administration, Curriculum, and Instruction. Her paintings are in numerous public and private collections. Her works can be seen at the Noyes Gallery in Lincoln. Jo is a juried member of the Impact Nebraska Artists whose themed shows are exhibited regionally.



**Mark Moseman**  
*Homesteader's Gold*

*"My work is about what is part of me, ... my experience with agrarians who truly cared for the land. Growing up on the farm in the 1940s, '50s, and '60s, I feel compelled by the farm crisis of recent decades to create paintings about my people and our cultural heritage. My great-grandfather homesteaded in Nebraska. My father was forced off the family farm. Seeing the farmer as an endangered species, I try to capture the spirit of a vanishing people at one with the land. I paint to honor my parents and their comrades, and to keep their spirit alive in all of us. I often try to dramatize the farmer as a traditional keeper of the land. I seek a fleeting moment or mystical quality. Trying to express the essence of my agrarian experience, I purposely simplify my images with a strong connection between the figure and nature.... I'm always searching for a special posture or viewpoint that will ring true to my own experience."*

Moseman, born in 1945, is a native of Oakland, Nebraska, and earned a Bachelor of Architecture at the University of Nebraska-Lincoln and a Masters degree from Syracuse University. The loss of his parent's farm in the 1980s farm crisis had a profound effect on Moseman. After twenty-five years in urban design and development, he gave up the security of that lifestyle to fulfill his desire to paint. With the encouragement of his wife, he set up an attic studio in his inner-city home and found himself with a new career as a painter, capturing the spirit of an endangered species—the American farmer.

**Timothy G. Anderson**

Anderson, the news design editor of the New York Times, is also a graduate of the University of Nebraska-Lincoln. He grew up on a farm about two miles from the Moseman farm, and Anderson and Moseman attended the same country school. Anderson composed the poetry that accompanies Moseman's painting.



**Sammy Lynn**

***Pears***

***Wedding Shoes***

*"I agree with the person who said, "The world does not need another painting or more books or more music. The artist needs to make it."*

*I have played seriously with batik since 1980 to create quilted wall hangings and batik sculpture. Even the whimsical pieces are serious.*

*I enjoy each phase of the batik process—drawing, waxing, dying, and the stitching of the fabric. I plan to continue playing with batik or some form of art as long as inspiration shows itself to me."*

Sammy Lynn is a member of the Burkholder Project, Impact Nebraska, Prairie 7, the Association of Nebraska Art Clubs, and the Art Connection. Her work can be found in the Museum of Nebraska Art and the Doane College collections. She maintains a studio in rural Glenvil, Nebraska.



**R. Gregory Summers**  
*Cookies & Crawfish*

Born in the Flint Hills of Kansas, Gregory Summers began his professional career at Hallmark Cards Inc in 1979. A Master Engraver, he now paints primarily “En Plein Air” across the globe with a limited palette of only 4 colors. Former Vice President of the Greater Kansas City Artists Association, co-founder of the Missouri Valley Impressionist Society, and Brush Creek Plein Air: painting competition in Kansas City, Missouri.

Selected by the top 5 American art publications for the “Artists of the New Century” exhibit at the Bennington Art Gallery, Summers has embraced the world of landscape painting, winning top awards from coast to coast alongside some of the nation’s best plein air and studio artists.

Summers is an elected member of the Salmagundi Art Club, Signature member of the American Impressionists Society, and the Outdoor Painter Society, along with active membership in the Oil Painters of America, Plein Air Painters of New Mexico, Plein Air Painters Colorado.



**Karen Vierneisel**

*Prairie Old Timer*

*Golden Coreopsis: The Pioneer "Lagoon Flower"*

Karen Vierneisel's journey as a painter began as a young child in Chicago when her art teacher Mrs. Smollack at Jahn Elementary School took her class into the neighborhood. Sketching the nearby factory was her first experience of seeing line and light. It shaped her interest in the urban scene. Other interests dominated her attention in mid-life: teaching literature and composition at the University of Illinois at Chicago and earning a Ph.D. in American Prose Fiction at the University of Chicago. Her dissertation "Fugitive Matriarchy: Willa Cather's Life and Art" reflected her appreciation of Cather's deep insights into the human heart and an effort to correct the misconceptions of male critics' patriarchal bias.

In 2021, Karen completed 17 paintings for her solo show held at the National Willa Cather Center. *Memories in Light and Shadow: Paintings Inspired by the Art and Life of Willa Cather* ran as part of the Center's Annual Spring Conference in Red Cloud. Despite the plague, she attended the Conference in person and had a second opportunity to visit Willa Cather's home and the prairie about which she wrote so movingly. Karen sold five of the paintings in the original exhibit and donated one to the Center. For her next exhibit at the North Shore Art League (NSAL) in 2022, she created five new paintings--three interpreting the prairie, another portrait, and a new work inspired by Cather's *My Mortal Enemy*. "

Karen has begun a new series of paintings depicting the ravages of climate change on our environment. Two of these were shown at NSAL's "inchworks" exhibit.

Her work has been shown locally in group shows at the Old Town Art Center, the North Shore Art League, the 2018 National Oil and Acrylic Painters Small Works Holiday Show at the Kathy Cline Gallery in Parkville, MO, and various other venues. She has also had solo shows at the Leslie Wolfe Gallery at the Old Town Art Center in Chicago; the New Studio in Evanston; the Albany Park Library in Chicago; and the North Shore Art League in Winnetka, Illinois. She is a member of the Chicago Alliance of Visual Artists, the National Oil and Acrylic Painters Society, the North Shore Art League, and the Old Town Art Center.



**Stephanie J. Frostad**  
*A Winding Road*  
*A Lost Lady*

*I have always been intrigued by the rural landscape as a place where wilderness and civilization meet and intermingle. In such environments human beings enter an ancient and essential collaboration with nature to generate our sustenance. There we strive along with other creatures, both wild and domestic. An abundance of allegories, myths and metaphors arise on such terrain.*

*With a combined interest in nature and culture, I've sought intimacy with the myriad life forms, vital patterns and seasonal changes of the Mountain West where I live. A curiosity about the Nebraska Willa Cather knew and loved inspired me to learn more about the web of life that characterizes the Great Plains. Through that research I encountered the White Lady Slipper Orchid, now endangered as its marshland habitat is lost to development. I also discovered the Swift Fox, once ubiquitous in Nebraska, but no longer thriving there. These paintings are homages to those small, yet significant species.*

*The Euro-American settlement of this continent, from the plains to the mountains, has enriched some and impoverished others. We have entered an age of reckoning with what has been lost and gained through change. Our "visions seen in the air" were ultimately, critically, manifest on the ground, impacting all the life that already existed here. With love of the land and respect for its history, we must continue to pursue visions of its wholesome future.*



**Ray Goodrow**  
*Harvest*

*“Colonies of European people, Slavonic, Germanic, Scandinavian, Latin, spread across our bronze prairies like the daubs of color on a painter’s palette . . . unfortunately, their American neighbors were seldom open minded enough to understand the Europeans, or to profit by their older traditions.”*  
~ Willa Cather, *“Nebraska: The End of the First Cycle”*

Ray Goodrow is a watercolorist and strives to capture movement and spontaneity in his work. Ray was born in Liberty, Texas, and maintains ties to the family farm in Anderson County. His McKinzie ancestors originally settled in the area in the 1830s. The cows that he often paints are descendants of family livestock and his images of rural scenes are most likely small towns and landscapes of East Texas. His subject matter often reflects both an interest in the built environment and an effort to capture a sense of time and place.

Ray began painting in childhood and competed in shows and exhibits in Beaumont and Houston during high school. He took an almost forty year break from painting while pursuing a professional career in architecture. In retirement, he returned to watercolor and picked up where he left off. In 2019 he was honored to be included in the online exhibit 250 Years of Texas Art mounted by the Witte Museum in San Antonio. In 2022 he won second place in the Southwest Watercolor Society’s annual exhibition in Dallas and was recognized as a signature member. He recently received Best in Show in the annual Arizona Aqueous show in Tubac, Arizona.

He is an exhibiting artist at the Torpedo Factory Art Center in Alexandria, Virginia, and is a member of the Southwest Watercolor Society, Southern Arizona Watercolor Guild, and the Arizona Watercolor Association.



**Sarah Rowe**  
*Thunderbeing*

Sarah Rowe is an interdisciplinary artist based in Omaha, Nebraska. Her work opens cross-cultural dialogues by utilizing methods of painting, sculpture, performance, and Native American ceremony in unconventional ways. Rowe's work is participatory, a call to action, and re-imagines traditional Native American symbology to fit the narrative of today's global landscape. Drawing from skewed imagery in historic texts, in conjunction with images from Lakota winter counts, Rowe projects her vision of contemporary Indigenous experience into the mix with an offbeat enchantment. Rowe's imagined landscapes are bold and vibrant, containing a shape-shifting bestiary of tales both familiar and strange. Rowe holds a BA in Studio Art from Webster University, studying in St. Louis, MO, and Vienna, Austria. She is of Lakota and Ponca descent.



**Shane Booth**  
*Spirit*

Shane Booth grew up in central Nebraska where he spent hours looking at family photos with his grandmother, sparking his love for photography. He graduated with a BA in art from Nebraska Wesleyan University and an MFA in photography from the Savannah College of Art and Design. Currently he is a Full Professor of photography at Fayetteville State University. His diverse body of work has taken him all over the world where he has taught workshops and exhibited work in Sweden, Africa, Taiwan, and most recently Russia. He received a grant to work with HIV positive orphans in Ethiopia with Artists for Charity, and was awarded another grant by the US Embassy in Moscow to work with the LGBTQ and HIV positive people in Russia. He has many honors including being nominated for Sweden's favorite TV star by *QX* magazine for his stint on the wildly popular reality tv show *Allt for Sverige*, tackling the subject of being HIV positive.

It was his time on this show that took him back to his roots and he began photographing Nebraska and its people. He photographed Laura Bush for The National Willa Cather Foundation in 2017. His camera of choice is an antique studio camera from 1867 which he found in a junk shop in Alma, Nebraska, that he has converted to shoot 8x10 film.

This cyanotype dress combines Booth's portraiture of Nebraskans in Wilcox, Nebraska, with a textile homage to Cather's character Marian Forrester.



## **Mary Linnea Vaughan**

*prairie duet*

*coming up roses*

*sinless*

Vaughan is an abstract, yet narrative painter whose work exudes a strong painterly quality and a fascination with nature, landform, and earth entity. Vaughan strives to evoke meaning beyond the obvious with visual metaphor.

From her *Eco-Abstracts* based on the intuitive impulse of nature to her *Bio-tiques* whereby Vaughan combines the biotic world with antique or vintage parts, this artist finds unique ways to bring the past or the traditional into the contemporary.

Vaughan holds an MA from the Rhode Island School of Design and an MFA from the Maine College of Art in Portland. She has worked as a full-time painter in Santa Rosa, California, since 2001, but never gave up her Midwest roots. Raised in Nebraska by a father whose love for old fonts and color as a commercial printer and a mother whose literary interests ignited intellectual thinking, Vaughan brings a unique sense of the past and meaning to each painting she creates.

Mary and her mother Evadne began coming to Spring Conference in Red Cloud in the 1970s and attended many International Seminars until her mother's passing in 2011. Vaughan has an abiding connection to the work of Cather and all of those educators and scholars who care deeply for Cather's work. Vaughan is currently restoring a gallery and studio space in Hastings, which will become her Nebraska base for the next artful years.