



Some Place ... Not Too Far Away Bruce and Jean Conner at the University of Nebraska

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the University of Nebraska

Sheldon Museum of Art
January 20–May 8, 2016

Bruce Conner (1933–2008) and Jean Sandstedt Conner (b. 1933) were inextricably woven into the artistic and cultural milieu of twentieth-century San Francisco. The couple arrived there from the Midwest in 1957, joining a circle of Beat generation artists that included poet Michael McClure, one of Bruce's childhood friends.

This exhibition considers the impact of place on Bruce's and Jean's work, with specific attention to their undergraduate years at the University of Nebraska. As students, Jean (BFA 1955) and Bruce (BFA 1956) responded to the changing cultural and political climate of 1950s America through the ideological and aesthetic lens of the Midwest.

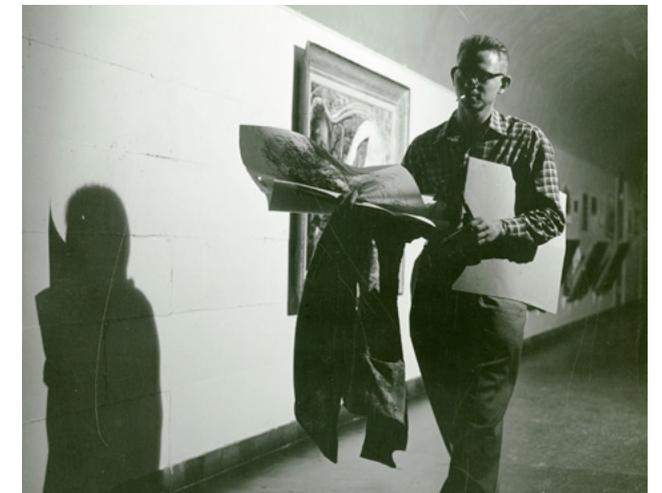
In the studios and hallways of Morrill Hall, which then housed both the University of Nebraska's art department and its art galleries, Bruce and Jean encountered the teachings of LeRoy Burket, Rudy Pozzatti, and David Seyler, as well as the innovative curatorial decisions of Norman Geske, who was director of the University of Nebraska Art Galleries.¹ Nebraska was a formative place for the Conners, one "not too far away" from the social, cultural, and political concerns of many Americans after World War II.

A Diploma

In 1963, Thomas Garver, then assistant director of the Rose Museum at Brandeis University, gifted Bruce Conner's BFA diploma to the Sheldon Memorial Art Gallery, with Bruce's stipulation that the work be titled: "B.F.A – University of Nebraska Diploma, A work by Bruce Conner, 1956." The intentionally creased diploma is simultaneously a work of art and official documentation of Bruce's time at the university. At the urging of his friend Corban LePell, Bruce transferred to the University of Nebraska after studying for two years at Wichita University (now Wichita State University).

Bruce spent two and a half years at the University of Nebraska; he arrived in fall 1953, completed coursework in fall 1955, and received his degree in February 1956. He met Jean Sandstedt, a native of Lincoln, in LeRoy Burket's painting class in fall 1954, although Bruce's reputation on campus as a nonconformist preceded their meeting. Jean graduated in spring 1955, and completed an MFA from the University of Colorado two years later. Bruce spent the spring of 1956 at the Brooklyn Museum Art School and that fall on scholarship at the University of Colorado, but never completed the MFA degree.²

In 1954 and 1956, the University of Colorado invited Jimmy Ernst, son of noted dada and surrealist artist Max Ernst, to its art department as a visiting artist. Jean recalled that she and Bruce spent a lot of time with Ernst in the summer of 1956, spurred on by their mutual connection to the University of Nebraska and Lincoln. Ernst participated in five consecutive Nebraska Art Association Annual exhibitions from 1952 through 1956. The NAA exhibitions hung in the art gallery on the third floor of Morrill Hall, through which professors and art students, including Bruce and Jean, passed on a daily basis (see figs. 1 and 2). Such exposure to contemporary art produced across the United States was quite remarkable; the physical limitations of place were diminished as viewers found themselves amidst work typically displayed in major art centers.



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Figure 1. University of Nebraska students viewing an exhibit in Morrill Hall, 1958/59. University Communications Photos, Archives and Special Collections, University of Nebraska–Lincoln Libraries.

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Figure 2. Student in Morrill Hall, 1950s. University Communications Photos, Archives and Special Collections, University of Nebraska–Lincoln Libraries.

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Front image
Jean Conner
born Lincoln, NE 1933
UNTITLED (detail)
Tempera on paper, 1955
12 x 19 inches
Collection of the Conner Family Trust, San Francisco, CA



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Figure 3. University of Nebraska students working on sculpture, 1955/56. University Communications Photos, Archives and Special Collections, University of Nebraska–Lincoln Libraries.

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Figure 4. Rudy Pozzatti (born Telluride, CO 1925). *Equinox*. Etching; 1952; 11 x 19 3/4 inches. Sheldon Art Association, gift of the Estate of Leroy K. Burket, S-938.2004. © Rudy Pozzatti.

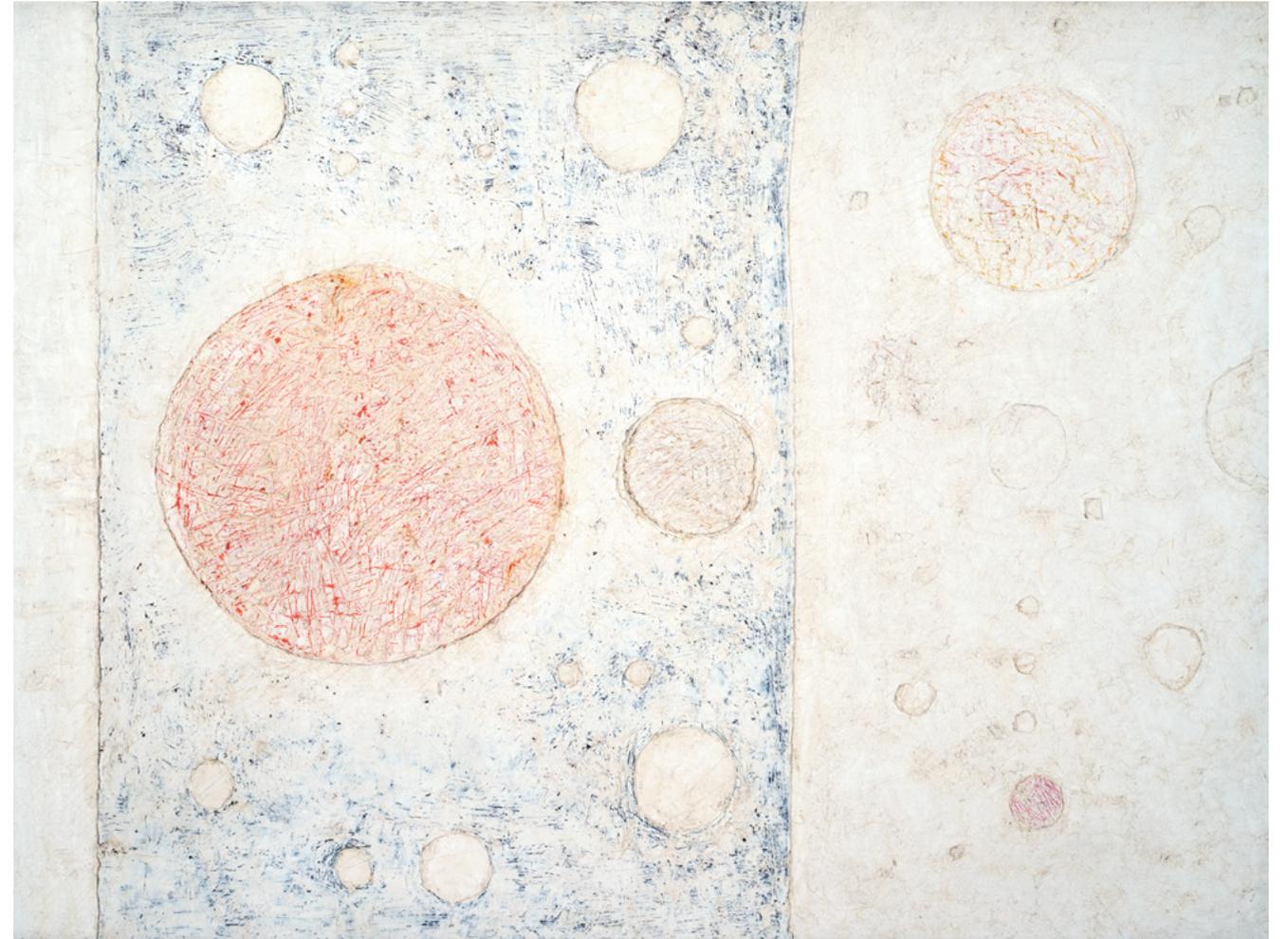
Cosmos

In the 1950s, Morrill Hall was the bustling home of the University of Nebraska State Museum, Art Galleries, and Art Department, which included studios for painting, drawing, graphic arts, sculpture, and ceramics (see fig. 3). Fossils, skeletons, and geologic specimens filled the corridors of the second floor, displayed against fresco murals painted by Elizabeth Dolan and Martha McKelvie.

The vegetal forms arranged across the surface of Rudy Pozzatti's colored etching *Equinox* (fig. 4) both echo the frescoes and register as imprints of fossilized remains, like layers of rock chipped away to reveal the leftovers of time. Pozzatti, who primarily taught graphic arts at the University of Nebraska in the 1950s, shares with his students, Bruce and Jean, a sustained interest in aspects of archaeology, layering, and contemplating the cosmic world. These aspects are particularly noticeable in the craggy, built-up surfaces of Bruce's paintings *COSMOS* (fig. 5) and *UNTITLED* (fig. 6), which visually relate to the painted frescoes and stuccoed walls of Morrill Hall, while the evocative title *COSMOS* leads one to consider the unbounded dimensions of a universe comprised of cosmic matter, the base material of stars and planets.

The Nebraska State Capitol building, which opened to the public in 1932, is the other major building in Lincoln filled with fossils and symbols of the cosmos. The Capitol building is only a few blocks from campus, and its interior artistic program is entirely accessible to the general public. Jean recalls visiting the Capitol as a school kid in Lincoln, and it is quite likely that Bruce would have ventured into the building during his time at the university, especially given his interest in paleontology and cosmic forces.³

On the north (main) entrance vestibule floor of the Capitol is an abstract rendering in mosaic tiles of the sun, symbolizing the potent source of cosmic energy.⁴ At the entrance to the north foyer, which connects the vestibule to the rotunda, is



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Figure 5. Bruce Conner (McPherson, KS 1933–San Francisco, CA 2008). *COSMOS*. Oil on board; c. 1956; 48 x 36 inches. Seyler-Dickman Collection, Nebraska Wesleyan University. © 2016 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York.



a mosaic titled *Cosmic Energy*, depicting a male nude harnessing the reins of cosmic forces. *Cosmic Energy* is part of an overall decorative scheme of marble floor and ceramic ceiling mosaics created by New York artist Hildreth Meière for the Capitol building in the 1920s. The themes of her mosaics, developed in conjunction with Dr. Hartley Burr Alexander, professor of philosophy at the University of Nebraska, complement the variety of subjects throughout the building, which include "The Progression of Life," "Nature's Gifts to Man on the Plains," "Past, Present and Future Life on the Plains," and "Virtues Which Sustain Society." The overall theme of Meière's mosaics reinforces the historical evolution of Nebraska, from its existence as earthly material formed 4.5 billion years ago from cosmic energy, through to the twentieth century as a culturally enriched state in the heartland of America. Meière's mosaics on the rotunda floor visualize planetary evolution, with an enthroned Mother Earth flanked by figurations of water and agriculture. The figures are encircled by a radiating pattern of chevrons, repeating the design work seen in the north vestibule and foyer, particularly *Cosmic Energy*. Mother Earth is physically situated at the center point of the building and abstractly as the center of all life. She is the one who governs the flow of the springs and wheat, but also radiates warmth through solar forces, or cosmic energy.

Mazing off from the central circle is a series of pathways filled with mosaics of prehistoric species specific to the region of Nebraska, progressing in a semi-evolutionary manner around roundels featuring allegories of Soil, Water, Fire, and Air. Encircling the roundel of Water are near fantastical sea creatures and plants, yet each has a scientific origin and is based on drawings by Erwin H. Barbour, a Yale-educated paleontologist who served as professor of geology and zoology and director of the University of Nebraska State Museum. Barbour was intimately involved with excavations at what is



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Figure 6. Bruce Conner (McPherson, KS 1933–San Francisco, CA 2008). *UNTITLED*. Oil on board; 1955; 11 1/4 x 10 5/8 inches. Collection of Marcia Laging Cummings. © 2016 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York.

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Figure 7. LeRoy Burket (Alton, IA 1920–Akron, OH 2003). *Quarry*. Oil on Masonite; 1954; 40 x 48 inches. University of Nebraska–Lincoln Collection, U-3194. © Estate of LeRoy Burket.



▲ **Figures 8, 9.** Jean Conner (born Lincoln, NE 1933). UNTITLED. Tempera on paper; 1955; 12 x 19 inches. Collection of the Conner Family Trust, San Francisco, CA.

today Agate Fossil Beds National Monument, which contains [fossil beds created during the Miocene Epoch](#) (23.03–5.33 million years ago). Nebraska was completely submerged during the Paleozoic Era (541–252.17 million years ago) leaving the region flush with fossils of prehistoric marine life, including the corals and trilobite rendered in marble tile on the Capitol floor. The trilobite, an ancient arthropod in existence from 521–250 million years ago, is one of the first mosaic creatures encountered when entering the rotunda from the main entrance (north side). Bruce, a self-proclaimed enthusiast of paleontology and archaeology in high school, recalled his instructor in high school geology class,

...made a claim that there were no trilobites in the Permian strata in Kansas. Nobody had ever found any. [My friends] knew of a limestone quarry where there were lots of fossils. There were many fossils that had come loose, little bits of pyrenoids. There was a big heap of pieces of rock. You did not have to dig things up. It was just mounds and tons of shattered rock with fossils in it. I drove out there with them...I was looking for fossils. I crawled up on one big heap and started looking at rock...[My friend] picked

up a rock indiscriminately and threw it at me and said, "There is your trilobite." I looked at it and it was. There was a trilobite and that made us excited. I ended up with twenty-five trilobites that I brought to this class.⁵

Bruce's recollection of the limestone quarry conjures up the excitement of a teenage boy who discovers a piece of information that challenges conventional and authoritative wisdom. By rummaging in the quarry Bruce revealed a layer of historical existence previously unknown, an amateur excavation undertaken with hopes of uncovering an alternative history hidden in the layers of rock and debris.

"Quarry" is both a noun and a verb, connecting Bruce's teenage activities with art professor LeRoy Burket's painting *Quarry* (fig. 7), an abstract representation of an excavation site and an implication of labor, of digging through layers of sediments, both mental and physical. Burket's *Quarry* relates in both appearance and subject to Bruce's and Jean's work (COSMOS and the three UNTITLED (figs. 6, 8 and 9)), specifically in the visual tension between surface and depth, and the suggestion of extraterrestrial spaces.

Transcendence

In 1954, Bruce wrote a paper for an art history course at the University of Nebraska teasing out visual connections between twentieth-century object-based collages and trompe l'oeil paintings by the nineteenth-century American painters [William Harnett](#) and [John F. Peto](#).⁶ Collages draw attention to the surface of the work through the accumulation of various media; likewise, the trompe l'oeil paintings of Harnett and Peto stress, and reward, a close-up viewing of the surface, where the eye is temporarily tricked into believing that oil on canvas is a splintered wooden door or a rusted old hinge. Objects, such as violins, envelopes, photographs, and news clippings, "sit" on the surface of Harnett's and Peto's paintings, reinforcing a shallowness of the picture plane that Bruce would adopt in his own painting.

Bruce primarily painted in two styles while at the university: low relief in oil paint with glazes (COSMOS), and dark tones with scumbled passages in the tradition of Rembrandt and Goya (PARIAH, see fig. 10). Bruce noted that he was "very much into painting" while at the University of Nebraska and University of Colorado, but largely abandoned the practice after moving to San Francisco and further developing his collages and assemblages.⁷ PARIAH, and the two small untitled studies, fall in line with the Rembrandtesque, both in paint application and aura of the spiritual and mystical. PARIAH, given by the artist to the University of Nebraska art collection in 1956, features a shrouded female figure, a mystic with all-seeing eyes, whose appearance also suggests Mary Magdalene, herself a pariah, who wandered in the desert for thirty years wrapped in her own long hair. A plaque on the frame notes that the work is dedicated to Orin Stepanek, assistant professor of English and Slavic Languages at the University of Nebraska until his early death in 1955. The painting thus may be understood, in part, as a memorial to an "undiplomatic and outspoken" professor known for his belief in the eternal truths of art.⁸



▲ **Figure 10.** Bruce Conner (McPherson, KS 1933–San Francisco, CA 2008). PARIAH. Oil on Masonite; 1954; 57 1/4 x 48 inches. University of Nebraska–Lincoln, gift of the artist, U-373.1956. © 2016 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York.



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Figure 11. Jean Conner (born Lincoln, NE 1933). O RÖSCHEN ROT. Watercolor on paper; 1954; 28 1/2 x 18 1/2 inches. Collection of the Conner Family Trust, San Francisco, CA.

The evocation of a spiritual and mystical dimension relates PARIAH to Jean's O RÖSCHEN ROT (fig. 11), which the artist translates as "Oh Rose So Red." The title correlates to the first line of "[Urlicht](#)" from [Gustav Mahler's Symphony no. 2](#) (1888–94). The "Urlicht" is a "Todesgebet," a private prayer recited at the bedside moments after a person has passed. The words are spiritual in their connection to transcendence, and symbolic in reference to the red rose, evocative of sacrifice and passion. Both PARIAH and O RÖSCHEN ROT oscillate between the physicality of the painted figure/rose and the symbolism of the form, also understood as the materiality of the body and the immateriality of the soul.

Subterranean

Bruce began work on a [large-scale collage, UNTITLED](#) in 1954, which he completed in 1961, three years after winning an award for the piece at the San Francisco Art Association Annual. UNTITLED is notable in part for the fact that Bruce began the piece as an undergrad at the University of Nebraska, although his experimentation with collage may be traced back to a high school art class in Kansas.⁹ The recto (front side) is an accrual of both quotidian and decorative materials—paper, wood, adhesive, nails, paint, staples, metal, tar, feathers, and plastic—collaged atop a piece of Masonite, a common support for his pieces during this period (e.g., PARIAH). The layered geometric forms aesthetically relate to the built up paint of COSMOS, connecting UNTITLED to suggestions of both earthly and otherworldly landscapes. The use of torn paper further relates UNTITLED to Jean's collage, THE CAPTIVE (fig. 12), which the artist created during her first semester in graduate school at the University of Colorado. THE CAPTIVE incorporates pieces of Rorschach-like ink-stained fabric, painted canvas, an embossed bottle top, and a small metal ring, all floating atop a torn section of brown wrapping paper. There are noticeable creases in the brown paper, just as there are in Bruce's diploma, which read as memory marks of the material. This formal

element suggests a psychological history to the work, one layered with meaning waiting to be uncovered by quarrying beyond the surface.

If viewers are afforded a glimpse beyond the surface what might we see? In Bruce's UNTITLED, the subterranean is temporarily exposed when the work is flipped to reveal the verso (back side). The eye is overloaded with an avalanche of media images, predominately reproductions of nude and semi-nude women from soft-core magazines interspersed with stamps, seals, political and anthropological images, and, strategically pasted to the right of the "WARNING YOU ARE IN GREAT DANGER," Bruce's official "Order to Report for Armed Forces Physical Examination." The rapid-fire transition between images of sex and death suggest the underlying forces of the Freudian Id, that deep internal space of chaotic desires made manifest in UNTITLED through surrogate images and words.

The mass accrual of material across the front and back surfaces of UNTITLED, which constantly threatens to disrupt the boundary of the frame (an eruption of the repressed), finds a visual relationship with Bruce's experience in the Lower East Side of Manhattan in the mid-1950s. Bruce lived in the LES in 1956, while a student at the Brooklyn Art Museum School, where he encountered store windows stuffed with rags and other discarded materials, or junk. According to Bruce, "The store windows around there [LES] would be piled full. The glass windows would be piled with multi-colored cloth. I thought about working this into assemblages, of using glass windows and putting things behind the glass windows, cloth and objects."¹⁰ Bruce's collages and assemblages stem from an artistic interest in stuff, an amassing of materials into art that others consider refuse, connecting him to the neo-avant-garde artists Robert Rauschenberg and Jasper Johns, as well as the dadaist Kurt Schwitters.

Bruce created the assemblage JULY GEORGE: PORTRAIT OF GEORGE HERMS (fig. 13) in 1962, while residing in Mexico



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Figure 12. Jean Conner (born Lincoln, NE 1933). THE CAPTIVE. Paper collage; 1955; 17 x 22 inches. Collection of the Conner Family Trust, San Francisco, CA.

with Jean (1961–62). There exists a strong physical and aesthetic connection between Bruce's paintings and assemblages; in fact, his first assemblage ([RATBASTARD, 1958, Walker Art Center](#)) started as a painting.¹¹ As Bruce recalled:

I was involved in this one oil painting and became so aggravated with it that I slashed it and hacked it, it was almost like cutting through skin. I dealt with it like it was a physical thing, this small square canvas, and I stuffed a bunch of nylon stockings in it so that it looked like its innards were coming out, wires and such, wrapped a nylon stocking over the front of it, stuck a picture that I found in *Life* magazine of a cadaver lying on a table, and after it was all finished, it was a real three dimensional thing. There was no real reason to hang it on the wall as an art object, so I put a handle on it, a cloth handle, so that I could carry it around and put it on display any time I wanted to.¹²

The alignment of the body with reused discarded materials, such as nylons and mechanically reproduced photographs, is a hallmark of many of Bruce's assemblages, perhaps most directly noted in his series of portraits and homages from the late 1950s and early 1960s.¹³

Some Place Far Away

Bruce and Jean married at Bethany Christian Church in Lincoln on September 1, 1957, and immediately departed for San Francisco, where they connected with a notable group of Beat artists, including Jay

DeFeo, Joan Brown, and Wallace Berman. Shortly after their arrival, Bruce and Jean showed their work at the Six Gallery in San Francisco, infamous as the spot where Allen Ginsberg first performed his notorious work *Howl*.¹⁴ Bruce continued to exhibit his work in San Francisco, including an inaugural show at the avant-garde Batman Gallery, opened by Billy Batman (William Jahrmarkt), as well as on the east coast at the Alan Gallery in New York City, run by his dealer Charles Alan, the Rose Art Museum, and the ICA Boston (Bruce and Jean lived outside Boston from 1963–64). Jean, on the other hand, noted that she "wasn't that interested in showing what I was doing," which has led to an art historical lacuna of her work.¹⁵ While Bruce abandoned assemblage and collage in the mid-1960s in favor of experimental filmmaking, photography, and graphic arts, Jean continues to work in mixed media collage, resulting in a sixty year focused career deserving of academic attention.

Some Place... Not Too Far Away: Bruce and Jean Conner at the University of Nebraska refocuses attention on these two notable artists to their formative undergraduate years in Lincoln. Place, as something both geographic and cultural, continually swayed their creative production, and although Bruce and Jean chose to remain in San Francisco for the majority of their lives, the underlying influence of Nebraska was never "too far away."

Marissa Vigneault, PhD
Guest Curator

Assistant Professor, Art History, Utah State University



► **Figure 13.** Bruce Conner (McPherson, KS 1933–San Francisco, CA 2008), JULY GEORGE: PORTRAIT OF GEORGE HERMS. Mixed media; 1962 (reworked 1991); 29 ¼ x 27 ¼ x 8 inches. University of Nebraska–Lincoln, Olga N. Sheldon Acquisition Trust, U-4442.1992. © 2016 Conner Family Trust, San Francisco / Artists Rights Society (ARS), New York.



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Footnotes

- ¹ In 1963, the University of Nebraska Art Galleries became the Sheldon Memorial Art Gallery, and in 2008 was renamed the Sheldon Museum of Art.
- ² Bruce recalled receiving a "D" and a "C-" in Life Drawing and Graphics, failing grades that led him to leave the program. Bruce Conner, interview with Paul Cummings, April 16, 1973. Archives of American Art, Smithsonian Institution, Washington DC.
- ³ E-mail with Robert Conway, December 7, 2015.
- ⁴ Joan Woodside and Betsy Gabb, "The Decorative Art of Hildreth Meiere," in *A Harmony of the Arts: The Nebraska State Capitol*, ed. Frederick C. Luebke (Lincoln and London: University of Nebraska Press, 1990), 69.
- ⁵ Bruce Conner, interview with Paul Cummings.
- ⁶ Bruce Conner, interview with Paul Karlstrom, August 12, 1974. Archives of American Art, Smithsonian Institution, Washington DC.
- ⁷ "I was doing painting, a lot of painting and becoming more and more disgusted with what painting was and with what the situation was as far as exhibiting any work here in San Francisco, because there wasn't anything," Bruce Conner, quoted in Rebecca Solnit, *Secret Exhibitions: Six California Artists of the Cold War Era* (San Francisco: City Lights Books, 1990), 68.
- ⁸ Robert E. Knoll, *Prairie University: A History of the University of Nebraska* (Lincoln and London: University of Nebraska Press, 1995), 86.
- ⁹ "In high school, when I was taking a crafts class, the teacher assigned us to do mosaics using pieces of colored paper and cardboard, various textures and stuff. I was totally bored with the mosaic concept and began layering things on top of one another and making different shapes. It was much more interesting. I did a collage. I knew it was not a mosaic, but I took it in and she was really pissed off. She said, "That isn't a mosaic, that is a collage." Bruce Conner, interview with Paul Cummings.
- ¹⁰ Bruce Conner, interview with Paul Cummings.
- ¹¹ Kevin Hatch, *Looking for Bruce Conner* (Cambridge, MA: MIT University Press, 2012), 38.
- ¹² Bruce Conner, quoted in Rebecca Solnit, *Secret Exhibitions*, 61.
- ¹³ Bruce stopped making assemblages after 1963.
- ¹⁴ The Six Gallery was located at 3119 Fillmore, San Francisco, from 1953 to 1957; it originally opened as the King Ubu Gallery.
- ¹⁵ Jean Conner in conversation with Gerald Matt (July 2010) in *Bruce Conner: The 70s. Painting, Drawing, Film*, eds. Gerald Matt and Barbara Steffen (Vienna: Moderne Kunst Nürnberg, 2011), 148.

Exhibition Checklist

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| <p>1 LeRoy Burket
Alton, IA 1920–Akron, OH 2003
<i>Quarry</i>
Oil on Masonite, 1954
40 x 48 inches
University of Nebraska–Lincoln Collection, U-3194</p> | <p>2 Bruce Conner
McPherson, KS 1933–San Francisco, CA 2008
B.F.A.—UNIVERSITY OF NEBRASKA
DIPLOMA
1956
5 7/8 x 7 7/8 inches</p> | <p>3 Bruce Conner
McPherson, KS 1933–San Francisco, CA 2008
COSMOS
Oil on board, c. 1956
48 x 36 inches
Seyler-Dickman Collection, Nebraska Wesleyan University</p> | <p>4 Bruce Conner
McPherson, KS 1933–San Francisco, CA 2008
JULY GEORGE: PORTRAIT OF
GEORGE HERMS
Mixed media, 1962 (reworked 1991)
29 1/4 x 27 1/4 x 8 inches
University of Nebraska–Lincoln, Olga N. Sheldon Acquisition Trust, U-4442.1992</p> | <p>5 Bruce Conner
McPherson, KS 1933–San Francisco, CA 2008
PARIAH
Oil on Masonite, 1954
57 1/4 x 48 inches
University of Nebraska–Lincoln, gift of the artist, U-373.1956</p> | <p>6 Bruce Conner
McPherson, KS 1933–San Francisco, CA 2008
UNTITLED
Oil on panel, 1954
10 x 11 inches
Sheldon Art Association, gift of Natalie and Sam Olson, S-857.2008</p> | <p>7 Bruce Conner
McPherson, KS 1933–San Francisco, CA 2008
UNTITLED
Oil on panel, 1954
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Oil on board, 1955
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born Lincoln, NE 1933
O RÖSCHEN ROT
Watercolor on paper, 1954
28 1/2 x 18 1/2 inches
Collection of the Conner Family Trust, San Francisco, CA</p> | <p>10 Jean Conner
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THE CAPTIVE
Paper collage, 1955
17 x 22 inches
Collection of the Conner Family Trust, San Francisco, CA</p> | <p>11 Jean Conner
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UNTITLED
Tempera on paper, 1955
12 x 19 inches
Collection of the Conner Family Trust, San Francisco, CA</p> | <p>12 Jean Conner
born Lincoln, NE 1933
UNTITLED
Tempera on paper, 1955
12 x 19 inches
Collection of the Conner Family Trust, San Francisco, CA</p> | <p>13 Jean Conner
born Lincoln, NE 1933
UNTITLED (JAPANESE WOMAN)
Tempera and graphite on paper, 1953
23 5/8 x 18 3/4 inches
Collection of the Conner Family Trust, San Francisco, CA</p> | <p>14 Rudy Pozzatti
born Telluride, CO 1925
<i>Equinox</i>
Etching, 1952
11 x 19 3/4 inches
Sheldon Art Association, gift of the Estate of Leroy K. Burket, S-938.2004</p> | <p>15 Rudy Pozzatti
born Telluride, CO 1925
<i>White Sky</i>
Oil on canvas, 1954
24 x 34 inches
University of Nebraska–Lincoln, gift of Olga N. Sheldon, U-1761.1973</p> | <p>16 David Seyler
Dayton, KY 1917–Berkeley, CA 2010
<i>Dance is a Silent Song</i>
Paper, ink and watercolor on paper, c. 1957
15 1/2 x 19 3/4 inches
University of Nebraska–Lincoln, Howard S. Wilson Memorial, U-3136.1982</p> |
|--|---|---|---|--|---|---|---|--|---|---|---|---|--|--|--|