The Permanent Collection

Sioux City Art Center

Margaret Ann Martin Everist Permanent Collection Gallery
and Educational Initiative

The Permanent Collection
on view from September 26, 2012

MISSION
The Sioux City Art Center's mission is to enrich our region's quality of life by bringing the excitement of the visual arts to our community through education, exhibitions and permanent collection.

VISION
The Art Center will continue to serve as and enhance its position as a premier cultural attraction for the citizens of the Sioux City metro area.

The Art Center will use its permanent collection to position itself as a major regional educational resource for educators, students, and the general public.

The Art Center will promote itself as a cultural tourist destination based on its reputation as presenting major traveling exhibitions, and a quality permanent collection featuring the best regional artists.

The Art Center will increase access to education and in turn the Art Center's permanent collection, by expanding the present facility with a new Learning Center.

VALUE
The Sioux City Art Center will provide visitors with an accessible and meaningful appreciation of the visual arts by embracing education as fundamental to its programs.

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cover

Billy Hassell, American (Midwestern Artist), born 1956
Bluejay Ojibwe, 2010, oil on canvas, 48 x 48 inches
Sioux City Art Center Permanent Collection; 2012.02
Legacy Collection purchase with funds donated in honor of Robert and Helen Jane Gleeson, Wilson and Louise Persinger, and James and Do Yanney

back cover

Valerie Beller, American (Midwestern Artist), born 1965
Artery, 2006, oil on canvas, 36 x 33 inches
Sioux City Art Center Permanent Collection; 2012.38
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

James Shrosbree, American (Midwestern Artist), born 1941
DELL (ray), 2011, enamel with tape and wire on panel, 9 x 12 inches
Sioux City Art Center Permanent Collection; 2012.46
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

1. John Bowitz, American (Artist with ties to Sioux City), born 1947
Tree of Knowledge, 1979, books, string, wood, 81.5 x 12 x 5.5 inches
Sioux City Art Center Permanent Collection; 980.07
Purchase Award, *Upper Midwest Invitational Juried Crafts Exhibition* (1980), with funds provided in part by Terra Chemical International

2. Stephen Dinsmore, American (Midwestern Artist), born 1952
Spring, the Pink Flowers, 2007, oil on canvas, 60 x 48 inches
Sioux City Art Center Permanent Collection; 2008.28
Legacy Collection purchase with private funds from the Margaret Heffernan Permanent Collection Fund, the Gilchrist Foundation, the M.A. Martin Everist Foundation, and the Blockbuster II Partners

3. Karen Chesterman, American (Artist with ties to Sioux City), born 1947
Soul Catcher, 1991, oil on canvas, 73 x 48 inches
Sioux City Art Center Permanent Collection; 992.02
Purchased from the artist, *3rd Annual Salon Soirée*

Underwriting for the *Margaret Ann Martin Everist Permanent Collection Gallery and Educational Initiative* is provided by the generous support of the M. A. Martin Everist Foundation.

Publication underwritten by M. A. Martin Everist Foundation and Gilchrist Foundation.

The Margaret Ann Martin Everist Permanent Collection Gallery and Educational Initiative is a major step in the Sioux City Art Center's strategic plan to create a permanent collection that is both a unique cultural attraction and a regional educational resource. The long-term installation of the Permanent Collection and accompanying exhibition catalog provide a historical framework for works on view in *The Margaret Ann Martin Everist Permanent Collection Gallery*.

The *Educational Initiative* has two elements: first, the dedication of the gallery to the long term exhibition of works from the permanent art collection; and, second, the development and dissemination of supporting educational materials. This initiative also dovetails with the *Legacy Collection*. The Legacy Collecting Program is the Art Center's first concentrated effort specifically to identify significant contemporary Midwestern artists and artworks for acquisition. The artworks chosen for the *Legacy Collection* are purchased by a combination of funds from the Blockbuster II Partners, M. A. Martin Everist Foundation, the Margaret Heffernan Permanent Collection Fund, and the Gilchrist Foundation.

The Margaret Ann Martin Everist Educational Initiative is an ongoing project. The Education Initiative features supporting educational materials, including this catalog as well as the free tri-fold brochures available in the gallery, that discuss the work of individual artists featured in the exhibition. The Initiative also includes the non-circulating library collection which is available to the public in the adjacent study area. The study area contains additional materials on the artists in the exhibition as well as the historical periods and movements of which they are a part. (Many of the publications are now also available for check out at the Sioux City Public Library.) In addition to the educational materials for *The Margaret Ann Martin Everist Permanent Collection Gallery*, the *Educational Initiative* includes an outreach program to regional educational institutions and students. While *The Initiative* augments and enhances the Art Center's current educational outreach programs, it also extends these programs with educational materials developed in collaboration with area educators.

Al Harris-Fernandez
Director, Sioux City Art Center

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Introduction

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The Sioux City Art Center has its ancestral roots in the Sioux City Society of Fine Arts. Founded in 1914, the Society's members were united in their effort to promote the arts in Sioux City. Many were avid collectors of art, and they gathered regularly to discuss artistic and cultural issues. By the 1920s, the Society had expanded from a relatively private group to a thriving civic organization that organized exhibitions in public spaces throughout the city and hired professional artists to lead art classes.

When the WPA (Works Progress Administration) was formed in 1935 in response to the Great Depression, and began establishing art centers throughout the country, The Society's leaders began a campaign to make Sioux City the home of one of these centers. In 1937 they succeeded, and on February 20, 1938, the Art Center opened its doors to the public.

Though the Art Center was initially a federally sponsored project, members of the Society of Fine Arts wanted to make certain that the Art Center reflected the highest possible standards of the people of Sioux City. Therefore, the Society made two important decisions: rename itself as the Art Center Association of Sioux City, an organization dedicated exclusively to raising funds in support of the projects of the Art Center; and establish a permanent collection of artworks. This latter decision resulted in the founding of the permanent collection through donations of approximately 20 artworks. These donations were made both by the Society itself and its members individually.

Though relatively small in number, these initial artworks represented the wide range of collecting interests during this point in history in Sioux City: an 18th-century engraving by Piranesi; a late Gothic sandstone sculpture from France; 19th-century European landscape paintings; a pair of early 20th-century ceramic vases; 19th- and early 20th-century American paintings, including six works from the 1920s and 1930s by artists with Sioux City ties.

In a sense, this unusual mix of artworks continues to define how the Sioux City Art Center's permanent collection is shaped. The permanent collection contains more than 1,100 artworks and grows every year. While occasional opportunities have arisen to add works that are not connected to Sioux City and the upper Midwest, the first priority for collecting has always been the best contemporary artists from the region. In a sense, the permanent collection is intended to serve as an educational resource, serving as a history of the visual arts in our area. This priority and the legacy of collecting established in 1938 have inspired the selection and arrangement of artworks from the permanent collection in the Margaret Ann Martin Everist Permanent Collection Gallery and in the Atrium.

The permanent collection is arranged according to a number of factors: historical era, geography, and materials. As visitors enter the gallery, they encounter on their left *Art from the Late 19th through Early 20th Centuries*. This section includes American works by Tonalist painters as well as artworks by European artists.

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Proceeding toward the back wall of the gallery, visitors move into a display of *Works on Paper* and a collection of work representing *Regionalism*. The section on *Regionalism* includes works primarily from the 1930s that touch on many of the issues that were important at the time the Art Center first opened its doors; several of these artists had important ties to Sioux City. The *Works on Paper* section features artists from the 20th century through contemporary artists; many of these artists are internationally recognized, while others are important for their contributions to the upper Midwest.

The next section of the gallery is dedicated to many of the outstanding *Area Artists* who continue to produce beautiful artworks in Sioux City and the surrounding areas. Many of these artists have had one-person exhibitions at the Art Center and have made countless contributions to the cultural landscape of the city and beyond.

The last section of the gallery, occupying the largest amount of space, is reserved for the Art Center's *Legacy Collection*. These works represent major artists with significant ties to the upper Midwest; these works have been collected, through the generous donations of local supporters, to augment the Art Center's position as a regional educational resource.

Visitors exploring the first floor of the T. S. Martin Atrium and the Circulating Halls on the upper floors will find works from the Art Center's collection of *Sculptures*. These include works in bronze, wood, stone, and a wide range of ceramics.

4. Larry Schwarm, American (Midwestern Artist), born 1944
   Burning Tree with Ryder Sky, 2001, C-print, 48 x 48 inches
   Sioux City Art Center Permanent Collection; 2008.26
   Legacy Collection purchase with private funds from the Margaret Heffernan Permanent Collection Fund, the Gilchrist Foundation, the M.A. Martin Everist Foundation, and the Blockbuster II Partners.

5. Paul Aho, American, born 1954
   Confluence, 2007, oil and acrylic on wood, 60 x 60 inches
   Sioux City Art Center Permanent Collection; 2008.27
   Legacy Collection purchase with private funds from the Margaret Heffernan Permanent Collection Fund, the Gilchrist Foundation, the M.A. Martin Everist Foundation, and the Blockbuster II Partners

6. Phillip Chen, American (Midwestern Artist), born 1953
   Fiji Mermaid, 2005, relief etching, 31 x 23 inches
   Sioux City Art Center Permanent Collection; 2012.42
   Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

7. Paul Chelstad, American (Artist with ties to Sioux City), born 1948
   Andy Warhol, 2008, ultra black spray paint, 16 x 22 inches
   Sioux City Art Center Permanent Collection; 2008.08
   Commissioned by the Sioux City Art Center

Art from the Late 19th through Early 20th Centuries

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The 19th century, particularly from 1850 onward, witnessed tremendous innovations in the cultural landscape of the United States in general, and the Midwest in particular. Industrialization and the growth of cities led some artists to become fascinated with the speed and activity of urban life, while others turned their eyes toward the countryside to connect their artistic goals to the enduring beauty of the natural landscape and domestic tranquility. Even as Sioux City transformed from a small agrarian outpost into one of the 100 largest cities in the country, its art collectors preferred quiet scenes of nature and families.

Of the artists in this section of the Permanent Collection Gallery, George Inness was the first to dedicate himself to challenging the standards for American landscape paintings. Inness (1825-1894) first gained wide acclaim in the 1850s, at a time when American artists focused their skills on rendering the diverse national landscape in extraordinary detail. Artists from the Hudson River School took great pride in creating panoramic paintings that presented scenes as clearly as if viewers were looking through windows.

Inness, by contrast, cared little for the details of the sky, the trees, and the shape of the land. In 1878, he wrote this in *Harper's New Monthly Magazine*:

> "A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion…When more than this is done, the impression is weakened or lost, and we see simply an array of external things which may be very cleverly painted, and may look very real, but which do not make an artistic painting."

Inness's painting *Sun Glow* demonstrates these precise ideals for painting landscapes without precise details. Though we see a pastoral setting with trees, a field, a couple of cows, and a small dark figure, the overall impression that we get is of a golden light. This "impression" was not produced by Inness standing in the field, attempting to capture the effects of the light on his surroundings. Instead, he attempted to use the natural light of the landscape to express emotions.

Inness was classified as a "Tonalist" rather than as an "Impressionist." The differences are found in both his concept and his method. His interest was not in portraying the momentary impact of the weather upon a landscape. Instead, Inness believed that everything we experience in nature is in a "continual changing state." On the one hand, this means that an accurate representation of nature should show that everything we see is in transition; on the other hand, Inness found a calm, spiritual presence in the idea that, since outward appearances are ever-changing, they are never complete truths. In terms of the method he used to create this painting (*Sun Glow* was most likely painted after 1880), Inness quite possibly painted this without going outdoors. Though he sketched outside, he rarely moved into the studio to paint directly from a new sketch. Sketching was simply a way of building up a memory of his experiences, his feelings, while in nature. When the time for painting arrived, he valued his emotional memory over any direct experience he might have just had.

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Tonalism, therefore, was much more expressive than typical Impressionism. Arising shortly after the end of the Civil War and Reconstruction, Tonalism found within ordinary landscapes a sense of eternal values that endured beyond war and the financial panics of the era. Tonalist paintings were usually relatively small in scale, with an emphasis on tones of paint colors, primarily those considered “low” in tone. This referred to colors that are darker than in their pure state.

In *Sun Glow*, we see colors such as yellow and green that are considered to be “warm;” but Inness has cooled them considerably by mixing blacks into them to bring them in line with the other colors he employs. This gives the painting a more somber mood than we might expect. However, it does create the sense that there is more at work in this scene than the effects of sunlight.

Alexander Wyant (1836-1892) was first encouraged to paint after viewing an exhibition of paintings by George Inness in 1857. He met Inness and traveled to Europe to study art. Like Inness, he returned inspired by the work of John Constable (English, 1776-1837) rather than by his instruction in Germany. By 1870, Wyant was well-established as an artist and his landscapes were becoming less detailed and more consistent with what would become Tonalist principles. Sadly, in 1873, a heart attack left his right arm paralyzed. Insisting he would continue painting, he taught himself to work with his left hand.

Wyant’s *Morning in the Marshes* is the epitome of Tonalism. Soft, cool greens dominate all aspects of the landscape.

While some artists of the 19th century created picturesque, cloudless skies or depicted dramatic cloud formations, Wyant became a master of using clouds to create subtle moods beyond a spectacular storm or sunset. All is in shadow in *Morning in the Marshes*, so all is subdued and even in tone.

Charles Partridge Adams (1858-1942) was largely a self-taught artist, nurtured first by a former student of George Inness. Living in Colorado, he was naturally attracted to the awe-inspiring Rocky Mountain landscapes around him. He was earning praise for his relatively humble landscapes, before traveling east in 1885 to meet with artists, including those considered Tonalists and those who were part of the Hudson River School.

When Adams returned to the West, he brought with him a free-flowing style that could range from the detailed panoramas of the Hudson River School or the fascination with lights and shadows of Impressionism to the soft and misty views of Tonalism. The Sioux City Art Center’s painting,

8. George Inness, American, 1825-1894
   Sun Glow, undated, oil on academy board, 12 x 18 inches
   Sioux City Art Center Permanent Collection; 957.13.02
   Gift of Mabel K. Nunn and Rose K. Folsum in memory of their father, John C. Kelly

9. Alexander Helwig Wyant, American, 1836-1892
   Morning in the Marshes, before 1882, oil on canvas, 16 x 26 inches
   Sioux City Art Center Permanent Collection; 2001.16
   Bequest of the Anthony H. Kelly Trust

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Untitled (Sierra Blanca, viewed from the San Luis Valley), represents Adams leaning more toward Tonalism. While sunlight plays a role in creating different tones on the canvas, the overall painting is defined by balanced areas of tone.

While American artists spent much of their energies on painting landscapes, European artists also continued the longstanding tradition of depicting the simple lives of everyday people. Bernard de Hoog (Dutch, 1867-1943) became respected in the late 19th century for his paintings of small interiors featuring women and children. Just as the Tonalist landscape artists were doing in this country, de Hoog used a soft, even light from the window to make the image seem more intimate.

Cesare Tiratelli (Italian, 1864-1933) turned his attention to life in the small towns of the Italian countryside. Rather than composing his painting to express a mood, Tiratelli took great joy in depicting the bright, lighthearted beauty of spring and summer. While Tiratelli's style echoes the realism found in the work of Bernard de Hoog, Tiratelli celebrates the interaction of a vibrant young woman and the animals she is tending. He also invites viewers into this experience by placing the woman in the middle ground, staring directly out toward viewers.

10. Cesare Tiratelli, Italian, 1864-1933
Friends of the Family, after 1889, oil on canvas, 34 x 22.5 inches
Sioux City Art Center Permanent Collection; 938.10
Gift of the Sioux City Society of Fine Arts in celebration of the opening of the Sioux City Art Center

11. Bernard de Hoog, Dutch, 1867-1943
Leisure Hour, undated, oil on canvas, 24.75 x 19 inches
Sioux City Art Center Permanent Collection; 938.16
Gift of the Sioux City Society of Fine Arts in celebration of the opening of the Sioux City Art Center

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12. Charles Partridge Adams, American, 1858-1942
Untitled (Sierra Blanca, viewed from the San Louis Valley),
1893-1898, oil on canvas, 12 x 20 inches
Sioux City Art Center Permanent Collection; 2001.18
Bequest of the Anthony H. Kelly Trust

13. Ralph Blakelock, American, 1847-1919
Sunset in Autumn, undated, oil on panel, 4.5 x 9 inches
Sioux City Art Center Permanent Collection; 2001.12
Bequest of the Anthony H. Kelly Trust

Regionalism

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In the late 1920s, just before the 1929 stock market crash and the onset of the Great Depression, some artists, particularly those working outside of major metropolitan areas, turned their attention toward the activities and interests of working class Americans. Often described as the "American Scene," these topics became a new source of inspiration for artists across the country. In the rural Midwest, artists in this field became known as "Regionalists." While debate raged then and now about how "modern" this style of art produced in the 1930s was, what is undeniable is that it focused more broadly on a wider spectrum of subjects than American art had in the past.

Many of the artists whose work became associated with "Regionalism" were supported in part by the federal government at some point in the 1930s. Beginning in the early 1930s, New Deal programs such as the "Federal Art Project" and the "Section of Painting and Sculpture" hired artists to create unique works of art, murals, and prints. These programs helped facilitate some of the goals of Regionalism, strongly encouraging artists to research the regions for which the art projects would be created. Nearly all of the artists in this section of the gallery worked at one time within one of these programs.

Thomas Hart Benton, John Steuart Curry, and Grant Wood are considered to be the three leading proponents and artists of Regionalism. Benton (1889-1975) was the only one of the three who lived long enough to continue working long after the heyday of Regionalism ended during World War II. However, he maintained a lifelong adherence to his realistic style and subject matter begun in the late 1920s. He came to artistic prominence for his Regionalist style in 1929, while still living in New York where he had taught for a decade. When he achieved national fame in 1934—a result of a *Time* magazine article on Benton, Curry, and Wood, he soon moved back to his home state of Missouri and painted images of rural and small town life from there. His style was unique: humble people in often heroic situations; contemporary subjects painted in the dramatic style of Old Masters such as Michelangelo; and a reliance on high contrasts in the colors and values of his paint choices. All of this added up to an elevation of popular scenes to the level of high art, a characteristic he maintained throughout his long career.

Likewise, Curry (1897-1946) achieved fame for painting his homeland of Kansas…while living on the east coast. Unlike Benton, Curry never resettled in Kansas after the Time article. He soon left for Wisconsin, where he lived and worked during the last ten years of his life. Curry's style was quite straightforward in comparison with Benton's or Wood's. His best known works used Kansas as the subject, and often included oncoming storms or tornadoes.

Grant Wood (1891-1942) was born in Amarosa, IA, and is best known as the artist who painted *American Gothic* (1930). Though he studied in both New York and Europe, he lived most of his life in Iowa and devoted the majority of his artworks to subjects connected to rural and small town

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life. In 1932, he established an art colony in Stone City, IA that lasted two summers, succeeding in attracting artists from across the Midwest. Three years later, Wood published what became the most detailed set of principles behind Regionalism, a short book titled *Revolt Against the City*. In this book he declared that artists should focus their attention on American subjects and styles rather than anything that could be learned in Europe.

Along with federal projects supporting the arts, a number of additional organizations sprang up to encourage modestly priced art production. Associated American Artists was founded in 1934 and commissioned artists to create prints; among these artists were Benton, Curry, Wood, and Adolf Dehn, all of whom were excellent printmakers. These were originally sold as patriotic items, available through department stores and by mail order.

Dehn (1895-1968), a Minnesota native, was a prolific lithographer, creating over 600 in his lifetime. After training in Minneapolis and at the Art Students League in New York, he spent most of the 1920s in Europe, establishing a great reputation for his satirical drawings and prints of wealthy revelers in the night spots of Paris, Berlin, and Vienna. After he returned to New York in 1929, he soon began making trips back to Minnesota and found his new favorite subject: the rural landscape of the Midwest. His representations of Minnesota lacked almost all traces of satire, reflecting a gentle reverence for his homeland.

Many artists who were active in Sioux City during this time also worked created art that can be considered Regionalist. Russell Green (1910-1986), who was born and raised in Traer, Iowa, graduated from the Art Institute of Chicago in 1933. In 1935, approximately the year in which he completed *Thanksgiving*, he served as a private art teacher in Sioux City. He also had a one-person exhibition of his work at the Sioux City School of Music, Dramatic Art and Dancing, which was located in the Commerce Building. The exhibition included 81 oil paintings, watercolors and prints. He then returned to Chicago to work as a WPA artist.

14. Thomas Hart Benton, American (Midwestern Artist), 1889-1975
Photographing the Bull, 1950, lithograph, 12 x 16 inches
Sioux City Art Center Permanent Collection; 998.02
Purchase with funds provided by Alan Fredregill Fund

15. John Steuart Curry, American (Midwestern Artist), 1897-1946
Jack and Stallion, 1943, lithograph, 11.75 x 15.5 inches
Sioux City Art Center Permanent Collection; 998.04
Purchase with funds provided by Alan Fredregill Fund

16. Grant Wood, American (Midwestern Artist), 1891-1942
March, 1939, lithograph, 9 x 11.5 inches
Sioux City Art Center Permanent Collection; 998.06
Purchase with funds provided by Alan Fredregill Fund

17. Adolf Arthur Dehn, American (Midwestern Artist), 1895-1968
Farmyard, 1934, lithograph, 10.25 x 13.5 inches
Sioux City Art Center Permanent Collection; 964.05.01
Gift of Harriet V. Fitchpatrick, Sun City, AZ

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Carl “Gus” Nelson (1898-1988) was born in Hörby, Sweden. In 1903 he came with his family to the United States and grew up in Sioux City. He graduated from the Chicago Academy of Fine Arts in 1921 and continued his studies at the Art Students League in New York from 1923-1927. At the same time he served as an art instructor at the Sioux City Society of Fine Arts during the summers of 1922-1929, where he was one of the first artists to work at what would later become the Sioux City Art Center.

Nelson had completed his studies at the Art Students League just two years before he painted *The Kingsnorth House*, owned by George W. Kingsnorth, an early settler of Sioux City and former mayor; the house was also the home of Kingsnorth’s daughter, Alice Lawler, the first president of the Society of Fine Arts. Far from idealized, the age of the house is made apparent both by Nelson’s attention to its weathered exterior and by the comparison with the clean, sturdy appearance of the house to the left. This attention to the realism of a scene, even if the scene is not beautiful, was the goal of many artists in the 1920s and 1930s.

Francis Robert “Bob” White (1907-1986) was born in Oskaloosa, Iowa. He studied at numerous places including the Pennsylvania Academy of Fine Arts, the Art Students League, the Art Institute of Chicago, and in numerous countries throughout Europe. He returned to Iowa in 1932 to study with Grant Wood at Wood’s Stone City Art Colony. His stay at the Art Colony was short; White left after harsh disagreement with Wood’s teaching and artistic goals. In 1937 he succeeded Wood as director of all WPA federal art projects in the state of Iowa. While holding that position, he also became the first director of the Sioux City Art Center.

While Grant Wood was portraying rural Iowa in a beautiful and whimsical way, White wanted to portray some of the struggles of blue collar workers in town. In 1936 he described his sense of the ideals of most Iowan artists: “Of course there are Iowa artists living and working on farms, but they are not generally prompted to make pseudo-romantic halos out of the circumstances. There are also artists working in the small town and cities, but they are not necessarily corn-conscious in their approach to art.” With these statements White was directly targeting Grant Wood. His paintings in the permanent collection are vivid examples of the manner in which White thought that Regionalism could be most effective. Rather than painting lighthearted images of rural life that were pleasant to view, White wanted to use his paintings to demonstrate the ongoing need for support for the working class.

Like White, Criss Glasell (1898-1971) studied at Grant Wood’s Stone City Art Colony in 1932 and 1933. She moved with her husband Don from Dubuque to work at the new Sioux City Art Center. Both served as instructors, and Don served as director after Bob White resigned. *Ironing* was produced at the Sioux City Art Center and later included in 37th Annual Philadelphia Print exhibition at the Pennsylvania Academy of Fine Arts. It was also chosen by the National Art Society from an exhibition at the New York World’s Fair in 1939 for a nationally touring exhibition.

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18. Francis Robert “Bob” White, American
(Artist with ties to Sioux City), 1907-1986
Return from Work, 1937, egg tempera on board, 30 x 22 inches
Sioux City Art Center Permanent Collection; 938.07.02
Gift of the artist

19. Christine Albertina “Criss” Glasell, Austrian-American
(Artist with ties to Sioux City), 1898-1971
Ironing, 1938, lithograph, 8.25 x 11.25 inches
Sioux City Art Center Permanent Collection; 995.17
Transfer from the Dubuque Museum of Art

20. Russell Green, American (Artist with ties to Sioux City), 1910-1986
Thanksgiving, ca. 1933, oil on canvas, 31.5 x 37 inches
Sioux City Art Center Permanent Collection; 938.06
Gift of the Sioux City Society of Fine Arts in celebration of the opening of the Sioux City Art Center

21. Carl “Gus” Nelson, Swedish-American
(Artist with ties to Sioux City), 1898-1988
The Kingsnorth House, 1929, oil on canvas, 29.75 x 34.5 inches
Sioux City Art Center Permanent Collection; 984.14
Gift of the artist

Works on Paper

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While paintings on durable surfaces like wood panels or canvases are often considered more important than works on paper, paper offers a much greater variety of possibilities for artists. This area of the gallery includes paintings using watercolor paints and spray paint, prints, and photography.

Victor Vasarely, Paul Chelstad, and Christo and Jeanne-Claude developed different ways to grab the immediate attention of viewers. For Vasarely (1906-1997), it was the use of contrasting colors in geometric patterns. He was a leading artist in the Op Art movement of the 1960s, which used pure geometry to create unique optical effects. Sioux City artist Paul Chelstad (born 1948) is best known for his murals and art inspired by graffiti. Chelstad learned to use stencils to create his paintings while honing his graffiti skills in New York during the 1980s. Christo (born 1935) and Jeanne-Claude (1935-2009) worked together as a husband and wife team for decades. By creating and selling works on paper, they were able to fund their monumental projects, such as *Surrounded Islands* in Biscayne Bay, Florida, *Wrapped Reichstag* in Berlin, Germany, and *The Gates* in Central Park, New York City. These efforts brought attention and even a sense of mystery to things that were thought to already be well-known.

Artists like William Bailey, Peggy Flora Zalucha, Jin Lee, and Jerry Uelsman pay homage to common things and places in their work. Bailey (born 1930) uses the basic forms of ceramic vases, bowls, pitchers, and other similar objects as “actors” in his artworks to explore the different relationships between their shapes and sizes. Zalucha (born 1948) uses watercolor as her medium to explore the unexpected effects of reflections within metal objects. Lee (born 1961) uses her camera to discover the changing colors and forms that occur seasonally within Midwestern prairies. Bailey, Zalucha, and Lee bring the attention of the viewer to specific, delicate details they have found in their subjects, while letting other portions dissolve into more abstracted areas of color. In contrast to these artists, Jerry Uelsmann (born 1934) combines objects and landscapes that we can immediately recognize, but in combinations that we might not have been able to imagine.

22. Peggy Flora Zalucha, American (Midwestern Artist), born 1948
Aspects and Reflections of Silver, 1992, watercolor, 32 x 38 inches
Sioux City Art Center Permanent Collection; 999.14
Gift of Mr. and Mrs. Hubert H. Everist, Sioux City

23. Victor Vasarely, Hungarian-French, 1906-1997
SIKRA-MC, 1968, screenprint, 10.25 x 9.75 inches
Sioux City Art Center Permanent Collection; 969.01
Subscription purchase through Cleveland Print Club

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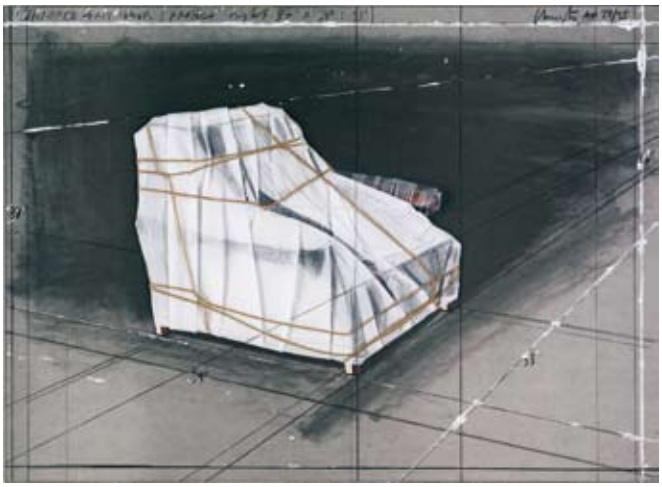

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24. Jerry Uelsmann, American, born 1934
Untitled (The Philosopher's Desk), 1976, gelatin silver print, 13.25 x 9.5 inches
Sioux City Art Center Permanent Collection; 982.18
Gift of Marvin F. Heidman, Sioux City

25. Jin Lee, American (Midwestern Artist), born 1961
Summer 6 (Prairie series), 2003-2004, C-print, 24 x 20 inches
Sioux City Art Center Permanent Collection; 2004.18
Gift of the artist

26. William Bailey, American (Midwestern Artist), born 1930
Untitled (Still Life), 2001, etching, aquatint, and softground, 13.25 x 17.25 inches
Sioux City Art Center Permanent Collection; 2002.07
Subscription purchase through Cleveland Print Club

27. Christo and Jeanne-Claude, Bulgarian-born American; French-American, born 1935; 1935-2009
Wrapped Armchair, 1990, photolithograph with gouache added by hand, with collage of cloth, twine, and plastic, 26.5 x 35 inches
Sioux City Art Center Permanent Collection; 2005.07
Gift of the Children of Margaret Ann Martin Everist

Works by Area Artists

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During its more than 150 years as a city, Sioux City has been a place for serious business interests from the stockyards and meatpacking plants to technological, medical and educational facilities. The arts, too, have played a vital role in the continuity of Sioux City's success. From 19th-century institutions like the Academy of Music and the Peavey Grand Opera House to early 20th-century organizations that still thrive today, such as the Orpheum, the Sioux City Camera Club, Siouxland Artists, and the Sioux City Art Center, the arts have inspired and entertained the community. The popularity of more recent efforts to bring the arts to the public, such as Sculpt Siouxland, the Art Center's ArtSplash, local theater companies, coffee/art houses, and the concerts held throughout the city, shows that as industrious as we are, we understand the value of sustaining our cultural traditions. By melding individual creativity with the citywide desire for progress, the arts have been able to unite business, residential, and municipal goals in imaginative and accessible ways.

With the Sioux City Art Center situated at the intersection of three states, it has the opportunity to present and collect works by the outstanding artists from throughout the region. This area has a long history of great artists, a history that continues up to today. Professors and alumni of local and area colleges, artists affiliated with the Art Center, and many other full-time and part-time artists—all have contributed to a legacy of cultural development in Sioux City and have created a rich resource of art in the Art Center's permanent collection.

28. Keith Jacobshagen, American (Midwestern Artist), born 1941
Blush Edge (Havelock Elevators - evening of 10" snow), 2004,
oil on canvas, 28.25 x 60 inches
Sioux City Art Center Permanent Collection; 2005.01
Purchased with funds from the Alan Fredregill Fund

29. Chandler Cowden, American (Artist with ties to Sioux City), born 1929
Tar and Gasoline, 1953, oil on masonite, 25.25 x 28 inches
Sioux City Art Center Permanent Collection; 953.05.02
Purchase Award, *16th Annual May Show*

30. Oscar Howe, American (Midwestern Artist), 1915-1983
Taming a Horse, 1967, casein on paper, 19.75 x 21.75 inches
Sioux City Art Center Permanent Collection; 999.01
Gift of MidAmerican Energy Company

31. Oscar Littlefield, American (Artist with ties to Sioux City), 1902–1984
Owl, ca. 1963-1964, mahogany, 24 x 8 x 5 inches
Sioux City Art Center Permanent Collection; 2001.19
Gift of Mr. Michael Marek

32. Robert C. Therien, Jr., American (Midwestern Artist), born 1944
Three Bean Salad, 1971, oil on canvas, 48 x 48 inches
Sioux City Art Center Permanent Collection; 981.09
Gift of Dr. and Mrs. Robert C. Therien, in honor of the artist

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The Legacy Collection

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The *Legacy Collection* was established in 2007 to create a permanent collection intimately tied to the region where the Art Center is located—the upper Midwest—by seeking out the works of established artists who have significant links to the region. Building the Sioux City Art Center's permanent collection into a legacy for future generations is part of the goal to create a collection that is both a cultural tourist destination and a regional educational resource. The criteria for selecting the artists include their reputations, the quality of their art, their potential to achieve further recognition, and their connections to the upper Midwest region.

The artists currently represented in the *Legacy Collection* represent a wide range of backgrounds, style, and mediums. Julie Blackmon, Michael Eastman, and Larry Schwarm have established national reputations for their color photography. Paul Aho, Valerie Beller, Alex Brown, Ingrid Lilligren, and James Shrosbree demonstrate many of the visually intriguing results that can come from rethinking how the basic forms of art are composed. And, Billy Hassell, Stephen Dinsmore, Tracy Miller, and Susan Chrysler White show that representational art can be incredibly dynamic and colorful.

Art for the *Legacy Collection* is purchased through private funds contributed to the Art Center Association of Sioux City, the non-profit fundraising arm of the Sioux City Art Center. The funds for purchasing artworks have been provided by a combination of private sources, including: the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M. A. Martin Everist Foundation, and the Gilchrist Foundation.

33. Ingrid Lilligren, American (Midwestern Artist), born 1949
Accumulation, 2010, porcelain with crystalline glazes, 12 x 9 x 9 inches
Sioux City Art Center Permanent Collection; 2012.44
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

34. Michael Eastman, American (Midwestern Artist), born 1947
Horse #36, 1999-2003, archival inkjet on watercolor paper, 47 x 72 inches
Sioux City Art Center Permanent Collection; 2007.01
Legacy Collection purchase in honor of Art Center Legends William T. Dible, Margaret Ann Martin Everist, Margaret Heffernan, and Dr. Frederick Stark

35. Tracy Miller, American (Midwestern Artist), born 1966
Trio, 2006, oil on canvas, 48 x 48 inches
Sioux City Art Center Permanent Collection; 2012.45
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

36. Julie Blackmon, American (Midwestern Artist), born 1966
Crystal Ball, 2006, archival pigment print, 22 x 22 inches
Sioux City Art Center Permanent Collection; 2012.39
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

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37. Susan Chrysler White, American (Midwestern Artist), born 1954
Ex-Voto, 2008, acrylic and enamel on canvas, 65 x 72 inches
Sioux City Art Center Permanent Collection; 2012.48
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

38. Alex Brown, American (Midwestern Artist), born 1966
Pond, 2010, oil on canvas, 38 x 40 inches
Sioux City Art Center Permanent Collection; 2012.41
Legacy Collection purchase with private funds from the Blockbuster II Partners, the Margaret Heffernan Permanent Collection Fund, the M.A. Martin Everist Foundation, and the Gilchrist Foundation

The Permanent Collection

Legacy Collection artworks made possible with private funds from the Margaret Heffernan Permanent Collection Fund, the Gilchrist Foundation, the M. A. Martin Everist Foundation, and the Blockbuster II Partners:

Blockbuster Partners:
Founder
Avery Brothers Sign Company
Gardner Foundation
Powell Broadcasting
Sioux City Journal

Patron
Irving, Jr. & Carolyn "Tigger" Jensen
KTIV – News Channel 4
Drs. Allan S. Manalan & Diane K. Werth
Wilson Trailer Company

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BPI Technology
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Contributor
Eunice Acker & Donnin Custer
Richard C. Brown, Jr., M.D. & Aaron Beutler
Chesterman Company
Rick & Regis Garvey
Innovative Benefit Consultants – Stuart Lee
Mercy Medical Center – Sioux City
Tegra Corporation
Thompson Electric/Electric Innovation
Wells Fargo Bank

Sioux City Art Center

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Iowa Arts Council

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