



NEWS RELEASE

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Joslyn Art Museum Announces 2018 Exhibition Schedule

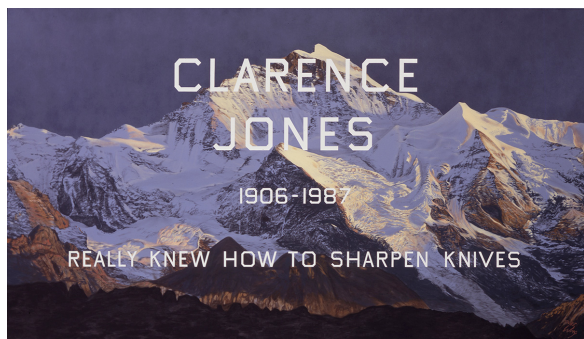
(Omaha, NE) – In 2018, Joslyn Art Museum presents nine temporary special exhibitions on varied themes: a major exhibition of work by Ed Ruscha, the influential Conceptual and Pop artist known for his use of words and phrases in his art; six centuries of masterworks from the most significant private collection of British art in the United States; and, from Vermont's Shelburne Museum, an extraordinary collection of varied and historic American quilts. Also in the coming months, the work of three contemporary artists will be featured in Riley CAP Gallery exhibitions, and two children's book illustrators will be highlighted in the Mind's Eye Gallery, along with a fable exhibition in collaboration with Creighton University.

Major Ticketed Exhibitions

Admission to these exhibitions is by paid ticket (details at the end of each listing).

Word/Play: Prints, Photographs, and Paintings by Ed Ruscha

February 3 – May 6, 2018



The first major exhibition featuring Ed Ruscha in his home state of Nebraska, *Word/Play* brings together prints, photographs, and artist books dating from the 1960s through 2014, complemented by a selection of major paintings. An important early figure in Conceptual Art, Ruscha deftly combines imagery and text. At turns poignant, provocative, and confounding, Ruscha's use of the written word is a signature element of his work.

Born in Omaha in 1937, Ruscha lived in the city for several years before his family moved to Oklahoma City. In 1956, Ruscha relocated to Los Angeles to study commercial art at the Chouinard Art Institute and quickly became a fixture in the energized West Coast art scene. Rarely seen photographs featured in *Word/Play* reveal the urban landscapes that inspired many of Ruscha's most famous prints and paintings, including images of nondescript apartment buildings, everyday consumer goods, and the Los Angeles streets. Examining the breadth of Ruscha's rigorous engagement with printmaking, the exhibition encompasses screen prints, etchings, and lithographs, revealing his aptitude for pairing traditional techniques with unexpected subjects and unconventional materials, such as coffee or gunpowder. Ruscha's monumental mountain paintings combine the names and occupations of traditional laborers with sublime topographies, highlighting his capacity to ennoble the mundane and cleverly transform it into the extraordinary. Several of these images contain palindromes, inscribed over mirror-image landscapes, such as *Lion in Oil* (2002).

Organized by Joslyn Art Museum.

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Joslyn Art Museum 2018 Exhibitions

Ticketed: \$10 general public adults (\$5 on Thursdays from 4–8 pm); \$5 for college students with valid ID (through the Joslyn/UNMC Passport Partners program, those with a valid UNMC student ID receive free tickets); free for Joslyn members, and youth ages 17 and younger. Free exhibition weekend for all college students: February 24–25, 2018.

Pictured: Ed Ruscha, *Clarence Jones*, 2001, acrylic on canvas, 72 x 124 inches, Phillip Schrager Collection of Contemporary Art, © Ed Ruscha

Treasures of British Art 1400–2000: The Berger Collection

June 2 – September 9, 2018

Treasures of British Art 1400–2000: The Berger Collection presents fifty masterworks from one of the most important private collections of British painting in the United States, housed at the Denver Art Museum. Spanning six centuries, the exhibition traces the unique and captivating development of painting in England from the medieval to modern eras, featuring devotional images, history paintings, portraits, landscapes, and sporting scenes by renowned artists including Anthony van Dyck, Thomas Gainsborough, Angelica Kauffman, John Constable, John Singer Sargent, and James McNeill Whistler.



Beginning in the sixteenth century, the arrival of foreign-born artists in England stimulated the development of new styles and subjects that reflected the achievements of painters on the European continent. Although history painting was esteemed as the highest art form throughout Europe and England, British artists particularly excelled at portrait painting, rendering their sitters with sensitivity and distinction. The sublime charms of the English landscape also inspired artists, as did the lively tradition of sporting art, which reached its greatest popularity in Britain.

The Berger Collection was begun by the late financier William M.B. Berger and his wife Bernadette Johnson Berger, who placed it on long-term loan to the Denver Art Museum in 1999.

Organized by the Denver Art Museum.

Ticketed: \$10 general public adults (\$5 on Thursdays from 4–8 pm); \$5 for college students with valid ID (through the Joslyn/UNMC Passport Partners program, those with a valid UNMC student ID receive free tickets); free for Joslyn members, and youth ages 17 and younger. Free exhibition weekend for all college students: TBA.

Pictured: Sir Anthony van Dyck (1599–1641), *Dorothy, Lady Dacre*, ca. 1633, oil on canvas, 50 x 40 in., The Berger Collection at the Denver Art Museum, TL-18887

Pattern and Purpose: American Quilts from the Shelburne Museum

October 6, 2018 – January 6, 2019



Throughout the history of quilt-making, the finest pieces were often made to be admired rather than used. Brought out of cupboards and trunks on special occasions, highly-prized bedcovers linked family and community histories, bridging the gap between domestic life and public display. By the middle of the nineteenth century, there were increasing public venues showcasing quilts, including state and county fairs, where adept quilt-makers competed for prizes and local renown. Today, quilt-making is recognized as an art form “hidden in plain sight” – these familiar objects carry the unique hand of their maker as clearly as a painting or sculpture might, revealing creative

expression through their thoughtful design and careful execution.

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Joslyn Art Museum 2018 Exhibitions

Pattern and Purpose brings together thirty-five masterpieces made between the first decades of the 1800s and the turn of the twenty-first century, ranging from early whole-cloth quilts, carefully-pieced Lemoyne stars, and embroidered botanical "best quilts" to more recent "art quilts" by contemporary makers. Bold in design and pattern, they reveal their maker's skill – from complex geometric designs that would feel at home in a gallery of Pop Art to delicate patterns drawn from nature.

Shelburne Museum was the first American museum to exhibit quilts as works of art, a testament to museum founder Electra Havemeyer Webb's trailblazing vision and passion for fine, folk, and decorative arts. Shelburne has amassed one of the most significant museum collections of quilts in the country, recognized for its exceptional variety and quality.

Organized by the Shelburne Museum.

Ticketed: \$10 general public adults (\$5 on Thursdays from 4–8 pm); \$5 for college students with valid ID (through the Joslyn/UNMC Passport Partners program, those with a valid UNMC student ID receive free tickets); free for Joslyn members, and youth ages 17 and younger. Free exhibition weekend for all college students: TBA.

Pictured: Carrie M. Carpenter, Northfield, Vermont, *Applique and Pieced Sunflower Quilt* (detail), 1860–1880, cotton, 77 ½ x 84 in., Collection of Shelburne Museum

Riley Contemporary Artist Project (CAP) Gallery Exhibitions

Admission to these exhibitions is included in free general Museum admission. Joslyn's 2018 CAP Gallery exhibitions are supported in part by Polina and Bob Schlott.

Arlene Shechet

June 2 – September 9, 2018



Arlene Shechet's (American, b. 1951) whimsical, mixed-media sculptures question the boundaries of decorative arts by resisting conventional techniques for working with ceramics. Her objects frequently introduce materials not typically joined with ceramic, such as steel and wood. These unusual pairings reflect Shechet's interest in conflating sculpture and base, and provide the opportunity to explore surface texture, shape, and color. Chromatic experimentation is particularly important for Shechet, whose masterful glazing offsets her intentionally imperfect compositions.

A Riley Contemporary Artists Project Gallery exhibition, included in free general Museum admission. Organized by Joslyn Art Museum.

Pictured: Arlene Shechet (b. 1951), *Jewel & Peg Leg are an Item*, 2016, glazed ceramic, painted and carved wood, steel, Peg Leg: 19 x 19 x 17 ½ in., Jewel: 17 x 15 x 16 in., Courtesy the artist and Sikkema Jenkins & Co., New York

Richard Mosse

October 6, 2018 – January 6, 2019

Through a conceptual approach to documentary photography, Richard Mosse (Irish, b. 1980) studies localized conflicts that have broad social, political, and humanitarian implications. His most well-known work employs photographic methods or materials originally developed for the military, such as reconnaissance infrared film. Joslyn's exhibition will feature a selection of works from Mosse's recent series, *Heat Maps*, which chronicles the



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Joslyn Art Museum 2018 Exhibitions

refugee crisis that has gripped Europe, the Middle East, and North Africa over the last several years. *Heat Maps* documents refugee camps and staging sites using a powerful telephoto military-grade camera that can detect thermal radiation, including body heat, at a great distance.

Mosse uses the camera against its intended purpose of border and combat surveillance to map landscapes of human displacement. Reading heat as both metaphor and index, these images reveal the migrants' struggle for survival that is witnessed, yet still ignored by many.

A Riley Contemporary Artists Project Gallery exhibition, included in free general Museum admission. Organized by Joslyn Art Museum.

Pictured: Richard Mosse (b. 1980), *Hellinikon Olympic Arena*, 2016, digital c-print on metallic paper, 50 x 104 ½ in., Courtesy the artist and Jack Shainman Gallery, New York

Mind's Eye Gallery Exhibitions

Admission to these exhibitions is included in free general Museum admission. 2018 Mind's Eye Gallery exhibitions are sponsored at Joslyn Art Museum by Fran and Rich Juro.

I See That Fable Differently: Selections from Creighton University's Carlson Fable Collection

January 27 – April 29, 2018



This student- and faculty-curated exhibition will examine a dozen Aesop fables, among them simple stories with timeless lessons like *The Ant and the Grasshopper*, *The Fox and the Stork*, and *The Oak and the Reeds*, each represented by a variety of fable-related objects from prints, posters, and trade cards, to ceramic dishware, assemblage sculpture, and even a set of nesting dolls. A companion exhibition will be on view at Creighton University's Lied Art Gallery; more information at www.creighton.edu.

A Mind's Eye Gallery exhibition, included in free general Museum admission. Organized by Joslyn Art Museum in partnership with Creighton University.

Pictured: "The Ox and the Frog," from *The Fables of Aesop and Others Translated into Human Nature*, 1857, hand-colored (illustrator: Charles H. Bennett; engraver: Swain; publisher: London: W. Kent & Co.)

Sincerely, Mark Teague

May 19 – August 19, 2018

This retrospective featuring original art from self-taught author-illustrator Mark Teague will showcase artwork from several children's books, including his recent *The Pirate Jamboree*, the *La Rue* stories, the popular *How Do Dinosaurs* series written by Jane Yolen, and so many more. The exhibition will include approximately 80 oil and acrylic paintings from picture books that find humor in the everyday events of childhood.

A Mind's Eye Gallery exhibition, included in free general Museum admission. Organized by National Center for Children's Illustrated Literature (Abilene, TX).

Pictured: "Peg Leg Jones," from *The Pirate Jamboree*, 2016, acrylic, © Mark Teague



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Joslyn Art Museum 2018 Exhibitions

Melissa Sweet

September 22 – December 30, 2018

Melissa Sweet has illustrated over 100 books as well as many toys, puzzles, and games. She garnered Caldecott Honors for Jen Bryant's *A River of Words: The Story of William Carlos Williams* and *The Right Word: Roget and His Thesaurus*. She authored and illustrated *Carmine: A Little More Red*; *Tupelo Rides the Rails*; *Balloons Over Broadway: The True Story of the Puppeteer of Macy's Parade*; and, most recently, *Some Writer! The Story of E. B. White*, a *New York Times* Best Illustrated book.

A Mind's Eye Gallery exhibition, included in free general Museum admission. Organized by National Center for Children's Illustrated Literature (Abilene, TX) to mark their 20th anniversary.

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JOSLYN
Art Museum

Our Mission – Joslyn Art Museum collects, preserves, and interprets the visual arts of the highest quality, fostering appreciation and enjoyment of art for the benefit of a diverse audience.

Our Vision – To be cherished and respected as a premier art museum.

Joslyn Art Museum showcases art from ancient times to the present. The Museum was a gift to the people of Omaha from Sarah Joslyn in memory of her husband, George, who made his fortune as president of the Western Newspaper Union. The Museum's original 1931 building is one of the finest examples of Art Deco architecture in the nation, with 38 types of marble from seven countries. The Walter and Suzanne Scott Pavilion, a 58,000-square-foot addition built in 1994, was designed by renowned British architect Norman Foster as his first U.S. commission. The Museum features galleries, a 1,000-seat concert hall, fountain court, education technology gallery, lecture hall, classrooms, sculpture garden, café, shop, and Art Works, an interactive space for art exploration.

General Museum Admission: Free (admission to select exhibitions by paid ticket).

Regular Museum Hours (includes exhibition): Tuesday through Sunday, 10 am–4 pm; late 'til 8 pm on Thursday; closed Monday and major holidays.

www.joslyn.org | (402) 342-3300 | 2200 Dodge Street | Omaha, NE 68102