SERIES OVERVIEW

(Omaha, NE) – This November, Joslyn Art Museum and Film Streams will present a special three-film series, *Prints in Landscape*, featuring contemporary cinematic views of the American West. Presented in conjunction with Joslyn's exhibition *American Landscape: Contemporary Photographs of the West* (through January 8), the series will include screenings of *Rancho Deluxe* (1975) on November 1, *Lone Star* (1996) on November 8, and *The Last Picture Show* (1971) on November 15. Discussions will follow each of the films, all of which will be screened at Film Streams' Ruth Sokolof Theater. Admission is at Film Streams' regular prices per film: $9 general; $7 students, seniors, teachers, military, bicyclists, and Joslyn Art Museum members; and $4.50 Film Streams members.

SCREENING DETAILS

Tuesday, November 1 @ 7pm  
**Rancho Deluxe** 1975  
Directed by Frank Perry  

The Big Sky Country of Montana provides the backdrop for this comic story about a pair of hapless cowboys, featuring Jeff Bridges, Sam Waterston, Slim Pickens, Elizabeth Ashley, and Harry Dean Stanton, with a soundtrack (and appearance) by Jimmy Buffett.

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“Marvelous...A sweet, strange, sad little film that presents the West as a 9-to-5 refuge for throwbacks, affected playboys and the outright deluded, all stung by the realization that the chairs are on the tables. The last waltz has played itself out and nobody even bothered to dance.” (Time Out London)

Post-show discussion led by Toby Jurovics, Chief Curator and Richard and Mary Holland Curator of American Western Art at Joslyn Art Museum.

Tuesday, November 8 @ 7pm

**Lone Star** 1996
 Directed by John Sayles

The discovery of a skeleton in the desert leads a Texas lawman (Chris Cooper) on an investigation that threatens to upend long-held beliefs in the border town he patrols. With Matthew McConaughey, Elizabeth Peña, and Kris Kristofferson.

“The great, stirring epic *Lone Star* stands as a peak in the career of John Sayles . . . a vibrant history lesson about a Texas border town. Gratifyingly complex and beautifully told, this tale explores a huge array of cultural, racial, economic, and familial tensions . . . Every moment of the film, from the quiet foreshadowing of its first scene to a magnificently apt ending, is utterly right.” (The New York Times)

Post-show discussion led by Steven Torres, UNO’s Office of Latino/Latin American Studies (OLLAS).

Tuesday, November 15 @ 7pm

**The Last Picture Show** 1971
 Directed by Peter Bogdanovich

A coming-of-age story set in a small town in Texas, based on a novel by Larry McMurtry. Featuring Jeff Bridges, Cybill Shepherd, and Ellen Burstyn, with Oscar-winning support from Cloris Leachman and Ben Johnson.

“The film is above all an evocation of mood. It is about a town with no reason to exist, and people with no reason to live there. The only hope is in transgression . . . Today, seeing Bridges, Bottoms, Burstyn, Leachman, Brennan, Quaid, Johnson (who died in 1996), and the others 33 years later, the images in the credits have a sharp poignancy. There is a line from *Citizen Kane* that comes to mind: ‘I was there before the beginning ... and now, I'm here after the end.’” (Roger Ebert, 2004)

Post-show discussion led by photographer Steve Fitch, whose work is featured in Joslyn Art Museum’s *American Landscape* exhibition (see more on following page).
ABOUT THE AMERICAN LANDSCAPE EXHIBITION

The special exhibition American Landscape: Contemporary Photographs of the West presents work by fourteen photographers who have explored the geography, history, and culture of the West over the past three decades, including Barbara Bosworth, Peter de Lory, Joe Deal, Steve Fitch, Emmet Gowin, Eric Paddock, Mary Peck, Edward Ranney, Mark Ruwedel, Joni Sternbach, Martin Stupich, William Sutton, Terry Toedtemeier, and William Wylie. The exhibition is on view at Joslyn Art Museum through January 8.

American photography underwent a profound shift in the 1970s. No longer able to reconcile the heroic vistas typified by Ansel Adams' views of the High Sierra with the realities of their contemporary surroundings, photographers began to acknowledge the urban and suburban landscape, recording its difficult failures as well as its day-to-day joys.

Since that time, a following generation of artists has created a direct and clear-eyed appraisal of the American West that incorporates the entire landscape — picturing not only its topography, but also the evidence of exploration, settlement, and development. Their work is not without the lyricism and elegance that has always characterized American landscape photography, but they are more likely to engage a local view — a highway crossing, the footprint of an abandoned factory, or the watershed of a river — than the distant and mythic horizon. Several of these artists have concentrated on the subtle terrain of the Great Plains — the "West" that settlers first knew after crossing the Missouri River. Depicting the landscape with a formal language that is often restrained and spare, these images also reveal the influence of the West's earliest photographers, who first described this territory in the 1860s and 1870s.

American Landscape: Contemporary Photographs of the West acknowledges our mark on the land and our place within it. The built environment — from nineteenth-century engineering projects to twentieth-century earthworks — is understood not as an intrusion, but as an equally important element of the landscape. But there is also the pleasure to be found in the late afternoon sun coursing across the prairie, or the graceful profile of a ridge seen through a car window. Together, these artists find a balance between our desire for wilderness and open space with the realities of the modern West and the complex legacy of our past.
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.

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, Baron Foster of Thames Bank, as his first U.S. commission. The Museum features galleries, a 1,000-seat concert hall, fountain court, education technology gallery, lecture hall, classrooms, library, café, and shop.

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

Museum Admission: $8 adults; $6 senior citizens (62+) and college students (with ID); $5 ages 5-17; free for children four and younger and Joslyn members. The general public is admitted free on Saturdays, 10 am to noon. Group rates available for 10 or more with advance reservations. Call (402) 661-3833 or e-mail groupsales@joslyn.org. Increased admission for some special exhibitions. Museum Hours: Tues–Sat, 10 am–4 pm; Sun, noon–4 pm; closed Mon and major holidays. Extended hours for some special exhibitions.

About Film Streams

Film Streams is a 501(c)3 nonprofit organization dedicated to enhancing the cultural environment of the Omaha-Council Bluffs area through the presentation and discussion of film as an art form. For more information, visit www.filmstreams.org.