



Celebrating 200 Years of Indiana Art



Wilkinsonville	25	349
America	11	360
Mississippi River	11	371
New Madrid	65	436
Little Prairie	30	466
Memphis	119	585
Arkansas River	172	757
Tompkins	137	894
Walnut Hills	147	1041
Point Pleasant	34	1075
Natchez	69	1144
Fort Adams	53	1197
S. Francisville	86	1283
Baton Rouge	34	1317
New Orleans	131	1448

**EXPLANATION.**

Canals ————

D<sup>r</sup> Proposed ————

Rail Roads ————

D<sup>r</sup> Proposed ————

Leading Roads ————

The Land distances from Town to Town are noted along the Roads thus ———— the dots after the Figures indicate the quarters.

State Capital — \*

County Towns — o

Common Do. — o



A NEW MAP  
OF  
**INDIANA**  
WITH ITS  
ROADS & DISTANCES.  
PUBLISHED BY S. AUGUSTUS MITCHELL.  
N.E. corner of Market & 7<sup>th</sup> Streets Philad<sup>a</sup>. 1847.



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Entered according to Act of Congress in the year 1846, by H. N. Burroughs, in the Clerk's Office of the Eastern District of Pennsylvania.

**G**alleries and permanent collections maintained by universities are subject to challenges and opportunities that their independent counterparts are not. The mission of a university gallery and collection is educational in the most direct way, and they must be resources that students can and do utilize to enrich and broaden their classroom experiences. This Indiana Bicentennial project, which saw forty-five Indiana State University students curate, install, market, and contextualize – in this catalog – a retrospective of Hoosier art, challenged the traditional educational limits of a university gallery and collection.

Under normal circumstances, the University Gallery Director and Director of the Permanent Art Collection work together to curate exhibitions on campus that highlight facets of our collection while exploring issues relevant to our community. In this project, however, we ceded complete control to students, breaking down the distinction between classroom and gallery and empowering students to evaluate for themselves what work their peers should see.

Institutions across Indiana have marked the 200 year anniversary of our statehood with exhibitions celebrating our rich artistic heritage. We assume that ours is the only one not to feature the work of T.C. Steele. While Steele is a towering figure in American landscape painting and the foundation of the Hoosier Group,

the curators of this exhibition thoughtfully considered the work of his in our collection and decided not to include it. The students instead chose less well-known artists, especially those with backgrounds and points of view typically underrepresented in exhibitions like this. The unique perspective of the students is also felt here, in this catalog, which was written and designed by students. In their research for the following essays, they chose to emphasize facts, stories, technologies, and methodologies that spoke to them.

When we conceived of this project, we hoped it would be a valuable experience for students, instructing them in the workings of the professional art world. It has proven to be a valuable experience for us as well. We often undervalue the importance of amplifying different points of view. We assume that as professionals well versed in the academic canon of history, theory, and criticism, our opinions and values are universal. This exhibition is a celebration of Indiana Art. It is informed by theory and criticism, but it is also challenged by the experiences, the curiosity, and, at times, the rejection of that academic canon by the students involved. They have directed an exhibition that shows us a plurality of ways to appreciate artwork. Let them lead, let us see.

**Meredith Lynn**

*Director of the  
University Art Gallery*



**Jason Krueger**

*Director of the  
Permanent Art Collection*







**John Laska (Wabash Valley, 1918-2009)**

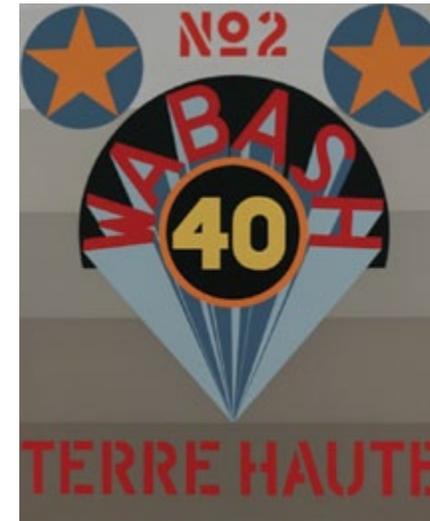
*Prometheus*  
1963  
Outdoor sculpture

Born on November 25, 1918 in Portchester, New York, John Laska, while not a Hoosier by birth, heavily influenced Wabash Valley art. The Indiana State University graduating class of 1962 commissioned *Prometheus* to remind people of the hope that always shines through chaotic and uncertain times. Laska created the statue at a time when the United States was experiencing social change driven by war, the Civil Rights Movement, space exploration, and radicalism.

Prometheus, the Titan god from Greek mythology, was trusted with the creation of mankind by molding man out of clay. According to legend, Prometheus gave man the gift of fire and metalworking. Further, Prometheus taught man the skills of architecture, astronomy, math, writing, navigation, and medicine. The welding and shaping of the statue reference Prometheus' most important gift - fire.

Like most sculptures from the 1960s, Laska chose industrial-type materials such as steel and concrete, as opposed to more traditional materials like stone and cast bronze. A welded steel armature supports the carved concrete form of *Prometheus*. Laska believed the construction to be a radical departure from the usual method of statue building, being perhaps the first piece of art ever produced using this specific industrial steel working process.

- Julie Kapke



**Robert Indiana (Henry County, 1928-Present)**

Decade Portfolio: *Terre Haute No. 2*  
1971  
Serigraphy  
Gift of the Class of 1972

Born in New Castle, Indiana on September 13, 1928, Robert Indiana is acknowledged as a leader of the Pop Art movement. To differentiate himself from his peers, through his work Indiana often addresses social and political issues, referencing pop culture as well as historical and literary themes.

Containing ten serigraphs and ten photographs, Multiples, Inc. published Robert Indiana's Decade: Autoportraits series in 1971. Inspired by different events he encountered during the 60's, Indiana used his *Decades* portfolio to commemorate the ten-year period that witnessed his rise to fame.

The series of published prints are derived from an original series of thirty paintings Indiana made during the 1960's. These paintings depict memories, events, or locations he happened



**Robert Indiana (Henry County, 1928-Present)**

Decade Portfolio: *The American Dream #1*  
1971  
Serigraphy  
Gift of the Class of 1972

on throughout his travels. *Terre Haute No. 2* was inspired by a trip to the Wabash Valley, whereas *The American Dream #1* is almost an autobiographical statement with circles reflecting his connection to Indianapolis and the four major Indiana Highways.

Robert Indiana summed up his Decade: Autoportraits portfolio stating, "These are multiple self-portraits in terms of chronicling these memories and events from my view point."

- Maxxwel Rance

Ryan, Susan. "Robert Indiana: Decade 1960s." Love and Fame. Indiana State University Art Gallery. September 2012.



**Garo Antreasian (Marion County, 1922-Present)**  
*Florescent Formation*  
 1956  
 Gouche on cardboard  
 Tirey Memorial Student Union Purchase, 1966

Born in 1922 in Indianapolis, Garo Antreasian is considered the grandfather of modern lithography in the United States. Antreasian started his career at seventeen when he discovered an abandoned lithography press in his local high school. He went on to become the first master printer and director at the Tamarind lithography workshop in Albuquerque. Prior to the founding of Tamarind, artists had to travel to Europe and train under master craftsmen to be proficient in lithography.

Antreasian's expert technical printing skills and experimental techniques, such as airbrushing and the addition of textural materials, took the lithography process to a higher level of creativity. Using his innovative and original lithography technique, Antreasian created *Fruit*.

"Garo Antreasian." Tamarind Institute. Accessed 3 October 2016. <http://tamarind.unm.edu/artists/view/6-garo-antreasian>



**Garo Antreasian (Marion County, 1922-Present)**  
*Fruit*  
 1958  
 Lithograph

*Fruit* experiments with non-traditional inks through the chalky powder added to the colors of the fruit and bowls, giving them a drastic change in texture, color, and dimension compared to the background. Antreasian also uses subtle contour lines on the fruit to balance the less precise forms created with the chalky ink. The dark brown background incorporates another unique texture not often found in lithography, flat droplets of paint or water. *Fruit* is a technical combination of Antreasian's lithography skill and ground breaking experimentation with foreign materials.

- Stefan Munsey



**Homer Davisson (Vigo County, 1866-1957)**  
*On Ten Mile Creek*  
 c. 1953  
 Oil on canvas

Blue sky gradually fades to gray, while light falls on the grass and surrounding trees. Homer Gordon Davisson's painting, *On Ten Mile Creek*, evokes a sense of peace, as if a storm has just recently rumbled away leaving a bright, vibrant day in its wake. Well known for his Indiana landscapes, Davisson crafts his own version of impressionism.

Impressionist paintings often feature apparent and unmodified brush strokes. Davisson does not pursue a perfect shape, but thick color highlights important sections of the composition, and contrasting colors establish the mood for the painting. Although the overall tone is dark, the bright colors in the grass and trees lighten the scene, both visually and emotionally.

Beginning in 1920, Davisson regularly summured in Nashville, Indiana. Frequently painting during the autumn season, Davisson was an active member of the local Brown County Art Gallery Association. His work has been shown at the Hoosier Salon, Ohio Northern University, Depauw University, and the Fort Wayne Art Museum. Davisson's paintings are in a number of collections including the Ruthmere House Museum, Elkhart, Indiana, and the Wabash Carnegie Public Library.

- Xiao Zhang



**Bill Wolfe (Vigo County)**  
*The Legend*  
 2009  
 Cast bronze, maquettes

A sharpened pencil and eraser are the tools we expect artists to use when beginning their creative process. Local artist Bill Wolfe, however, grabs a clump of clay and begins an eighteen-hour day. For months this was Wolfe's schedule as he crafted the Larry Bird statue that now resides outside of the Indiana State University Hulman Center. Like many children growing up in Indiana, Wolfe dreamt of becoming a basketball player. While he did not progress far on the courts, his work *Legend* artfully depicts one of the greatest players of all time. The fifteen foot, 1,900 pound Larry Bird statue, *Legend*, commemorates the golden era of Sycamore basketball.

In November of 2009, *Legend* was revealed and dedicated along with a scholarship formed in Bird's honor, but deeper on ISU's campus are three small maquettes of Bird's signature shot. These preliminary models of the Larry Bird statue helped the artist prepare and adjust his creative process as he developed the fifteen-foot statue. Through the subtle changes between each

version of the statue, we can see how Wolfe worked to perfectly depict Bird's flawless shooting form. Wolfe did not just honor Bird through his dutiful representation of his basketball skill, he also deliberately made *Legend* larger than Bird's rival Magic Johnson's statue at Michigan State University.

Working in a variety of mediums, including painting, graphic design, and sculpture, Bill Wolfe is a native Hoosier and nationally renowned sculptor. Often depicting the history of Indiana, Wolfe's specialty is figurative sculpture capturing the spirit of historic and public figures. His work illustrates more than the physical realism of the subject, but also serves as an embodiment of their fundamental nature.

- Vero Collazo



**Randy Asprodites (Vigo County)**  
*LM upon a Gulf Wind Showed Me a Balance*  
 n.d.  
 Oil on canvas



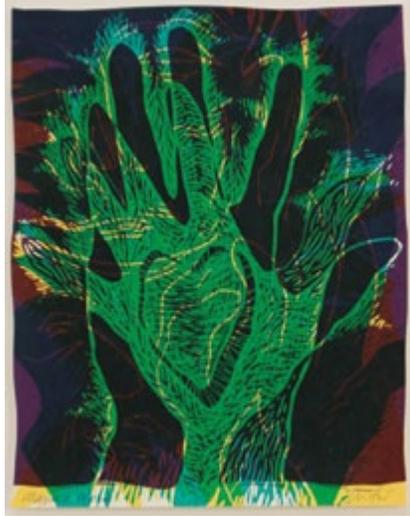


# OC Challenge

*A call to take part in a contest or competition, especially a duel.*

Struggles and trials come to everyone. The best artists embrace those challenges, using them to inspire their artwork. A test for an artist could come from their personal life or from contesting boundaries and expectations. By incorporating trials into their work, these Hoosier artists have helped raise awareness of social issues and given voice to universal struggles.

Born and raised in Damascus, Syria, Soulaf Abas has faced many challenges in her life, including watching the civil war that has torn her home country apart. Abas came to America to study painting and has remained in Indiana since, but she still maintains a close relationship with family and former students in Syria. Using images from her home country as the source material for many of her paintings, Abas helps contextualize a faraway war for those of us here in Indiana.



**Adrian R. Tió (Allen County)**  
*Mano a Mano*  
 1997  
 Linocut  
 1997 Indiana State University Holiday Print Exchange

Born in Fort Wayne, IN to Puerto Rican immigrants, Adrian Tió’s work often reflects a deep connection to both his American identity and Latin heritage. Tió describes his art, such as *Mano a Mano*, as having a hybrid sensibility combining elements from both cultures: “A considerable amount of my time has been spent in developing a ‘bi-visual’ means of communicating to both cultures through my artwork.”

*Mano a Mano*’s color and images utilize a graphic style. Two green interlacing hands with a heart in the middle appear as if they share fingers, perhaps emphasizing the artist’s two cultures. The variations in line, color, and shape create a sense of movement, while the muted dark purple background contrasts

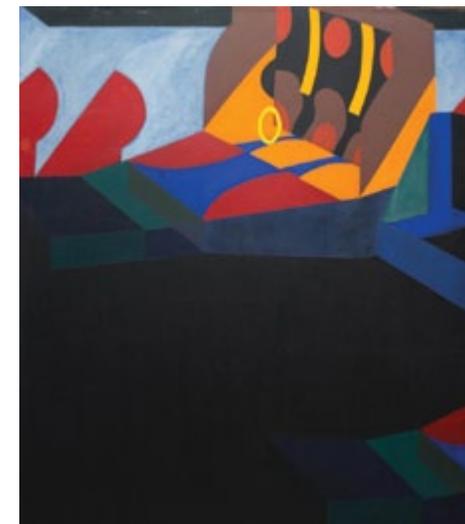
with streaks of light color emphasizing the form. Tió’s “interest in bright color, rhythmic patterning and expressive figurative imagery,” gives viewers a fresh perspective on common shapes and scenes.

If you look closely enough you can see the remnants of a second work of art underneath the final creation. The purple and green hands show a subtle hint of blue and yellow from a previous print. The remnant of the bright, sunny island adds an additional layer of complexity to *Mano a Mano*.

- David Pascarella



**Aleksandra “Sasha” Krasetskaya (Vigo County)**  
*Formal Ware: Painted Vase I*  
 2016  
 Ceramics, oxidation, painted with velvet underglaze  
 67<sup>th</sup> Annual Swope Wabash Valley Juried Exhibition  
 ISU PAC Purchase Award



**Kenneth Showell (Monroe County)**  
*No Games*  
 1965  
 Oil on canvas

Tió, Adrian. “Artist’s Statement.” Hare of the Dog Press. 2013. Accessed 20 July 2016. <http://lharedogpress.com/statement.html>



**Marie Goth (Marion County, 1887-1975)**

*Portrait of Lucile Spencer*  
 n.d.  
 Oil on canvas  
 Gift of Lucile Spencer Trust

Marie Goth's interest in art began at a young age. Otto Stark, an original member of the Hoosier Group, instructed Goth in drawing. His teachings and career had a strong influence on her and led her to Brown County, where she co-founded the Brown County Art Guild in 1954. She became famous during her lifetime for her independent spirit and her ability to capture the character of the many sitters she painted. Marie was the first woman to be commissioned to paint the portrait of a governor, and she painted others of reputable status such as James Whitcomb Riley, Paul V. McNutt, and General MacArthur.

In a *Portrait of Lucile Spencer*, Marie Goth gives a glimpse of Lucile's personality. It gives off a warm and welcoming feeling with the slight, closed mouth grin worn on the sitter's face. The bright color of Lucile's dress also indulges the viewer's senses, reflecting a loving, caring individual through the color pink. Lucile holds a single pink and peach rose, symbolizing love, romance, friendship, and joy. The peach colored rose in particular signifies

modesty, indicating the qualities Lucile chose to portray. Lucile's jewelry is also notable, just enough to show a little sparkle, yet not too much to make her seem as if she is flaunting her wealth.

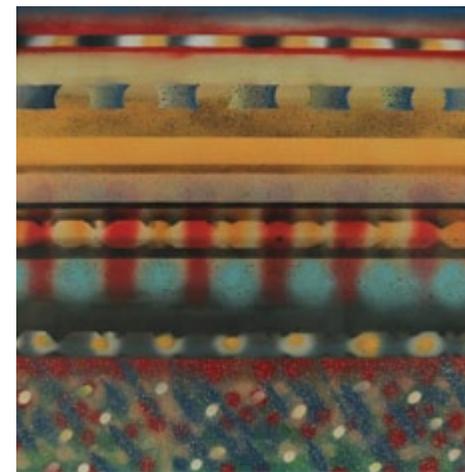
Marie donated her estate, which included many paintings from her close companions and sister, V.J. Cariani, Carl Graf, and Genevieve Goth Graf to the Brown County Art Guild at the time of her passing in 1975. The collection is frequently displayed in Nashville, IN. The personalities of the individuals in Marie's portraits still shine around the world today in the many collections they call home.

- Tashiyana Myers



**Fannie B. Blumberg (Marion County, 1894-1964)**

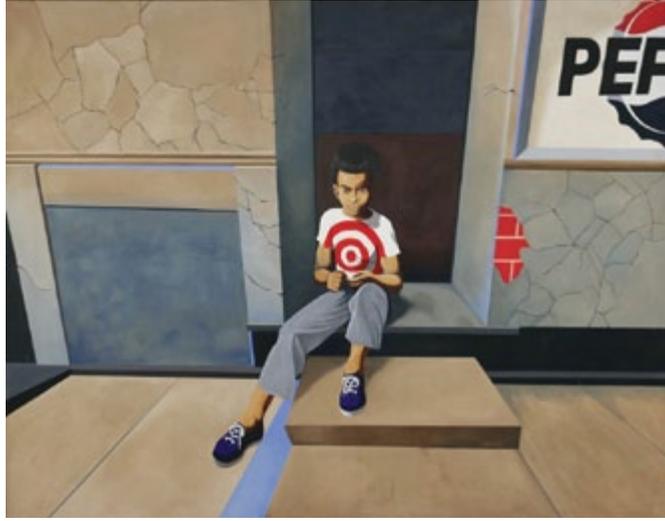
*A Poster for Crippled Children*  
 1955  
 Oil on Canvas  
 Gift of the Artist



**Whitney Engeran (Vigo County)**

*Candy Stripes*  
 n.d.  
 Enamel on masonite





**Phillip Mason (Vigo County)**  
*Man Child and the Promised Land*  
 1968  
 Acrylic on canvas

The inspiration behind the title of this piece comes from Claude Brown's autobiographical account of his upbringing in Harlem, New York. One can assume that the young boy depicted in the painting is Mason's interpretation of a younger Brown. The rundown building he sits in front of, the ill-fitting pants he wears, and the target on his t-shirt reflect the hardships of his life. In spite of all of this, he stares straight at us, unashamed of himself or his neighborhood.

This painting was displayed at the Whitney Museum of American Art in a controversial exhibition titled Contemporary Black Artists in America in the spring of 1971. The formation of this show was the result of a protest conducted by African Americans

in the fall of 1968 after the Whitney held an exhibition of nearly eighty artists but did not include a single artist of color. Most recently the Charles E. Brown African American Cultural Center on Indiana State University's campus has been home to the painting. While a groundbreaking work in the history of African American painting, *Man Child and the Promised Land* has meaning and impact across communities and generations.

- Tashiyana Myers



**Rinaldo Paluzzi (Vigo County, 1927-2013)**  
*Construction* 1964  
 1965  
 Acrlithograph  
 Tirey Memorial Student Union Purchase, 1965



**Fran Lattanzio (Vigo County)**  
*Self-Portrait*  
 2001  
 Inkjet print  
 2002 Annual Faculty/Student Print Exchange:  
 "Unreliable Imaginings" Gift of the ISU Print Guild

Cahan, S. (2016). *Mounting Frustration: The art museum in the age of Black power*. USA: Duke University Press.

Albright, T. (1985). *Art in the San Francisco Bay area, 1945-1980: An illustrated history*. Berkeley, CA: University of California Press.





# Community

*A group of people who live in the same area or share similar interests, religion, race, etc.*

Indiana has a diverse community in which its many artists contrast and complement each other in style. One common trait among many in this varied group is the homage they pay to their home state. Landscapes, native architecture such as barns and covered bridges, and portraits of representative individuals are repeated themes throughout the works.

An impactful way that an artist can create a sense of community within the art world is through education. Photographer Fran Lattanzio, a valued member of the Indiana and Terre Haute art community, is a professor at Indiana State University. Although a native of Michigan, her passion for photography has influenced generations of Hoosier artists. As an active member of the community, Fran has been eager to help students harness their creative capabilities through the exploration of technical and visual problem solving and exchanging ideas on unique work. Her development as an artist has continued throughout her teaching career, and is constantly driven to explore her medium in new innovative ways. The community of current and former Lattanzio students has impacted the way Hoosiers see and use photography.





**Allen Hackney (Vigo County, 1938-1994)**  
*Indiana Legacy*  
 1972  
 Egg tempera on masonite  
 Tirey Memorial Student Union Purchase, 1972

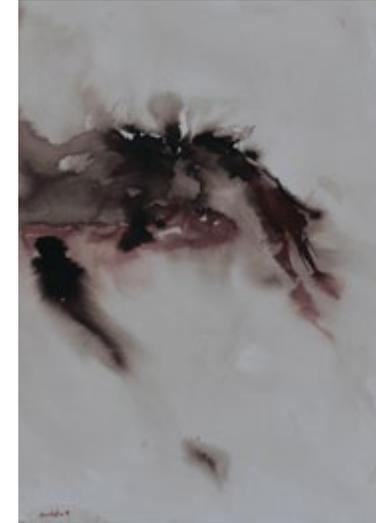
A potent symbol of family, work ethic, and farming heritage, barns feature prominently in the work of many Midwestern artists. Allen Hackney also utilizes this iconography in *Indiana Legacy*. Hackney's picturesque barn features a subtle, yet diverse color palette. Even the dark, dreary browns, blacks, and greys somehow pop out of the painting. Clearly, though deserted for quite some time, the barn was at one time well used. Hackney could have given the piece many other titles, but together the painting and title imply a history that has stood the test of time.

Through his attention to detail, Hackney draws the viewer in, forcing us to get close to admire the small brushwork. From the care shown to individual blades of grass to the sensitivity of

the rendered wood grain, the artist's reverence for the subject matter is communicated. We are told that this barn is dignified, even if it is worn.

Allen Hackney's legacy also continues in the form of the thousands of artworks he has created throughout his career. His work has been shown in galleries across the country, and he has won numerous awards. Hackney also left his mark through education. He was a teacher in Vigo County for twenty-nine years, and the Allen Hackney Memorial Scholarship at ISU continues to fund art students from the Terre Haute area.

- David Pascarella



**Soulaf Abas (Vigo County)**  
*Untitled*  
 2006  
 Inkwash  
 2007 Office of the President Purchase Award



**Soulaf Abas (Vigo County)**  
*Untitled*  
 2006  
 Inkwash  
 2007 Office of the President Purchase Award





**Doris J. Brinkman (Marion County, 1928-2011)**  
*Americana*  
 1958  
 Oil on Canvas  
 Hoosier Salon ISU Purchase Prize

Doris J. Brinkman was revered for her teaching skills and ability to work with multiple mediums. She received both Bachelor and Master's degrees in Art Education from the Herron School of Art. After completing her education, she taught for over twenty-five years in the Public School System of Indianapolis while also pursuing her career as a professional artist. Her works are included in several collections across the state of Indiana. Devoted to her church, Doris' set of drawings *Moment by Moment* are annually on display during the Lenten season at the Second Presbyterian Church in Indianapolis. At the time of her passing, she endowed the Doris J. Brinkman Memorial Scholarship to the Herron School of Art.

Brinkman's painting *Americana* depicts a classic small town storefront. The wear and tear on the building is also reflected on the items for sale. The front of the building displays advertisements as well as offering shoeshine services. Through the two doorways, the viewer can see the interior of the store, where other items are on shelves and laying around the shop. Small trinkets, pottery, books, and magazines fill the space. Many of these products, like the Pepsi bottles, are strongly associated with American culture, and the title of the work the harkens nostalgia for a time when families purchased all their goods at the corner store. The scene exemplifies the focus on Midwestern scenes and themes that put Indiana artists at the forefront of the American Regionalism movement.

- Tashiyana Myers



**John Laska (Wabash Valley, 1918-2009)**  
*Untitled*  
 n.d.  
 Oil on board



**Denzil Omer Seamon (Gibson County, 1911-1997)**  
*Winter Fun*  
 1973  
 Water color  
 Tirey Memorial Student Union Purchase, 1974

Indiana Interchurch Center. "Moment by Moment" — Drawings by Doris Jean Brinkman." April 09, 2015. Accessed May 2016. <http://www.indianainterchurch.org/1144>.  
 Hodges, Kim. "Doris J. Brinkman." Herron School of Art. Accessed May 2016. <http://www.herron.iupui.edu/support/donor-highlight/doris-j-brinkman>.

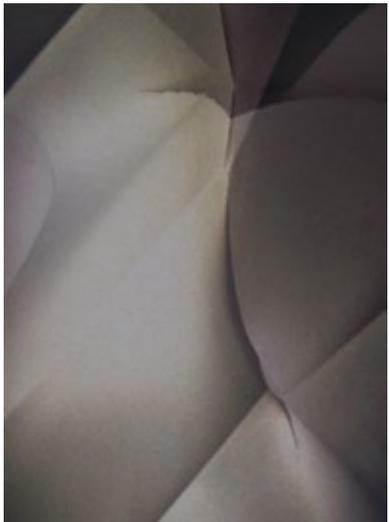




**Willis Bing Davis (Vigo County, 1937-Present)**  
*Brotherman #1*  
1974  
Pastel, oil, charcoal and ink on paper



**Willis Bing Davis (Vigo County, 1937-Present)**  
*Ritual Vessel #25*  
1999  
Ceramic  
Gift of the Artist



**Fran Lattanzio (Vigo County)**  
*Intersection - Curves and Folds*  
2003  
Inkjet print  
2003 Annual Faculty/Student Print Exchange:  
"Unreliable Imaginings" Gift of the ISU Print Guild



**Willis Bing Davis (Vigo County, 1937-Present)**  
*Shango Spirit Post #15*  
2003  
Ceramic



# Continuity

*The state or quality of having constant progression.*

Over the past 200 years, Indiana's scenic landscapes have been the inspiration for many artists and many used these beautiful settings as subject matter for their art. To this day, artists still continue to reflect Indiana's scenic, subtle vistas in the same manner these settings were depicted over 200 years ago.

Glenn Cooper Henshaw is one of Indiana's prolific landscape painters. Born in Windfall, Indiana in 1880, Henshaw was one of the first graduates of the John Herron School of Art. After studying under the great Indiana landscape painters Otto Stark and William Forsyth, Henshaw refined his technique in Berlin and Paris. Working primarily in oil paint and pastels, Henshaw was keen on observation and could capture the essence of a setting through a few strokes of his brush or pencil. He was known for working quickly and could finish canvases within two to three hours. His depiction of light and shadow and his tonal harmonies made him one of the most influential and distinguished artists of his time.



**Carolyn Bradley (Wayne County, 1898-1954)**  
*Mexican Burros*  
 n.d.  
 Watercolor  
 Tirey Memorial Student Union Purchase, 1962

Born in Richmond, Indiana in 1898, Carolyn Bradley was an accomplished art educator and from 1946 to 1951 served as education ambassador for the U.S. Department of State. Bradley traveled to Chile, Guatemala, Honduras and Costa Rica in this role, teaching art techniques to students of all ages. In addition to time spent instructing, she also maintained her own art practice, earning the nickname “the paint-brush ambassador.”

Known for using bright watercolors, Bradley’s *Mexican Burros* is an easel painting completed while in Mexico. Expertly capturing a specific moment in time, Bradley leaves the viewer with a sense of the everyday events of this particular Mexican town. Paying particular attention to the traditional garb, the artist helps place the scene in a specific setting.

Morehouse, Lucile E. “Carolyn Bradley’s Exhibit of Water Colors at Lieber’s”, *The Indianapolis Star*, February 23, 1936, 49.  
 C.N., “Twelve Days: Bradley took art to the world as the ‘paint-brush ambassador,’” From *Woody’s Couch* (Columbus, OH: Ohio State University, December 16, 2013),  
<https://library.osu.edu/blogs/archives/2013/12/16/twelve-days-bradley-took-art-to-the-world-as-the-painbrush-ambassador/> (access April 27, 2016).



**Carolyn Bradley (Wayne County, 1898-1954)**  
*Taxo Gateway*  
 n.d.  
 Watercolor

Bradley studied under the well known Mexican surrealist Rufino Tamayo and muralist Carlos Merida at the height of the Mexican Muralist Movement. These artists heavily influenced Bradley’s stylistic techniques, specifically the brushwork, palette, and overall subject matter. Bradley was encouraged by these artists to depict genre scenes emphasizing the struggles and dignity of everyday life. Finding inspiration in the culture and artists of Mexico, Bradley created works which now show an American’s perspective of this colorful and vibrant place.

- Julie Kapke



**Blanche Canfield Bruce (Marion County, 1880-1945)**  
*Still Life*  
 n.d.  
 Oil on panel

As a child, Blanche Canfield Bruce was known as an artistic prodigy and hoped to become an artist one day. Through sheer determination, Bruce began studying painting under a professional artist at the age of ten. After graduating from the Art Institute of Chicago and Eastern Oregon State Teacher’s College, she was hired as a “critic teacher” at her alma mater. Critic teachers traditionally were experienced teachers that served as role models for students who desired to enter the teaching profession. Bruce was also a well-respected interior decorator, working with nationally known designer Ross Crane for eighteen years.

In *Still Life*, Bruce is subtly commenting on the short, but beautiful, nature of all living things. Although the single cut flower out of the vase will certainly wither quickly, the care with which the artist has rendered the temporal splendor of the bloom invites the viewer to pause and admire. The dark, yet delicate brushwork on the vase and background offset the flowers, emphasizing their vitality. The viewers sense deep meaning from her painting, encapsulating life, time, and death.

- Xiao Zhang



**George LaChance (Brown County, 1888-1964)**  
*Autumn's Red Dress*  
 c. 1900  
 Oil on Canvas  
 Hoosier Artist's Collection

The undisturbed and unique landscape of Brown County, including rolling hills, dense woods, vibrant colors, and peaceful rivers and lakes, attracted artists throughout the late 19<sup>th</sup> and early 20<sup>th</sup> Centuries. By 1930, there were at least eighteen professional artists in the area painting and exploring the landscape full time. These artists, including *en plein air* impressionist painters George LaChance and Dale Bessire, had one common goal: to recreate the beauty of Indiana through painting.

Bessire, a native of Indianapolis and a John Herron Art Institute graduate, settled in Nashville, Indiana. He became known as the "artist farmer" by running a successful orchard while pursuing his art career. LaChance, on the other hand, was born in Utica, New York and moved to the Midwest to study at the St. Louis Art School. He moved to Brown County in the early 1930s where he began to paint impressionist landscapes.

Dale Bessire's *Autumn Landscape* depicts the rolling hills of Indiana transitioning from summer to fall. Bessire's free brush strokes add energy and movement to the modest Indiana landscape. The sky, painted in a faint, ashen blue has traces of a soft violet throughout, reflecting the colors of the hills. The trees in foreground are



**Dale Bessire (Brown County, 1893-1974)**  
*Autumn Landscape*  
 n.d.  
 Oil on canvas  
 Gift of Laura Childs

saturated with warm autumn colors including yellow, red, orange, and pink. The leaves are painted in large clusters, giving the impression of leaves, rather than defining each individual one.

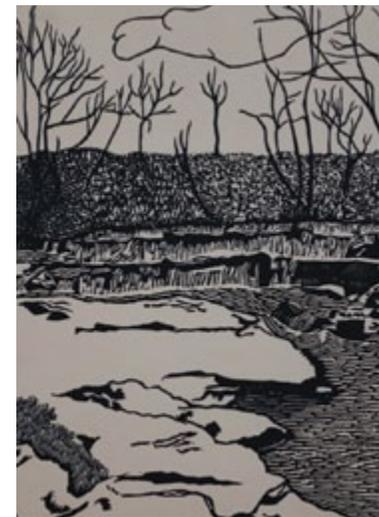
George LaChance's *Autumn's Red Dress* also shows a simple landscape. The image illustrates a curving, dirt pathway, bordered by tall trees and thick shrubs. The pathway leads to the rolling, distant hills, which are also framed by the trees. By including one color, in variations, throughout the image, LaChance creates a more cohesive composition. The dark purples and blues in the shadows of the pathway, trees, and shrubs, provide a contrast between the high intensity warm colors. The impressionist style and color choices help this image convey the movement, feelings, and environment of an autumn day.

Although both of these pieces are from the Hoosier Group, they show how individuals can interpret art, or a movement, in different ways. LaChance's image is loosely painted and the objects are more abstract than representational, whereas Bessire's *Autumn Landscape* while still stylized is slightly more defined.

- Taylor Nobbe



**Philip Mason (Vigo County)**  
*So Many Things I Might Have Done but the Clouds Got in the Way*  
 1968  
 Lithograph., 16/30



**Paul William Ashby (Vigo County, 1893-1993)**  
*Limestone Creek*  
 1938  
 Woodblock print  
 Gift of the Artist

"George La Chance," Indiana Art Collector, 2008-2016, [dalebessire.com](http://dalebessire.com). "Dale Bessire," Indiana Art Collector, 2008-2016, [dalebessire.com](http://dalebessire.com). Perry, Rachel Berenson, Landmarks Indiana, and Association Indiana Plein Air Painters. Painting Indiana III: Heritage of Place. Bloomington and Indianapolis: Quarry Books, 2013.



**William T. Turman (Vigo County, 1867-1960)**  
*Mount Moran as Seen Across Leigh Lake,*  
*Teton National Park, Wyoming*  
 n.d.  
 Oil on masonite  
 Gift of the Faculty of Indiana State Teacher's College,  
 1932



**Marie Goth (Marion County, 1887-1975)**  
*Still Life Roses*  
 n.d.  
 Oil on canvas  
 Gift of Lucile Spencer Trust

William T. Turman is a noteworthy faculty member in the history of Indiana State University. Through his teaching and leadership, he played a major role in the founding of the Department of Art and Design. During his early career with the Indiana State Normal School, he taught calligraphy and penmanship. Once the college became Indiana State University, he taught painting and drawing. He also maintained a professional art practice, with the bulk of his work featuring landscapes of the Wabash Valley area and scenes out west.

The ISU faculty bought *Mount Moran as Seen Across Leigh Lake* in commemoration of both the President of the University and Turman himself. Nicknamed the “Dean of the Wabash Valley Artists,” Turman retired in 1934 after forty years of

teaching. Turman then dedicated the next eighteen years to the promotion of artists and creative culture within the Terre Haute area, serving as president of the Swope Art Museum.

Because of his influential role at ISU, and in the surrounding community, the Turman Gallery in the Fine Arts building was dedicated in his honor. This gallery continues Turman's legacy by providing students a place to display work, experiment with media, and engage with the community.

- Maxxwel Rance



**Hyun Chong Kim (Vigo County)**  
*Untitled*  
 n.d.  
 Ceramic

McCormick, Mike. "William T. Turman." Vigo County Historical Society. Terre Haute Tribune Star 13 Dec. 2006. 26 Sept. 2016. <http://wisions.indstate.edu:8888/cdm/ref/collection/vchs/id/1948>  
 "The Art of William T. Turman." Swope Art Museum. September 2012. 26 September 2016. <http://www.swope.org/the-art-of-william-t-turmal/>





**Jack Gates (Marion County)**

*ISU Art Gallery Doors*

n.d.

Wood, glass, marbles, hardware

Retired professor Jack Gates' woodworking career grew as an extension of the arts and crafts movement of the late 19<sup>th</sup> to 21<sup>st</sup> century. Handcrafts have not always been considered a fine art, however with the arrival of the Industrial Revolution as well as cheaper, mass-produced, and less aesthetically pleasing objects, people began to look for unique well-made items. Embracing the craft philosophy of imbuing functional objects with artistry through design and masterly handling of material, Gates turned the doors of the University Art Gallery into distinctive art objects.

Blending a traditional design with contemporary styles, the University Art Gallery doors celebrate natural material and skillful technique. Within standard door frames, Gates incorporates an array of geometric shapes made from various colors, thicknesses,

and grains of wood that are all connected, appearing to look as if they are dependent on each other for stability. The complex design leads the viewer to almost forget the basic function of the object.

With each artwork, Gates embarks on a rigorous process before his plan can be realized. In his work, Gates strives to stun viewers with design and craft, while still maintaining the original intent and function of the object. Gates said that by honoring "reverent and readable craftsmanship, I hope these intimate works speak convincingly through an artistic ethic of deeply premeditated execution..."

- Stefan Munsey



**Glenn Cooper Henshaw  
(Marion County, 1880-1946)**

*University Place, NYC*

n.d.

Pastel

Gift of the Artist

"Halcyon Features Sculpture at Its Finest." Tribstar, 3 April 2008. Accessed 4 October 2016  
[http://www.tribstar.com/news/lifestyles/halcyon-features-sculpture-at-its-finest/article\\_bbbe1dae-8d0a-5805-8316-f4cca5a3cee7.html](http://www.tribstar.com/news/lifestyles/halcyon-features-sculpture-at-its-finest/article_bbbe1dae-8d0a-5805-8316-f4cca5a3cee7.html)



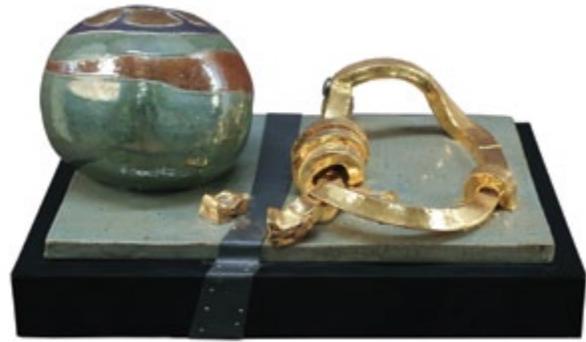


# DCuriosity

*The strong desire to learn or know more about something.*

Most artistic endeavors are driven by a sense of curiosity. What will happen if I put this paint on this surface? Can I make another person feel what I am feeling by showing them this image? Hoosier artists have been driven by a sense of inquisitiveness that has led to many innovative, unexpected, and unique works of art.

Curiosity can also take the form of playfulness, as we see in the work of Dick Hay. Going into college, Hay wanted to become a high school art teacher until his sophomore year when he discovered ceramics and immediately fell in love. Hay quickly gained notoriety for using this traditional medium to create works that utilize humor, surprise, and pop culture references to alter our impressions of clay. Hay is represented in art collections around the world, and his influence can be seen in the work of generations of Hoosier ceramicists.



**Dick Hay (Marion County, 1942-Present)**

*Trap*  
1972  
Ceramic  
Gift of an anonymous donor, 2014

Dick Hay's *A&W Foot Long Wiener* is one of the best examples of Funk Art in Indiana State's Permanent Art Collection. A Professor Emeritus of Art, Dick Hay described his early funk sandwiches as "one-liner jokes". He explained further, "If we know the plot of a book and how it is going to end, then we'll put it down. It's the same in art. It's the intrigue that gets people engaged with something... in a similar way, art lovers want to find subjects to look at that hook their minds — art that transports them from their ordinary lives".

*A&W Foot Long Wiener* is a glazed stoneware sculpture Hay created as part of his Object Series, which he worked on from 1967 to 1975. The wiener snakes its way through the brown bun; a navy earthworm digging into our traditional image of iconic America. It is paired with another wiener that lies across



**Dick Hay (Marion County, 1942-Present)**

*A&W Foot Long Wiener*  
1972  
Glazed stoneware  
Gift of the Artist

the bun, laying on a navy blue checkered plate, topped with cheese or possibly sauerkraut. The humor of the piece is evident, and creates the subversion that Hay often seeks in his work.

As an artist, Hay has exhibited his work in over two hundred exhibitions around the world, including the United States, Japan, Canada, Russia, Latvia, and Korea. His work is in major collections such as the Pushkin Museum, in Russia, the Riga Museum of Art, in Latvia, and the Butler Institute of American Art. Prior to retiring from forty years of university teaching in 2006, he received five University Art Endowment Grants from Indiana State University as well as multiple teaching awards. Hay remains active in his studio to this day.

- Tanner Robinson



**Suzanne Pohl (Vigo County)**

*Her*  
2000  
Sassafras and mixed media  
2002 ISUAG Juried Student Exhibition purchase



**Angela Erlanson (Vigo County)**

*Nature's Dairy*  
n.d.  
Mixed Media  
2000 Indiana State/ Murray State Print Exchange,  
Gift of the ISU Print Guild

Hay, Dick. "About Dick Hay." Dick Hay. 28 September 2016. <http://dickhay.com/about.php>  
Kash, Steve. "Thought-provoking ceramic artist hopes to transport people." Tribune Star [Terre Haute, IN], 20 April 2008. Accessed 28 September 2016  
[http://www.tribstar.com/news/lifestyles/thought-provoking-ceramic-artist-hopes-to-transport-people/article\\_fa5ed8dd-2d26-59e3-ab69-1370b77b1790.html](http://www.tribstar.com/news/lifestyles/thought-provoking-ceramic-artist-hopes-to-transport-people/article_fa5ed8dd-2d26-59e3-ab69-1370b77b1790.html)



**Fannie B. Blumberg (Marion County, 1894-1964)**

*Untitled*  
n.d.  
Collage  
Gift of the Artist

With several hundred works in the Indiana State University Permanent Art Collection, Fannie Blumberg's presence on campus is not only felt through her artwork, but also her legacy. Throughout her life Blumberg was well known for her social service work and her commitment to the development of youth. She was especially passionate in her efforts to increase special education programs for students with disabilities at Indiana State University.

Blumberg's *Untitled* collage was donated by one of her daughters after her death in 1964. The torn and arranged painted paper is composed of mountains, trees, and sky. Blumberg suffered from both bipolar disorder and depression, and although her mental health was not widely known, it often manifested in her art, which became an outlet for exploring the benefits of art therapy.

During college Blumberg wrote mostly children's stories. Her literary career included five published children's books; *The Wishing Pool*, 1915; *The First Circus*, 1917; *The Peace Fiddler*, 1933; *Rowena Teena Tot and the Blackberries*, 1934; and *Rowena Teena Tot and the Turkey*, 1936. Later in Blumberg's life she explored her interest in art by studying painting with several artists across the United States. Her work has been exhibited across the country while many of her drawings and paintings reside in permanent collections in Los Angeles, Miami, and here in Terre Haute, Indiana.

- Vero Collazo



**Philip Mason (Vigo County)**

*Jacob's Ladder*  
1969  
Lithograph



**Mary Ann Robertson (Marion County)**

*Jordan River*  
1963  
Oil and collage on canvas  
1963 Jon Herron Art Museum Indiana Artists' Exhibition ISU Art Department Purchase





**Barbara Zech (Marion County)**  
Ceramic Tiles  
n.d.  
Ceramic



**Barbara Zech (Marion County)**  
Ceramic Tiles  
n.d.  
Ceramic



**Barbara Zech (Marion County)**  
Ceramic Tiles  
n.d.  
Ceramic



# Index

## A

Abas, Soulaf | *Terre Haute*  
 -Untitled  
 -Untitled 1  
 -Untitled 2

Antreasian, Garo Zareh | *Terre Haute*  
 -Fruit  
 -Florescent Formation

Ashby, Paul William | *Terre Haute/ Evansville/ Bloomington*  
 -Limestone Creek

Asprodites, Randy | *Terre Haute*  
 -LM upon a Gulf Wind Showed me a Balance

## B

Bessire, Dale | *Nashville*  
 -Autumn Landscape

Blumber, Fannie B. | *Indianapolis*  
 -A Poster for Crippled Children  
 -Untitled

Bradley, Carolyn G. | *Richmond*  
 -Mexican Burros  
 -Taxo Gateway

Brinkman, Doris J | *Indianapolis*  
 -Americana

Bruce, Blanche Canfield | *Terre Haute*  
 -Still Life

## D

Davis, Willis Bing | *Greencastle/ Terre Haute*  
 -Ritual Vessel # 25  
 -Shango Spirit Post # 15  
 -Brotherman #1

Davisson, Homer Gordon | *Blountsville/ Greencastle(Depaw)/ Fortwayne/Nashville*  
 -On Ten Mile Creek

## E

Engeran, Whitney | *Terre Haute*  
 -Candy Stripes

Erlanson, Angelaf | *Terre Haute*  
 -Nature's Dairy

## G

Gates, Jack | *Terre Haute*  
 -ISUAG Doors

Goth, Marie | *Indianapolis/ Nashville*  
 -Still Life Roses  
 -Portrait of Lucile Spencer

## H

Hackney, Allen | *Terre Haute*  
 -Indiana Legacy

Hay, Dick | *Indianapolis*  
 -Trap  
 -A&W Foot Long Weiner

Henshaw, Glen Cooper | *Indianapolis*  
 -University Place, NYC

Hughes, Kristy | *Bloomington/ Indianapolis*  
 -Lost in Concentration

Hyun Chong Kim | *Terre Haute*  
 -Untitled

## I

Indiana, Robert | *New Castle/ Indianapolis*  
 -Decade Portfolio:  
 Terre Haute No. 2  
 -Decade Portfolio:  
 The American Dream

## K

Krasetskaya Aleksandra "Sasha" | *Terre Haute*  
 -Formal Ware: Painted Vase

## L

LaChance, George | *Nashville*  
 -Autumn's Red Dress

Laska, John | *Terre Haute*  
 -Untitled  
 -Prometheus

Lattanzio, Fran | *Terre Haute*  
 -Intersection  
 -Self-Portrait

## M

Mason, Philip | *Terre Haute*  
 -Man Child and Promised Land  
 -Jacob's Ladder  
 -So Many Things I Might Have Done But the Clouds Got in the Way

## P

Paluzzi, | *Indianapolis*  
 -Construction 1964

Pohl, Suzanne | *Terre Haute*  
 -Her

## R

Robertson, Mary Ann | *Indianapolis*  
 -Jordan River

## S

Seamon, Denzil Omer | *Gibson County*  
 -Winter Fun

Shaad, Dee | *Indianapolis*  
 -Wife of Amenhotep

Showell, Kenneth | *Bloomington*  
 -No Games

## T

Tio, Adrian R. | *Fort Wayne*  
 -Mano a Mano

Turman, William T. | *Graysville/ Terre Haute*  
 -Mount Moran as Seen Across Leigh Lake, Teton National Park, Wyoming

## W

Wolfe, Bill | *Terre Haute / West Terre Haute*  
 -The Legend

## Z

Zech Barbara | *Indianapolis*  
 -Ceramic Tiles

This exhibition and catalog were created collaboratively by students at Indiana State University through 2016.  
**The curators, designers, and marketers of this show were:**

Alecsandre Baumgartner	Jingyang Fang	Melissa Leturgez	Ginny Payne
Sharon Berry-McCollough	Charles Fuller	Nicole Marder	Maxxwel Rance
Haley Burton	Marybeth Greene	Casandra Moye	Tanner Robinson
Tyler Brown	Angel Guell	Stefan Munsey	Darian Tyler
Kelsey Cline	Morgan Harstock	Tashiyana Myers	Chloe Tryon
Cynthia Choi	Hunter Henderson	Taylor Nobbe	Carie Wright
Vero Collazo	Gregory Jones	Aleshia Norton	Mitchell Wuest
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Katie Deisher	Julia Kapke	Kinsey Norman	
Christopher Dillon	Wyatt Lawson	David Pascarella	





Point Pleasant	5	158
Moscow	6	164
Augusta	9	173
Ripley	9	182
Maysville	7	189
Manchester	10	199
Portsmouth	36	235
Burlington	41	276
Gallipolis	41	317
Point Pleasant	3	320
Letarts Rapids	20	349
Belville	30	379
Parkersburg	17	396
Marietta	13	409
Wheeling	81	490
Warrenton	8	498
Wellsburg	6	504
Steubenville	7	511
Fawcettstown	22	533
Beaver	19	552
Middletown	18	570
Pittsburg	11	581

Louisville to New Orleans		
Northampton	42	
Leavenworth	17	59
Stephensport	33	92
Rockport	53	145
Owensburg	8	153
Evansville	35	188
Hendersonville	11	199
Mount Vernon	22	221
Carthage	12	233
Shannectown	19	252
Cave in Rock	20	272
Rochhaven	7	279
Cumberland Riv.	34	313
Smithland	1	314
Tennessee River	10	324
Wilkinsonville	25	349
America	11	360
Mississippi River	11	371
New Madrid	65	436
Little Prairie	30	466
Memphis	119	585
Arkansas River	172	757
Tompkins	157	894
Walnut Hills	147	1041
Point Pleasant	34	1075
Natchez	69	1144
Fort Adams	53	1197
S. Francisville	86	1283
Baton Rouge	34	1317
New Orleans	131	1448

**EXPLANATION.**

- Canals —————
- D<sup>r</sup> Proposed ————
- Rail Roads ————
- D<sup>r</sup> Proposed ————
- Leading Roads ————
- The Land distances from Town to Town are noted along the Roads thus ———— the dots after the Figures indicate the quarters.
- State Capital ————
- County Towns ————
- Common Do. ————

41

40

39

