On the cover: *Three Kaneko Columns* | JUN KANEKO
hand-glazed extruded ceramic 2017. E.K. and Mary Yanney Heritage Park

The hand-glazed extruded ceramic columns are 148 inches tall, 30 inches in diameter, weighing approximately 3,000 pounds each. The walls of the columns are three inches thick and the structures are hollow – topped with clear caps. The site, alignment and composition of the installation was developed with park leadership, assuring the greatest range of perspectives and varying spatial relationships between the columns and the environment. The columns are named as acknowledgment to three pillars of community leadership to whom they are dedicated: Thomas W. Tye II, Earl E. Rademacher, and Michael W. Morgan.

*The three Kaneko Columns at Yanney Heritage Park are my favorite of Kearney’s art. These pieces are very unique and because I had a part in their acquisition and installation, I have a tremendous appreciation not just for the artist, but for the studio coordinators, transporters and installers.*

— Tom Tye, Kearney
DEDICATED TO THE LEADERS WITH THE VISION TO CHANGE THE WORLD THROUGH ART:

E.K. Yanney, Carl Spelts, Jack Kirkwood, Harry Hoffman, Jack Karraker, Larry Peterson, Gary Zaruba, Ron Cope, Steve Fowler and hundreds of volunteers and donors at the Museum of Nebraska Art
This statement from a video on the history of Museum of Nebraska Art strikes me as the perfect theme for this booklet that focuses on Kearney’s art. Without the vision and dedication of people such as E.K. Yanney, Carl Spelts, Jack Kirkwood, Harry Hoffman and others, Kearney would not be host to the state’s art collection. And without the leadership of my predecessors, Brendan McDonald and William Nester, and Sen. Ron Cope and Steve Fowler, Kearney would be void of the works of art that line the gallery walls in MONA. I think of Jack Karraker, Larry Peterson and Gary Zaruba and the hundreds of volunteers and donors who began and grew MONA into the community treasure that it has become.

The collective leadership of Kearney State College and UNK faculty in carrying out a vision to raise the prominence of its art department, faculty and student works undoubtedly increased the desires of their friends, neighbors and community leaders in establishing Kearney as a community where art is valued and celebrated. That Kearney could – and would – become a destination for art.

Inspired by the dedication to MONA, city administration has followed the lead of these art pioneers and invested in murals and sculptures that affirm these ideals and advance Kearney as a leader in public art.

It’s difficult to imagine a Kearney without MONA, a Kearney without a University of Nebraska campus, and a Kearney without the pieces of public art featured in this book. Kearney’s art is part of its story and establishes Kearney as a shining example for the country in how to craft a community of art.

When you look at the photographs of Kearney’s art, I think you will find some surprises – pieces that you haven’t noticed or seen in some time – and I hope you will be inspired to venture to a park, street corner, or to MONA, to experience these works in person. I think you will be surprised at the volume of works, and that you will wonder about the value of these works both financial and experiential.

I am confident that Kearney’s history of commitment to the arts will continue to grow and inspire future generations to follow the lead of these exceptional people who have dedicated so much time and energy to Kearney’s art. Downtown businesses continue to beautify their buildings with murals. UNK continues to invest in artworks as its campus grows. Kearney Parks and Recreation continues to find places for works and obtain donations to establish installations like the Kaneko at Yanney Heritage Park, dedicated in September 2017.

I hope that when you reflect on Kearney’s art, you are like me inspired to continue this dedication to art, because with that dedication, we can indeed change the world.

DOUGLAS A. KRISTENSEN, Chancellor
University of Nebraska at Kearney
Kearney: An artscape with much to experience.

In these pages you will find a sampling of the variety of the best works of art publicly viewable in Kearney, which we think are shown here in a surprising and inspiring way. Even longtime Kearney residents and those who pass some of these works every day will be challenged to stop and take another look, and to experience again the artscape that conveys this community’s commitment to the arts.

Kearney is not just MONA and not just UNK, not just a hospital and parks. Many communities invest in murals and sculptures and decorative signage, but we think Kearney’s collaborative spirit and progressive vision for what a community should be and do for its residents and visitors is better. Kearney has the only Archway in the world. The investment in that single monument demonstrates this community’s bold vision and determination to stand out, and to celebrate the beauty and significance of our land, climate, wildlife and humanity.

Kearney is beautiful, and its public art ties that everyday beauty with the vision of artists who develop and display, curate and exhibit art – creating a community of art that will, we think, be forever appreciated by generations to come.

This publication is an effort to proudly display what makes Kearney special, and a way to thank artists and educators – of today and from the past – for their work. So many artists from the past to today have worked to share their talents individually and collectively.

About the layout and what you’re seeing:

The progression of photos from front to back starts south at the Archway and moves north to MONA and then to CHI Health Good Samaritan, then west to Harmon Park, Kearney Community Theatre and UNK, then back south to Yanney Park and the Interstate – creating a criss-crossing effect. Several pieces that were funded by the State of Nebraska (UNK, the interstate) were supported by the state “One Percent for Art” requirement administered by the Nebraska Arts Council. All of the outdoor art pictured is on view year-round, and none of the indoor art is behind a door that requires an admission fee. Kearney’s public art is free for all to enjoy, including the Museum of Nebraska Art and Frank Museum.

There also are numerous opportunities throughout the year to enjoy art exhibitions at UNK’s Walker Art Gallery (pg. 40) and the Walkway Gallery at CHI (pg. 21) and to attend the popular Art in the Park sale and exhibition, featuring the best local artists. That event (48 years running) is traditionally the second Sunday in July at Harmon Park, as are numerous Kearney Artists Guild exhibitions throughout the year. The fiberglass cranes were an annual activity for Kearney Dawn Rotary. Murals continue to be added in historic downtown and across the community. We hope there will be another “Going Public” in the future, with all new art.

The photos, editorial and design were work of the staff at University of Nebraska at Kearney, and the team thanks everyone who helped support this publication (see credits at the back, along with a map). Enjoy Kearney’s art whenever you can.
A Narrow Escape
DAVID L. BIEHL
bronze. 2011. The Archway
Gift of Fred Bosselman Family
THE ARCHWAY

Buffalo
GARY GINTHER
fiberglass. 2011. The Archway
Gift of Ted’s Montana Grill

A Narrow Escape
DAVID L. BIEHL
detail
MONA is a tremendous asset, not only to Kearney but to all Nebraska. It is the repository of all Nebraska-based artworks. Its collection is outstanding. MONA also does a wonderful job with its ArtReach Program. As part of that program it loans specific works of art to elementary schools to be displayed for the school children. It does this on a rotating basis and, many times, coordinates with programs or events going on in a particular school. For example, if they are studying the Oregon Trail, MONA staff will lend them one or more artworks depicting what life was like on the treacherous journey along the trail.

– Tom Tye, Kearney
Grassy Plains
NIK RATZLAFF
steel. 1994
Gift of Dr. David & Lorma Wiebe
Museum of Nebraska Art Collection

Scholar Stone Series: Shogun
GEORGE W. NEUBERT
granite, steel. 2005-2009
Permanent Loan from Meadowlark Music Festival – 2014
Museum of Nebraska Art Collection

MONA pulls people to Kearney from across the entire state. I particularly love that people travel from Lincoln and Omaha to promote, support and enjoy the art and events at MONA.

– Kim Robak, Lincoln
Models for Marble 1990-1993

**DAN WHETSTONE**
bronze, stone. n.d.
Gift of Patricia Munro Estate
Museum of Nebraska Art Collection

Stacked Totem Forms

**LIZ VERCRUYSSE**
bronze, clay, steel. 2010
Museum Purchase made possible by John Stumbo Memorial Fund
Museum of Nebraska Art Collection
Hoops
LES BRUNING
steel. 1990
Museum Purchase
Museum of Nebraska Art Collection
I was at Kearney State when the old post office was being turned into MONA. My mentor and friend to this day, Larry Peterson was my professor one semester, and he took his class to the building I always knew as a massive Greek-style architecture post office. I was handed a rag and asked to climb up a ladder and start cleaning off the lights. At the time it was such a menial task, but now I feel like I was part of the very beginnings of that gorgeous museum that now homes so much amazing art from Nebraska and hosts incredible art shows and events.

– Diane Martelle Sciachitano
“What a jewel!” That is what the MONA board members hear from individuals in urban and rural communities across Nebraska. Living in Omaha, I can testify to the importance of MONA to Nebraska artists both past and present. MONA is unique. Most states don’t have a museum with a mission of archiving their artists’ work for posterity.

   New York, N.Y.
The impact of MONA on the Kearney community can be seen in many tangible ways. Thousands of school students visit the Museum each year to see and talk about the art on display. In addition, hundreds of adults from Nebraska and beyond visit each year to enjoy exhibitions of art owned by MONA as well as special exhibitions such as A River Runs Through It, featuring artwork about the Platte River ecosystem.

– Marilyn Hadley
In 1976, the Nebraska Art Collection Board of Directors began with fewer than 30 pieces of art and a dream to create a collection and showplace with which to celebrate Nebraska’s unique artistic heritage. Statewide support of this endeavor was acknowledged in 1979 when the Nebraska Legislature passed LB116, recognizing the fledgling collection as the official collection of the state. A national endorsement came later that year when the National Endowment for the Arts provided funds to broaden the collection to include the work of contemporary artists.

A locally initiated effort to provide a home for the collection culminated in 1986, in the purchase and renovation of the building that had served as the Kearney Post Office since 1911. The Museum of Nebraska Art was dedicated and opened to the public in October 1986. In 1993, after successfully fulfilling the terms of a $1 million challenge grant from the Peter Kiewit Foundation, the renovated and enlarged Museum building opened.

MONA has grown into an important regional center for cultural activity revolving around the extensive and varied permanent collection, which is comprised of more than 5,000 artworks. The Museum now addresses its mission of not only collecting and preserving art, but enhancing the quality of life by providing expanded scholarly, educational and outreach programming.

MONA’s permanent collection reflects the history and culture of the state and holds work from artist-explorers such as George Catlin to the early 20th century American master and Cozad native Robert Henri, to Thomas Hart Benton’s original illustrations for *The Oregon Trail*. MONA also proudly displays one of the nation’s premier collections of wildlife art by John James Audubon.

Contemporary Nebraska artists are featured in the Nebraska Now series of revolving exhibitions in the Museum’s Gail Walling Yanney Skylight Gallery, and the Cliff Hillegass Sculpture Garden provides a quiet spot to enjoy outdoor sculpture.

MONA’s Education Department conducts tours and hands-on workshops for thousands of students and adults each year, leading audiences to a greater understanding of the artwork on display and of themselves. The Museum’s outreach program called ARTreach makes touring exhibitions of original works from the Museum’s permanent collection and interpretive information available to exhibition venues across the state.
The Good Samaritan | STAN WATTS | bronze, 2012. CHI Health Good Samaritan – West Tower
Gift of Good Samaritan Hospital Volunteer Service League
The Walkway Gallery is a dedicated corridor connecting the main hospital to the West Tower at CHI Health Good Samaritan. This gallery gives regional artists more than 90 feet of display space with lighting and security systems to professionally highlight their artistic works. It was developed as part of Good Samaritan’s Planetary philosophy of patient-centered healing. Works that support healing rotate about every four months upon review of artists’ works by a committee.
WITH SPRING IN OUR FLESH

With spring in our flesh
the cranes come back,
funneling into a north
cold and black.

And we go out to them,
go out into the town,
welcoming them with shouts,
asking them down.

The winter flies away
when the cranes cross.
It falls into the north,
homeward and lost.

Let no one call it back
when the cranes fly,
silver birds, red-capped,
down the long sky.

DON WELCH
2015, reprinted with permission
Visual art, especially public art pieces, are long-lasting charms that continue to add interest, spark conversations, document history and beautify spaces. They live on long after a concert or performance is over. They are enjoyed by generations. All the arts complement one another and all are needed to keep our community creative, open minded and progressive.

An example of seeing all the arts coexist in a great space is when you go to Concerts in the Park at Harmon Park. The stage is historical and grand with an art deco style. Performers play music and sing on this stage while happy concert goers clap, sing along and sometimes dance. Children create chalk drawings on the sidewalk, hula-hoop, sing, skip and play while the music fills the park. It is sheer joy to look around and see how all the arts are alive in Kearney, Nebraska, and being influenced and appreciated by all ages, genders and walks of life.

– Diane Martelle Sciachitano
Kearney Area Arts Council
Kearney has a variety of murals and a variety of subject matter, which make Kearney’s art scene special. Impact Art specifically wants to beautify or revitalize areas with our murals, and I think we have achieved that. I think it is a little unknown fact that more people will see the front façade of a museum than the inside of the museum. With public art, everyone sees the artwork, and if you are lucky enough you can watch the evolution of the piece from start to finish. You can watch the artists actually create the piece rather than just seeing the finished product.

– Derek Rusher, founder, Impact Art, Kearney
The World | NICK KEIZER | metal. 2016. World Theatre – east side

Butterflies Mural
DIANE MARTELLE SCIACHITANO
2018. Yandas Music – south side
Platte River Mural | IMPACT ART – JOSH ARIAS AND DEREK RUSHER | 2017. Bruce Furniture – north side
STAND & BE BOLD
Kearney citizens rank our quality of life as one of our highest priorities. Visitors to our community see this as well with all of our amenities, cleanliness of our town, recreational opportunities and parks. Art is a very important part of an individual’s senses. Art can be relaxing, thought-provoking, challenging and eye-opening. Public art is particularly important so that as many people as possible can be exposed to the artists’ works.

– Tom Tye, Kearney

Stand Out, Be Bold Mural
ASHTON MASEK
2018. Suite Child – south alley
Kearney’s art is about connectivity. It touches on our history, our activities and locations. It’s about people. Our art tends to tell the story of our community leaders and the things they loved, such as fishing. Cranes are unique to us and are featured in artworks. Our art has a purpose, and it tells our story.

– Mike Morgan, manager City of Kearney
Comedy and Tragedy

BETS HOLLAND LUNDEEN

bronze. Kearney Community Theatre
Gift of: Anonymous donor,
Orlin “D” and Anne-Marie Watley,
Nels and Bets Lundeen
I think the incredible variety of work that one can see in Kearney is really exciting— from murals to naturalistic bronzes to abstract installations. There’s something for everyone, and that’s how it should be.

— Suzanne Wise, Lincoln

Athleta
JOHN RAIMONDI
bronze. 1990
UNK Health and Sports Center
– west side
On the Shoulders of Giants | Tom Meyers and Jay Tschetter | brick, 2009 | Bruner Hall of Science – west side
Phyllis Roberts | George Walbye, Assisted by Pat Kennedy | bronze, 2000
between Thomas Hall and Calvin T. Ryan Library | Gift of Paul Wagner
It’s impossible for me to choose a favorite piece of Kearney art. It’s like listening to music; sometimes I’m in the mood for the country blues of Chris Stapleton, at other times I like to listen to Arturo Sandoval’s jazz trumpet mastery. It’s the same with visual arts. My tastes and preferences change with my mood, I guess. I do love the bronze sculpture of Don Welch reading a book on the UNK campus. He was such a sweet man and unique talent, and I’ve always appreciated his wry comment about how any hubris he may have felt about having his statue displayed on campus was quickly disabused by the pigeons.

– Steve Chatelain, North Platte
Jeanne d’Arc à Domrémy
Henri Chapu, 1870
plaster reproduction by
P.P. CAPRONI AND BROTHER
Thomas Hall
Gift of French Class of 1923
Conservation by Class of 1983

Untitled (Revolutionary Scene)
plaster reproduction, 1905, by
P.P. CAPRONI AND BROTHER
Thomas Hall
Gift of Class of 1928
Appeal to the Great Spirit

CYRUS EDWIN DALLIN

plaster, reproduction, c. 1912

Thomas Hall

Gift of Classes of 1937 and 1939
Monolithic Monarch

NICK J. CHIBURIS

marble. 1971

Fine Arts building – east side

Material grant furnished by the

Kearney State College Foundation

and Nebraska Arts Council
The Walker Art Gallery displays regularly-changing exhibitions of work from students, alumni, faculty, as well as local, national, and international artists. It’s named after Robert Walker who was a faculty. All exhibitions are free and open to the public.
Parthenon Frieze

P. P. CAPRONI AND BROTHER

Plaster bas-relief (reproduction). Fine Arts Building

This plaster bas-relief was previously displayed in the original administration building, which stood from 1904-84. The piece was recreated by Ray Schultz for the Bell Tower.
A favorite is a public artwork outside the College of Education, where I worked for many years. The sculpture depicts a student who will become a future teacher, counselor, school psychologist or school administrator. The future work of these students will be based on the work of scholars and educators in the past, some of whom are identified in the sculpture. Each time I look at it, I feel encouraged about the future of children and young adults who will benefit from students educated at UNK.

– Marilyn Hadley

Knowledge Tree
DON MITCHELL
aluminum. 2002
College of Education building – east side
Decorative Urn
SEVRES NATIONAL MANUFACTORY
porcelain, bronze, gems. 1844
G.W. Frank Museum
of History and Culture
Philip and Mildred Strain Collection

Figurine
MEISSEN PORCELAIN MANUFACTORY
porcelain. c. 1800s
G.W. Frank Museum
of History and Culture
Philip and Mildred Strain Collection

Flower Vase
EMILE GALLÉ
cameo glass. c. 1890
G.W. Frank Museum of History and Culture
Philip and Mildred Strain collection
At the G.W. Frank Museum of History and Culture, unique pieces of art are displayed in an 1890 stone mansion with historic significance to the region. The home – now a museum and listed on the National Register of Historic Places – was built by George W. Frank Jr., and later became part of the Nebraska State Hospital for Tuberculosis (1912-1972). The museum exhibitions include hundreds of pieces of decorative art donated to UNK by the late Philip and Mildred Strain. The collection includes more than 100 glass and porcelain pieces from Europe and the United States, plus furniture, dating from 1740 to the early 1900s, and is the largest collection of its kind in the region. The building itself is a work of art and has been returned to its 1890s décor and furnishing. A stained glass window that was thought to be Tiffany is a visitor favorite.
Bridge Series | SYDNEY BUCHANAN | steel. 2015-16
between Communications Center and Ockinga
Gift of Joe Shanahan

Box Car Axle Series
LELAND “LEE” LUBBERS
steel
Southwest of West Center
On loan from the Museum of Nebraska Art
Gift of Joe Shanahan
Bill’s Welding

JOE SHANAHAN

rusted corten steel. 2015-16
North of West Center
Gift of the Artist
The line of the Platte River was just such a beautiful, flowing parabola. I wanted this piece to be colorful. With my work, from any angle you look at it, it changes completely. I want people to have a completely different experience each time they sit down there. I love doing public sculpture because it’s accessible to a lot more people. I love the idea that lots and lots of people, and people who wouldn’t normally go to museums or look at art or even be able to own art – this enriches their life.

– Daniel Goldstein, artist, The River at Dawn

I hope the art inspires people to think about how we are all connected and that much of our health is tied to the health of our natural resources. The students are trained in the classrooms and laboratories where they gain experiences that they take well beyond Kearney.

– Mary Harner, Platte River researcher
The Trout

They live in cold dark water running deep
Beneath the thunder of the falling stream.
Their lives are vague and formless as a dream—
A compound of green stone and lidless sleep
Diffuse as light, impossible to keep
Within the lucid angles of a scheme
Devised by Euclid—for the glide and gleam
With thoughts all finny that forever leap.
Into the sun they hurtle, and their play
Draws down the fishers from the shelving bank.
Men do not guess what waters pull their way
Nor from what pools their lizard bellies drank
Once, ages back…nor can one man explain
What old newt eye still opens in his brain.

Loren Eiseley

Reproduced from Prairie Schooner Volume 19, No. 4 (Winter 1945)
by permission of the University of Nebraska Press. Copyright 1945
by the University of Nebraska Press.
What is most surprising is the level of community support for art in Kearney. Whether it is the sculptures outside the student union or the art throughout Yanney Heritage Park, Kearney is a hidden gem in the middle of the state. I love taking time to tour a little bit of what’s available each time I visit.

– Kim Robak, Lincoln

Sandhill Cranes
WALT MATIA
bronze. 1993. Yanney Park
Gift of Edith and Jerry Marlatt Family Foundation
AUGUST
On the interstate
cars and trucks
snake the asphalt,
rain diesel, fume wind.
Behind windshields,
eyeballs, dull in their stares,
are swathed in continuous hums
and the cradles of metal.
Up in the hills it was green,
tall grass overgrowing the cemeteries
by the graded roads,
while down here.
in the mirages of the roadway,
the wraiths of wildflowers
dance on. Shy, violet,
evanescent as silk,
they are ghosts reclaiming
the highway,—beebalm,
mallow, and wild iris,—
prairie girls leading us on.

DON WELCH
From ‘In the Fields’ Hands,’ 1998, reprinted with permission
KEARNEY ART LOCATIONS
1 ARCHWAY
A Narrow Escape p. 8
Buffalo p. 9

2 MUSEUM OF NEBRASKA ART
Grassy Plains p. 12
Scholar Stone Series: Shogun p. 12
Stacked Totem Forms p. 13
Hoops p. 14
Beauty of the Harvest p. 15
An American Dream p. 16
Romance (portrait of Cliff Hillegass) p. 17
Carousel Crane p. 23

3 CHI HOSPITAL GOOD SAMARITAN
The Good Samaritan p. 20
Walkway Gallery p. 21
Trinity p. 21

4 DOWNTOWN KEARNEY
Lincoln Highway Mural p. 24
Book Shelf Mural p. 25
Stick Figure p. 25
The World p. 26
Butterflies Mural p. 26
Platte River Mural p. 27
Stand Out, Be Bold Mural p. 28

5 MERRYMAN PERFORMING ARTS CENTER
Raising Crane - Korean Style p. 23

6 HARMON PARK
Afternoon in the Park p. 30

7 SORENSEN CONSTRUCTION
Old Glory p. 22

8 KEARNEY COMMUNITY THEATRE
Comedy and Tragedy p. 31

9 UNIVERSITY OF NEBRASKA AT Kearney
Athleta p. 32
On the Shoulders of Giants p. 33
Phyllis Roberts p. 34
Don Welch p. 35
Jeanne d’Arc à Domrémy p. 36
Untitled (Revolutionary Scene) p. 37
Appeal to the Great Spirit p. 38
Monolithic Monarch p. 39
Walker Art Gallery p. 40
Parthenon Frieze p. 42
Knowledge Tree p. 43
Bridge Series p. 46
Box Car Axle Series p. 46
Bill’s Welding p. 47
The River at Dawn p. 48

10 G.W. FRANK MUSEUM OF HISTORY AND CULTURE
Decorative Urn p. 44
Figurine p. 44
Decorative Urn p. 44
Flower Vase p. 44
Stained Glass Window p. 45

11 YANNEY PARK
A Fish Story p. 50
Sandhill Cranes p. 51
Three Kaneko Columns p. 2

12 YOUNES CONFERENCE CENTER
Red Bird Rising p. 23

13 INTERSTATE 80 REST AREA
Nebraska Wind Sculpture p. 52