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1. Marlies Behm
born 1947, Mölln, British-occupied Germany (present-day Germany)
Orion, 2004
steel, silver, gold
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2008.0334

2. Ed Wiener (1918–1991)
born and died New York, New York, United States
pair of star-shaped cuff links, 1950
sterling silver
Gift of Robert A. Hiller, 2013.0118.a,b

3. Henning Koppel (1918–1981), designer
Georg Jensen A/S (founded 1904), manufacturer
pendant, 1940s–1950s
sterling silver
Gift of Robert A. Hiller, 2023.0050

4. Henning Koppel (1918–1981), designer
Georg Jensen A/S (founded 1904), manufacturer
brooch, 1940s–1950s
sterling silver
Gift of Robert A. Hiller, 2023.0053

These shining pieces of jewelry invite us to consider our place among the stars. The gold highlights on the brooch by artist Marlies Behm replicate the constellation Orion, a hunter holding his bow with his faithful dog Sirius nearby. In some stories, Orion is said to chase the Pleiades sisters, another constellation, shown in the print by Elihu Vedder to the far right.

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Kobayashi Eijirō (1870–1946), artist
Hasegawa Takejirō (1853–1938), publisher
born and died Tokyo, Japan
High Bridge by Night, 1915–1920, Taisho period (1912–1926), Japan
color woodcut
William Bridges Thayer Memorial, 0000.2035

Lights from the shoreline waver in the water mirroring the starry sky above. As the boat passes under the bridge, it is easy to imagine the sound of water lapping at the piers, with soft conversations from those standing at the railing above. Through close looking at this work, the experience becomes multisensory.

 Scan the code to view a past exhibition including this and other Japanese landscape prints.

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Elihu Vedder (1836–1923)
born New York, New York, United States; died Rome, Italy
The Pleiades, circa 1885–1887
collotype, hand coloring, colored pencil, heightening
Museum purchase: Letha Churchill Walker Memorial Art Fund, 1973.0013

A golden thread of light with six glowing stars connects seven celestial maidens in a cosmic dance. A seventh star breaks away from the group. These “seven sisters” personify the Pleiades constellation and have inspired myths from across the globe. In Greek mythology, the hunter Orion is captivated by their beauty and pursues the sisters. To keep them safe, Zeus transforms them into doves and places them in the sky as stars.

 Scan the code to view another version of The Pleiades in the Spencer's collection by Elihu Vedder.

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Vija Celmins, artist
born 1938, Riga, Latvia
Gemini G.E.L., publisher
Ken Farley, printer
Doris Simmelink, printer
Alliance, 1983
aquatint, drypoint, mezzotint
Museum purchase: National Endowment for the Arts, and the Barbara Benton Wescoe Fund, 1988.0027

The two images create an “alliance” between subjects—an engineer’s draft of a ship and a brilliant, star-speckled night sky. Close looking reveals a blueprint-like drawing of a ship, its angular structure echoing the lines used to connect celestial constellations. These lines are absent in the field of stars in the bottom half of the work, positioning us as active stargazers able to chart our own constellations.

 Scan the code to view the Art21 episode “Time,” featuring an interview with Vija Celmins.

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nizuri (vest), early 1900s
Yamagata Prefecture, Tsuruoka District, Tohoku, Japan
cotton, *sashiko*
Museum purchase: Barbara Benton Wescoe Fund, 1993.0008

A *nizuri* is a protective vest that women in Japan wore when carrying heavy loads like firewood. The geometric stitched pattern is called *sashiko* and is both beautiful and functional as it strengthens the fabric. Handwork that requires care and attention like *sashiko* can be a useful part of practicing mindfulness as it engages the senses and encourages focus in the present moment.

 Scan the code to watch a sashiko demonstration.

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Woodrow Wilson Crumbo (1912–1989)
cultural affiliation Citizen Potawatomi
born Lexington, Oklahoma, United States;
died Cimarron, New Mexico, United States

1. Horse, Colt, and Prairie Dogs, circa 1940s
etching
Gift from the Estate of Robert and Marion J. Mengel, 2007.7769

2. Night Rider, circa 1940s
etching
Gift from the Estate of Robert and Marion J. Mengel, 2007.7770

Artist Woody Crumbo studied at Wichita State University and was a member of the Citizen Potawatomi Nation, a group of people indigenous to the land near the Great Lakes. The Potawatomi people believe that the land belongs to all living things, including the horses and prairie dogs depicted here. The Potawatomi people were forced to move by the United States government to present-day Kansas, and many still live near Topeka today.

3. Norman Akers
cultural affiliation Osage
born 1958, Fairfax, Oklahoma, United States
The Wait, 2010
reduction gum rollup, stenciling
Museum purchase: Letha Churchill Walker Memorial Art Fund, 2012.0034

Depictions of the Osage creation myth, three birds, and an image of an Osage chief are overlaid atop a map of Kansas. The map appears muddled by images of architecture, yet the figure and animals are clear and colorful. Osage artist Norman Akers foregrounds what is Native to these lands. By distorting the map, he calls its authority into question and emphasizes life and culture deeply rooted in the land now identified as Kansas.

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Roger Shimomura
born 1939, Seattle, Washington, United States
Dinner Conversation with Nancy, 1983
acrylic, canvas
Gift of the artist in memory of Nancy Anne Zimmerman, 1988.0067

Elementary-school students are often delighted to discover familiar images of Snow White, a map of Japan, and various foods when looking closely at this painting. The layered imagery evokes the frenzy of conversations and passed plates during a dinner party. Internationally known artist and longtime resident of Lawrence, Kansas, Roger Shimomura titled this painting in honor of his friend Nancy Zimmerman, saying “Nancy had a lot of interesting dinner parties at her house.”

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Patricia DuBose Duncan (1932–2021)
born Nashville, Tennessee, United States;
died Topsham, Maine, United States

Cottonwood Trees, 1976
chromogenic color print (Ektacolor™)
Gift of Patricia DuBose Duncan, 1987.0142

The cottonwood tree often towered above streams and riverbanks on the prairie, calling attention to water sources as people traveled across the land. Sometimes called the “Pioneer Tree of the Prairie,” its presence was often associated with Kansas homesteads, and it became the state tree in 1937.

American Bison, 1977
chromogenic color print (Ektacolor™)
Gift of Patricia DuBose Duncan, 1987.0120

The American Bison was chosen as a symbol of the prairie ecology of Kansas in 1955 and became the official United States mammal in 2016. Patricia DuBose Duncan’s photography was instrumental in the creation of the National Tallgrass Prairie Reserve in the Flint Hills of Kansas, where historically bison roamed in abundance and were reintroduced in 2009.

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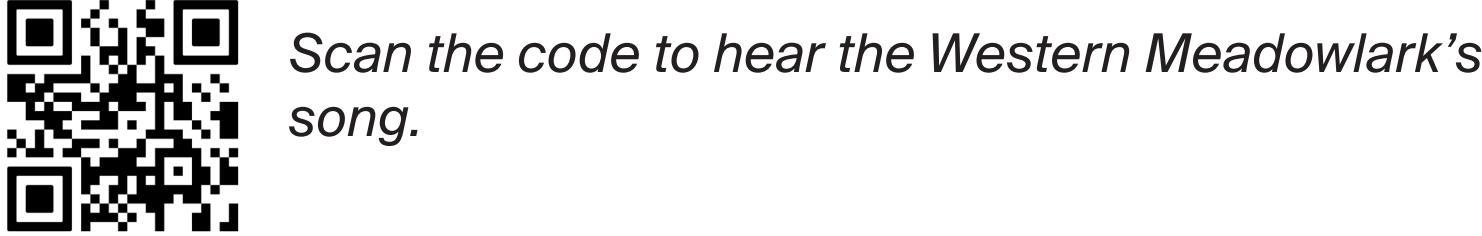
Coy Avon Seward (1884–1939), designer
born Chase, Kansas, United States; died Wichita, Kansas, United States
official Kansas Day postcard, 1911
offset color lithograph
Gift in memory of Mildred Seward Pierce, 2006.0176

As the state flower, the sunflower grows abundantly in every county of Kansas and is featured in this postcard celebrating the 50th anniversary of Kansas Day. The state seal and a bounty of wheat, corn, and other vegetables and fruits lie at the feet of a woman personifying “The Sunflower State.” The landscape behind her presents a vision of industrial and agricultural opportunities.

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Margaret Evelyn Whittemore (1897–1983)
born Topeka, Kansas, United States; died Sarasota, Florida, United States
Meadowlark, circa 1935
color linocut
Source unknown, 0000.0533

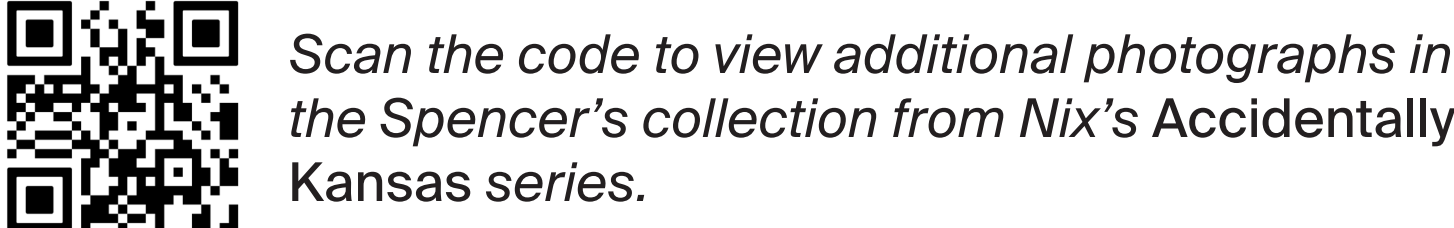
Kansas schoolchildren voted for the Western Meadowlark as the state bird in 1925. Here the bird is rendered with its characteristic yellow and brown colors and a “v” shape in the middle of its chest. Artist Margaret Whittemore was born in Topeka and is best known for her prints of Kansas birds and landmarks.



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Lori Nix
born 1969, Norton, Kansas, United States
Tornado, 1998
chromogenic color print
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2007.0052.02

Lori Nix loves disaster films. Growing up in the small town of Norton, Kansas, she witnessed various weather catastrophes, including tornadoes, blizzards, and floods. Nix creates and then photographs dioramas, or miniature scenes, of these natural disasters. In this scene, a cow has been deposited in the town square as a tornado fades into the distance.



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1. Clare Tucker (1942–2014)
born Eatonton, Georgia, United States; died Eugene, Oregon, United States
Snow on Flint Hills, 1982
porcelain
Lending Collection, C2003.003.01,2

2. Marie Levering Benson (1877–1958)
born 6th Ward, Tangipahoa Parish, Louisiana, United States; died Metairie, Louisiana, United States
vase, circa 1910
Earthenware, glaze
Gift of the University of Kansas kiln, 0000.0972

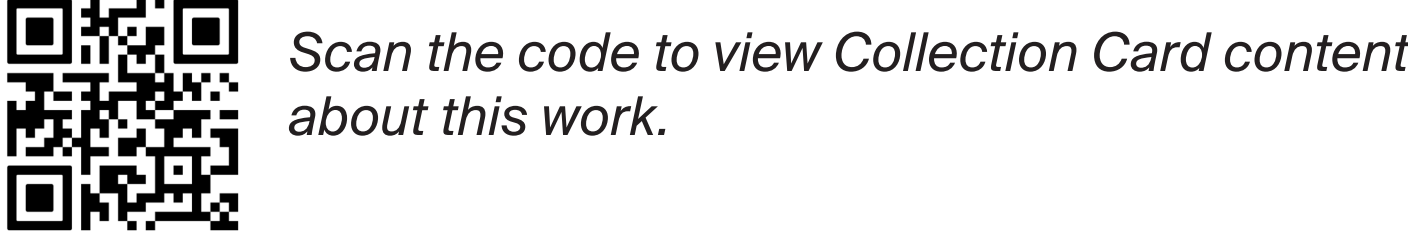
3. Ron Hinton
born 1950, Kansas, United States
The Image of Lawrence, late 1900s
bronze
Lending Collection, C2003.017

Each work here represents aspects of the physical land of Kansas. The red vase is made from clay sourced from the northeastern part of the state, shaped by artist and art educator Marie Benson while teaching at the University of Kansas. The bronze sculpture shows a map of Lawrence etched across its surface. If you look closely, you may find the intersection of Mississippi and 11th streets, close to where you are now. The white ceramic undulates like snow on the Flint Hills, a tallgrass prairie ecosystem growing over limestone ridges in southeast Kansas.

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William Alexander Griffith (1866–1940)
born Lawrence, Kansas, United States; died Laguna Beach, California, United States
Daisy Field, [west KU campus], circa 1908–1910
oil, hardboard
Gift of the family of Sarah Jane Griffith Stevens (1906–92), 1994.0033

Daisies dot the amber grasses of this typical Kansas prairie landscape. Painted around 1910, William Alexander Griffith often spent time on Daisy Hill, a part of the University of Kansas campus in Lawrence that is now occupied by student housing.



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Mary Huntoon (1896–1970)
born Topeka, Kansas, United States; died Hoyt, Kansas, United States

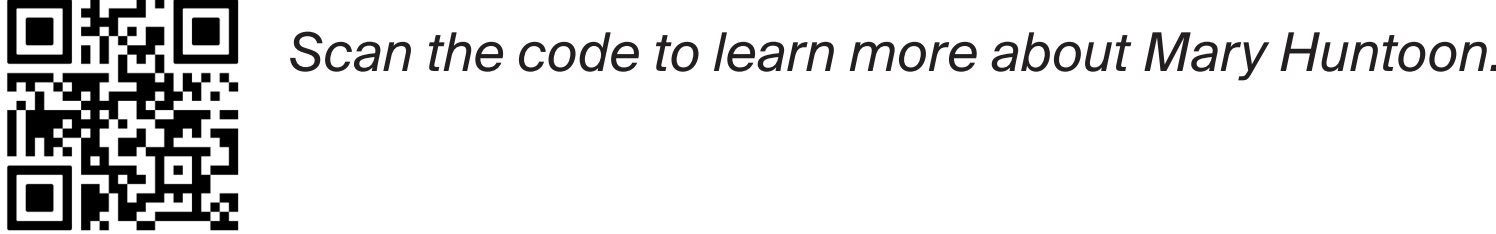
1. Rural School in Moonlight, 1934
aquatint, soft-ground etching
Source unknown, 0000.0580

2. Topeka High, 1937
etching, aquatint
Gift of Marjorie Swann and William M. Tsutsui, 2020.0249

3. Kansas Harvest, 1934
etching
Gift of the WPA Arts Project, 0000.0371

4. Skyline, Topeka, KS, circa 1934
etching
Source unknown, 0000.0575

These four etchings depict the natural and built landscapes of Kansas. Kansas native Mary Huntoon dedicated her life to the arts and art education, serving as the director of the Federal Art Project in Kansas from 1934–1938 and as a pioneer in the field of art therapy. Two of the etchings portray schools, underscoring the central role of education in shaping Kansas communities.



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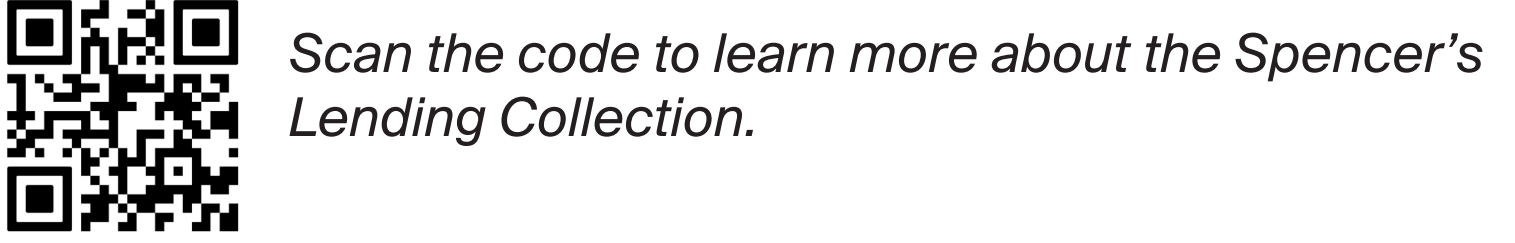
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Elizabeth Layton (1909–1993)
born Wellsville, Kansas, United States;
died Olathe, Kansas, United States
Yuk, 1981
pencil, colored pencil
Lending Collection, C2003.020.01

Kansas artist “Grandma” Elizabeth Layton is best known for her self-portraits created in a drawing style that she developed later in life as a response to her lifelong struggles with depression. She advocated for mental health, art therapy, and equitable education in Kansas through her accessible, engaging art, including donating this work to the Spencer Museum to use in our Lending Collection that we share in K–12 classrooms.

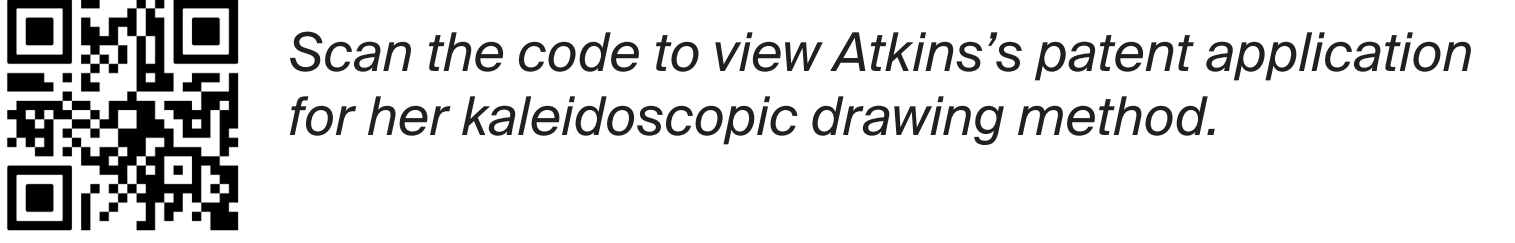


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Janice Atkins (1947–2019)
born Belmont, California, United States; died Kansas City, Missouri, United States
Wool, cotton or linen, 1988
watercolor, paper
Gift of Virginia Jennings Nadeau and Richard Pierre Nadeau, 2003.0161

“At first, I used reflective objects to see myself in a new way... That is what my work is all about. Exploring new ways of seeing.” — Janice Atkins

Surrounded by bright colors and patterns, a large iron reflects a distorted portrait on its shiny surface. Diagnosed with schizophrenia at age 27, Kansas City artist Janice Atkins depicts her experiences of mental illness through many of her self-portraits. An interest in patterns and reflections features prominently in her work as both an artist and inventor of a method for making kaleidoscopic drawings.



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Blazing Star quilt, or Patchwork quilt, or Eight-Point Star quilt, circa 1870–1900
United States
cotton, piecing, quilting
Gift of W. L. Hastie, 1937.0004

Quilts are both a functional item and a form of artistic expression, offering comfort and warmth as well as meaningful connections. Quilting often requires many hands, encouraging people to come together, share creativity, and support one another. The tactile process also promotes mindfulness and focusing on the present moment.

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David Bull, artist
born 1951, Halifax, England, United Kingdom
after 吉田博 **Yoshida Hiroshi** (1876–1950)
born Kurume, Japan; died Tokyo, Japan
Traditional Sailboat, 2001
color woodcut
Presented by D. Bull, 2000.0065.09

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Lou Bernstein (1911–2005)
born New York, New York, United States;
died Boca Raton, Florida, United States
Rainbow, 1969
gelatin silver print
Museum purchase, 1970.0063

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Roy Lichtenstein (1923–1997)
born and died New York, New York, United States
Crying Girl, 1963
offset color lithograph
Gift from the Gene Swenson Collection, 1970.0162

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Elizabeth Layton (1909–1993)
born Wellsville, Kansas, United States;
died Olathe, Kansas, United States
Now I Can Read!, 1992
color lithograph
Museum purchase: Friends of the Art Museum, Lawrence Lithography Workshop Archive, 1997.0182

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Cary Leibowitz, artist
born 1963, New York, New York, United States
Tribune Showprint (active since 1878), printer

Get Up You Lazy Bum, 2005
letterpress, blend roll, chipboard
Gift of Cary Leibowitz, 2010.0130.b

I Can’t I Don’t Feel Well, 2005
color letterpress, chipboard
Gift of Cary Leibowitz, 2010.0131.b

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Norman Rockwell (1894–1978)
born New York, New York, United States; died Stockbridge, Massachusetts, United States
Facts of Life, circa 1950
oil, canvas
Gift of Ben Hibbs, 1923 graduate-Journalism, 1950.0010.04

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1. *Fish-Basket Guanyin*, 1700s–1800s,
Qing dynasty (1644–1911)
China
ivory, paint
William Bridges Thayer Memorial, 1928.0569.a,b

2. 布袋 (*Hotei with two children*), 1800s,
Edo period (1600–1868)
or Meiji period (1868–1912)
Japan
stoneware
William Bridges Thayer Memorial, 1928.1651

3. *okimono*, date unknown
Japan
ivory
William Bridges Thayer Memorial, 1928.0482

4. *sun figure*, late 1900s
Mexico
ceramic, paint
Gift of Carol Chavez, 2007.6255

5. Giuseppe Grandi (1843–1894)
born and died Ganna, Italy
La Pleureuse (The Mourner), circa 1870s
bronze
Museum purchase, 1992.0158

6. Mel Watkin
born 1954, Washington, DC, United States
Emergency Tree: SAD, 2011
laser jet print, prescription pill bottle
Gift of Saralyn Reece Hardy, courtesy of the artist, 2011.0043

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Dario Robleto
born 1972, San Antonio, Texas, United States
The First Time, the Heart (A Portrait of Life 1854–1913)
50 lithographs, soot
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2019.0135

A heartbeat was first documented as an ascending and descending line known as a pulse wave in 1853. *The First Time, The Heart* includes 50 early pulse wave recordings selected by artist Dario Robleto for their poetic and emotional connections to everyday life. They include moments like listening to music, riding a bike, or eating chocolate. Robleto recreated the heartbeats in a reverse printing process, first marking the paper with soot from a flame, then lifting the soot to leave the white line of the pulse wave exposed.

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Jan Telfer (1947–2014)
born Perth, Western Australia, Australia
Caring Hands, 2002
color woodcut
Gift of BarenForum.org, 2002.0078.02

Two hands tenderly cup a blooming flower with care. A rhythm of solid color, parallel lines, and patterns swirl around the hands, echoing the form of a heart. The textures of this print engage our sense of touch, and the gentle hands invite us to consider how we can show compassion through physical contact.

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Nazanin Amiri Meers, artist
born 1989, Mashad, Iran
Andrew Carnie, artist
born 1957, London, England, United Kingdom
untitled, 2020
watercolor, paper, cutting, beads, thread
Museum purchase: R. Charles and Mary Margaret Clevenger
Art Acquisition Fund, 2021.0052

An experience that “pulls at your heartstrings” is an all-too-familiar sensation. Nazanin Amiri Meers visually communicates this emotional response through the weight of a body falling, pulling golden strings from the heart downwards. Meers collaborated on this work with Andrew Carnie, who sent her the watercolor painting. By working on top of Carnie’s imagery of internal body systems, Meers creates a layered dialogue between his focus on biological structures and her emphasis on emotional experience.



Scan the code to view other collaborative works by Andrew Carnie.

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Harvey Dinnerstein (1928–2022)
born and died Brooklyn, New York, United States
Nocturnal Passage, 2009
oil, canvas
Museum purchase: Peter T. Bohan Art Acquisition Fund, 2011.0004

Look carefully at each of the six figures and the background. Suspended in time amidst a dark and mysterious setting, each person strikes a different pose within the confines of the boat. Where are they going? How did they come to be in this boat together? For artist Harvey Dinnerstein, this fantastical journey and its diverse cast represent the perpetual endeavor to navigate the uncertainties of life.



Scan the code to watch an interview with Harvey Dinnerstein discussing this painting.

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1. Stanton Macdonald-Wright (1890–1973), artist
born Charlottesville, Virginia, United States;
died Pacific Palisades, California, United States
Clifton Karhu (1927–2007), printer
born Worthington, Minnesota, United States;
died Kyoto, Japan
Cruel heat, my mind in a whirl, I listen to the thunder rumble, 1965–1967
color woodcut
Gift of the Estate of Stanton and Joan Macdonald-Wright, 2020.0041.19

The swirling bands of color in this kaleidoscopic print function in tandem with its title, a poem about the power of emotions and senses. Artist Stanton Macdonald-Wright collaborated with printer Clifton Karhu to create this multi-colored woodcut that translates the human emotional experience into abstract shapes and colors. Lighter shades of blue billow from the brain-like form in the middle of the composition, alluding to the sensation of thoughts whirling around your head.

2. Frank Nichols (1935–2013)
born Arkansas City, Kansas, United States;
died Hays, Kansas, United States
Data Brain, late 1900s
etching, hand coloring
Gift from Frank and Karen Nichols Living Trust, 2014.0083

The contents of this brain are bursting from its confines. Gears, sawblades, tools of measurement, pieces of bone, and wood emerge from the fleshy matter underneath. The title *Data Brain* suggests that this mind is overloaded with information, erupting with imaginative drama in all directions.

3. Mark Kostabi
born 1960, Los Angeles, California, United States
Flaws are Opportunities, 1983
ink, possibly crayon, possibly pastel, graphite, charcoal, paper
The Helen Foresman Spencer Museum of Art, The University of Kansas, The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services, 2009.0056

This headless figure embraces possibility and opportunity despite their obvious flaw. A plant, which possesses an almost unlimited potential for growth and change, grows from a pot in the figure’s hand to fill the empty space above its neck and shoulders. With this growth mindset, the figure can reach new heights and achievements not possible with an ordinary human head.

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Diego Romero
born 1964, Berkeley, California, United States
When Titans Collide, 1999
ceramic, gold
Museum purchase: Peter T. Bohan Art Acquisition Fund and Spencer Museum of Art, 1999.0143

One of artist Diego Romero’s Pueblo ancestors grapples with conquistador Don Diego de Vargas, saying, “Your evil ends here, Diego! Prepare for battle!” The other figure replies with a racial slur in Spanish. By depicting historical figures as comic book heroes, they become characters in a larger-than-life story of good versus evil. The ceramic style echoes traditional Indigenous art forms from the American Southwest like those de Vargas would have encountered during the Pueblo Revolt in 1692.

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Xu Bing
born 1955, Chongqing, Sichuan province, China
Oxford Dictionary: Bird Definition, 1994–1996
ink, “grass” paper (*mao bian*)
Gift of Arthur V. Neis, 2008.0015

When read from right to left like traditional Chinese calligraphy, the letters of the English word “bird” transform into an image of a bird in flight. Artist Xu Bing is inspired by the evolution of language and text from ancient pictographs to more abstract shapes today, but reverses the process, encouraging viewers to consider the relationships among image, text, symbol, and meaning.

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Candace Hicks
born 1980, Corsicana, Texas, United States
This, 2010
canvas, thread, stitching, embroidering
Museum purchase: R. Charles and Mary Margaret Clevenger
Art Acquisition Fund, 2011.0016

This takes the form of an open, used composition book that is hand-stitched onto canvas pages. This work is both textile and textual—artist Candace Hicks embroiders meaning into her books as she stitches doodles, phrases, and designs. *This* considers the relationship among texts, images, and accumulation of knowledge, while also emphasizing the physical, three-dimensional presence of the book.

You can flip through all the pages of this book on the touchscreen nearby.

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Dan Santat
born 1975, Brooklyn, New York, United States

Beekle, Cover, 2014
from *The Adventures of Beekle*
inkjet print
Museum purchase, C2026.004

Beekle, Endpage, 2014
from *The Adventures of Beekle*
inkjet print
Museum purchase, C2026.003

The Adventures of Beekle tells the story of an “unimaginary” friend who sets out on an epic journey to find his soulmate who hasn’t imagined him yet. *After the Fall* (to your left) is a retelling of the Humpty Dumpty nursery rhyme, which soars to new heights. Caldecott award winner Dan Santat wrote and illustrated these and other books. He shared his experiences as an Asian American artist with Kansas teachers at a professional development workshop hosted by the Spencer Museum in 2022.

You can read both books in the Reading Nook.

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Dan Santat
born 1975, Brooklyn, New York, United States

After the Fall, Page 4-5, 2017
from *After the Fall (How Humpty Dumpty Got Back Up Again)*
inkjet print
Museum purchase, C2026.001

After the Fall, Page 28-29, 2017
from *After the Fall (How Humpty Dumpty Got Back Up Again)*
inkjet print
Museum purchase, C2026.002

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Thomas Hart Benton (1889–1975)
born Neosho, Missouri, United States; died Kansas City, Missouri, United States
Departure of the Joads, 1939
lithograph
Museum purchase: Swannie Smith Zink Fund, 1959.0013

In John Steinbeck's 1939 novel *The Grapes of Wrath*, the Joad family journeys from Oklahoma to California, forced to move in search of work after losing their farm during the Dust Bowl. Thomas Hart Benton was commissioned by Twentieth Century Fox to make this work as a promotion for their movie adaptation of the book. With this artwork, we can think about how a story is transformed as it moves between text, still image, and film.

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George Wesley Bellows (1882–1925)
born Columbus, Ohio, United States; died New York, New York, United States
The Journey of Youth, 1923–1924
lithograph
Gift of Hal M. Davison, Class of 1949, 1998.0220

With a stick and hat in his hands, a boy gazes upward in youthful wonder at a world of possibilities. He walks among trees with the light filtering through as if he stands in the spotlight on a stage. Illustrated by George Wesley Bellows for *Century* magazine, this is a scene from *The Wind Bloweth* by Donn Byrne (1922), a story about a boy who searches the Irish countryside for adventure and happiness.

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Jung Do-Jun
born 1948, Jinju, South Gyeongsang province, Korea
Heaven, Earth, Man, 2011
ink, color, rubbing, paper
Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund, 2019.0128

The bold brushstrokes of this painting feature different parts of Korean written language, called Hangul. The red circle represents Heaven, the vertical line represents Man, and the horizontal line represents Earth. If you look closely, you can see how these strokes are layered over a rubbing of a 15th-century text that was composed by King Sejong (reigned 1418–1459) to teach his people how to read and write Hangul.

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Virginia Randles (1912–1996)
born Kansas City, Missouri, United States; died Lawrence, Kansas, United States
Spectrum I quilt, 1977
cotton, piecing, quilting
Gift of Dr. Leland P. Randles in memory of his wife, Virginia, 1996.0131

Spectrum I blurs the lines between quilt, art, and educational tool, stitching together an applied understanding of color theory in the form of a multicolored checkerboard of quilted fabric. The work shows artist Virginia Randle's interest in color theory, including experimenting with contrasting colors within her spectrum composition.

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Nathalie Miebach
born 1972, Zeven, Germany
Antarctic Surveyor II - Tracking Solar and Lunar Transitions, 2008
reed, paint, wood, ink, tape, rope, string
Museum purchase: R. Charles and Mary Margaret Clevenger Fund, 2009.0019

Bright primary colors and playful wooden elements create a sense of childlike wonder for the power of nature in this functional sculpture. The interwoven reeds serve as a grid to map weather data such as wind speed and direction, hours of sunlight, and phases of the moon, shaping its eccentric form. If you were in McMurdo, Antarctica, you could use *Antarctic Surveyor II* to determine where on the horizon the sun and moon would rise.



Scan the code to watch a video of artist Nathalie Miebach explaining her artistic process.

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Birger Sandzén (1871–1954)
born Blidsberg, Sweden;
died Lindsborg, Kansas, United States
Landscape with Four Trees, 1920
oil, canvas
Gift of Mr. and Mrs. Olin Petefish, 1976.0001

Instead of traditionally mixing paint on a palette, Birger Sandzén placed bold colors next to each other on the canvas, mixing color by eye. If you look closely at this painting, you can see each color individually. If you move back a bit, those colors converge and blend together. This is called optical color mixing.

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three tiles, late 1400s, Lodi dynasty (1451–1526)
Multan, Delhi Sultanate (present-day Pakistan)
clay, slip, cobalt, glaze
Museum purchase: Helen Foresman Spencer Art Acquisition Fund, 2011.0045.01-3

Cobalt oxide is a chemical compound used to create the brilliant blue hue seen in these tiles from 15th-century Multan. This color inspired merchants in ancient times to travel from as far as China to Persia (present-day Iran) to acquire it. The repeating and rotating design of floral elements, called an arabesque, is common in Islamic and Persian art. Today, cobalt is less often used as a pigment because it can be highly toxic.

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Claire Pentecost
born 1956, Baltimore, Maryland, United States

left to right:
Dustbowl Interior, 2017
soil chromatography
Museum purchase: Lucy Shaw Schultz Fund, 2017.0104

13 Cowshed Muck County Road NM, 2017
soil chromatography
Museum purchase: Lucy Shaw Schultz Fund, 2017.0103

#18 Hogback Mountain Prairie Ridge, 2017
soil chromatography
Museum purchase: Lucy Shaw Schultz Fund, 2017.0102

Driftless Pasture 8-1-17, 2017
soil chromatography
Museum purchase: Lucy Shaw Schultz Fund, 2017.0101

Chromatography is a scientific technique used to separate parts of a substance, leaving color and patterns behind as observable evidence about the substance. Artist Claire Pentecost used this process with soil to create a portrait of the land the soil comes from, calling attention to the beauty of the ground we walk on and the scientific processes we use to understand it.



Scan the code to view a map of the sites in the Kickapoo Valley in Wisconsin documented in this series.

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1. *inu hariko (dog) figure*, late 1900s
Japan
papier-mâché, paint, string, dyeing
Gift of William A. Scott, 2007.0164

2. *maneki neko (cat that brings money) on pillow*, late 1900s
Japan
ceramic, paint, cloth, dyeing
Gift of William A. Scott, 2007.0159.a,b

3. *ox carrying boxes of money*, late 1900s
Japan
wood, cloth, ribbon, paint, ink, string, dyeing, carving
Gift of William A. Scott, 2007.0139

4. *takarabune and shichifukujin (ship with seven gods of good fortune)*, late 1900s
Japan
wood, paint, string, carving, dyeing
Gift of William A. Scott, 2007.0165

5. *Hinamatsuri (doll festival) figures*, late 1900s
Japan
paper, printing, dyeing
Gift of William A. Scott, 2007.0166

6. *miniature cart*, late 1900s
Japan
wood, paint, string, metal, carving, dyeing
Gift of William A. Scott, 2007.0173

7. Kyosen Kawasaki (1877–1942)
Omocha junikagetsu omamori to engimono (Twelve months of toys: Protective talismans and good luck charms), 1926, Taisho period (1912–1926)
color woodcut
Museum purchase: Shirley Cundiff Haines and Jordan L. Haines Art Acquisition Fund, 2019.0121.a

Toys can make children and adults smile, evoking memories of play. This book documents traditional toys from Japan celebrating the seasons and festivals of each month of the year. Some related toys are also displayed in this case. The *inu hariko*, a papier-mâché dog figurine, is a protective toy often given to women about to give birth or to children. The treasure ship, carrying seven lucky gods, was said to arrive during the first days of the new year bringing wealth, long life, and prosperity.

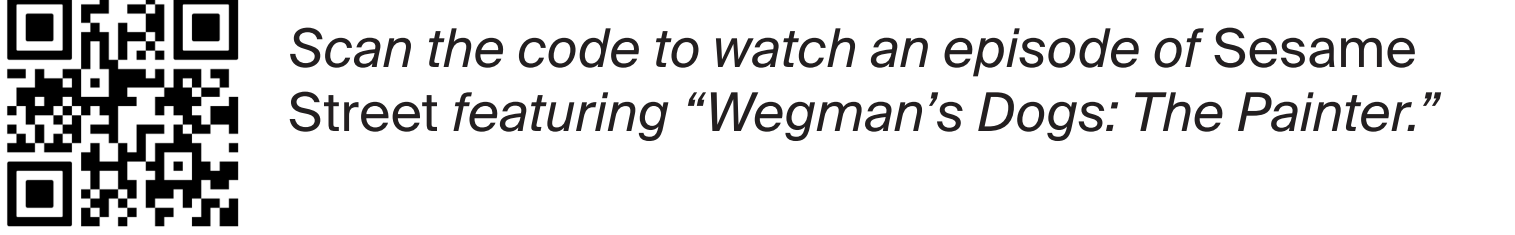
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8. Jeff Koons, artist
born 1955, York, Pennsylvania, United States
Art of this Century, New York (active 1996–2006), publisher
puppy vase, 1998
porcelain, glaze
Gift of Sam and Connie Perkins Collection, 2021.0222

9. William Wegman
born 1943, Holyoke, Massachusetts, United States
untitled (dog wearing boots), 1988
gelatin silver print
Bequest of Estate of Janice M. Kozma, 2019.0050

10. Elliott Erwitt (1928–2023)
born Paris, France; died New York, New York, United States
Brussels, 1957
gelatin silver print
Gift of H. M. G. Associates, 1982.0141.46

Relationships between humans and animals often bring joy, humor, and play to our lives, but should these phenomena be strictly understood as human experiences? These dogs might say otherwise!



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attributed to **Kojima Rōtetsu** (1793–1852)
born Nagoya, Aichi prefecture, Japan
Painting Laughter, 1800s
ink, color, paper
Gift of Jay Gates, Director, Spencer Museum of Art, 1984–1987, 2012.0601

In this painting, Zen Buddhist monks watch a calligraphy demonstration. Calligraphy holds spiritual significance for Zen monks, expressing personal character and religious conviction. Similarly, humor is connected to enlightenment and liberation in Zen teachings as an important release from worldly attachment. How does joy spark creativity—or vice versa?

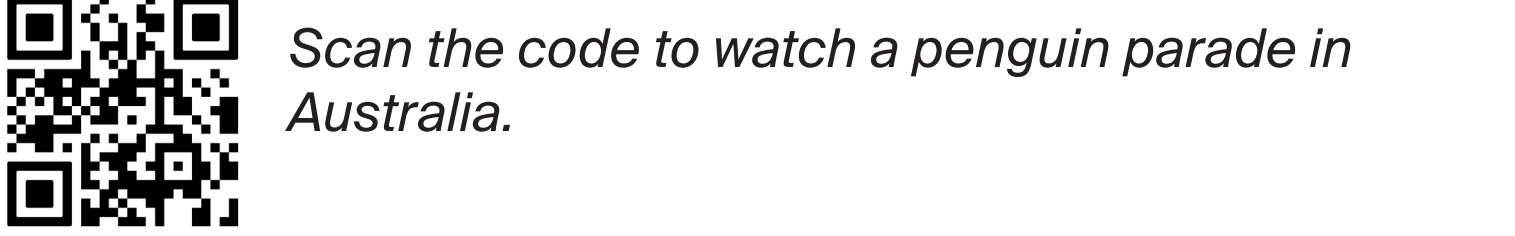
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Jan Telfer (1947–2024)
born Perth, Western Australia, Australia
Beach Parade, Australian Style, 2003
from *The Baren Exchange Portfolio #15: All Hanga*, 2003
color woodcut
Gift of BarenForum.org, 2003.0064.23

Nine black and white little penguins waddle down a path in this endearing woodblock print. Little, or fairy, penguins are the smallest of the penguin species, and the only ones to breed on the Australian mainland. They spend most of the day hunting and resting in burrows. At night they return to their dens in groups performing a “penguin parade” along the beach.



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David James Gilhooly (1943–2013)
born Auburn, California, United States; died Newport, Oregon, United States

The Mummy of Frogtosis, II (Frog Mummy), 1971
ceramic, glazing
Museum purchase, 1973.0079.a,b

Oreo Cookie Frog, date unknown
ceramic, glaze
Gift of Sam and Connie Perkins Collection, 2021.0165

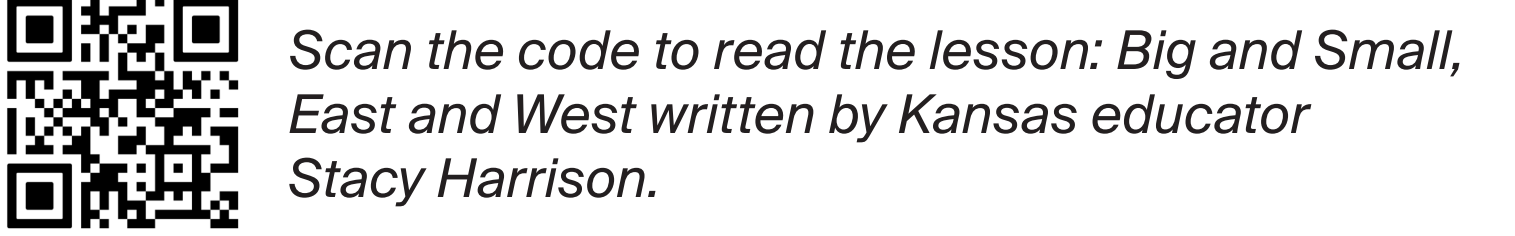
The frog mummy references the sarcophagus of Egyptian Pharaoh Tutankhamun with a striped headdress, arms crossed at chest, and panels illustrating the Book of the Dead across the body above his green toes. A green frog is a disappointing replacement for the stuffing of an iconic Oreo cookie. Whimsical and imaginative, the ceramic world of David Gilhooly envisions a reality in which frogs invade history, society, and the culinary world.

Look for Gilhooly’s parody of Rodin’s sculpture The Thinker in the Spencer Cabinet upstairs.

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Bea Gold
born 1927, Brooklyn, New York, United States
Big and Small, East and West, 2001
color woodcut
Gift of BarenForum.org, 2001.0091.13

Opposites attract and contrast, often sparking surprise and delight in unexpected pairings. A lumbering elephant and a delicate butterfly could not represent more different parts of the animal kingdom. This work is featured in a Spencer Museum lesson plan written by an elementary teacher about opposites, including colors and directions, as well as understanding relationships between words.



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Elizabeth Layton (1909–1993)
born Wellsville, Kansas, United States; died Olathe, Kansas, United States
Censorship, 1989
lithograph, hand coloring
Museum purchase: Friends of the Art Museum, 1991.0013

A single green eye peers out at the viewer. The woman’s hands are tied behind her back, and tape covers her mouth. In this self-portrait, artist Elizabeth Layton wears a jumpsuit adorned with protest buttons that have their messages crossed out with x’s. Although they have been censored, the texts of Layton’s buttons are still readable, demonstrating the power of art, community, and education in the face of oppression.

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John E. Buck

born 1946, Ames, Iowa, United States

Aloha, 1978

wood, paint

Gift of Professors Raymond and Elizabeth Goetz and Family,
1991.0149.a-u

A threatening speech bubble emerges from the rolled-up rug concealing Cleopatra, Queen of Egypt, as she exchanges words with her forbidden lover, Julius Caesar, Emperor of Rome. Bright colors and a cartoonish style add playfulness to the tragic tale set against a backdrop of architectural symbols of the couple’s empires. The scythe and snake foreshadow Cleopatra’s early death from the bite of a venomous asp. The title, *Aloha*, means hello and goodbye in Hawaiian. Why do you think the artist chose it?

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