



JOHNSON COUNTY™
COMMUNITY COLLEGE

ANNOTATED BIBLIOGRAPHY FOR ART HISTORY HONORS CONTRACT
By Hilary Carlson, May 2009



Keith Jacobshagen (American, b. 1941)

Slow Melt with Crows, 2002

Oil on canvas

Collection Nerman Museum of Contemporary Art, 2003.04



Keith Jacobshagen (American, b. 1941)
Platte River Blush (Low Water, Four Crows), 2004
Oil on panel
Collection Nerman Museum of Contemporary Art, 2006.32



Keith Jacobshagen (American, b. 1941)
Partially Frozen Irrigation Ditch in Platt Valley, 2001
Oil on paper
Barton P. and Mary Davidson Cohen Collection, Leawood, KS.



Keith Jacobshagen (American, b. 1941)

Between Bennet and Palmyra, 6.18.05, 2005

Oil on paper

Collection Nerman Museum of Contemporary Art, 2015.60

Funds provided by the Barton P. and Mary D. Cohen Art Acquisition Fund of the JCCC Foundation



Keith Jacobshagen (American, b. 1941)

Returning from Kansas City—Power station at Nebraska City, Gusty S.W., 1992

Watercolor and pencil on paper

Collection Nerman Museum of Contemporary Art, 1994.09

Gift of the Artist, Lincoln, NE



Keith Jacobshagen (American, b. 1941)

To Saltillo Rd. IV, 1984–85

Oil on paper

Collection Nerman Museum of Contemporary Art, 1991.11

Keith Jacobshagen

Campbell, Virginia. "Far and Wide" *Southwest Art*, Vol.33, Issue 11, P.86

This article has wonderful descriptions and complete biographical information about Jacobshagen's early career and the events that led him to the University of Kansas for his MFA. There are many quotes from the artist describing his work. The author compares his ability to that of John Constable, the 19th-century English landscape artist, who also recorded atmospheric conditions on the unfinished edges of his works and painted similarly.

Lambert, Don. "Midwestern Skies: Keith Jacobshagen", *American Artist*, Vol. 56, Issue 569, March 1992, P.32.

In this interview, Jacobshagen speaks about his technique and process in creating a work, even telling what colors exactly are used in his palette. He removes himself from the classification of "photo-realist", and describes himself as "interested in painterly concerns". Good article for direct quotes from the artist and bibliographic information.

Lord, Roberta. "Jet Lag: Where Have We Come From, Where Are We Going in American Art?" *Modern Painters*, Vol.12, No.2, Summer 1999, P.66.

This rather disillusioned critique of the art world contains a mentions of Jacobshagens work, in which "signs of human existence appear as barely perceptible opaque forms edging an impossibly distant horizon.

Mullins, Jesse. "New Horizons: Landscape in a Reordered World." *Art Today*, Vol.2, No.4, Winter 1987/88, P.30.

The several paragraphs in this article referring to Jacobshagen discuss how the painter sets the foreground of his pieces differently than most painters, using the foreground as the middle ground. Quotes from the artist address his appreciation of farmers. One color image is included.

Rife, Susan L. "Messages in the Landscape" *The Wichita Eagle*, November 21st, 1991, P.1C.

This article discusses an exhibition at the Wichita Center for the Arts called "Public Territory: Landscape as Metaphor for Personal Concerns", in which Jacobshagen had four works and gave a lecture. No images are provided.

Spector, Buzz. "Under Midwestern Eyes." *ARTFORUM*, Vol.25, No.2, October 1986, P.112.

This article discusses Jacobshagen along with artists James Butler and James Winn and their classification as "Midwestern Painters". Also addressed is the artists habit of recording weather conditions in captions on the edges of his paintings, as well as the melancholy and isolated feeling his works create in the viewer.

Stickney, Dane. "Painter creates landscapes out of lifelong adoration of earth and sky", *Knight Ridder Tribune Business News* [Washington], July 9, 2006. P.1.

This is a great article that contains some interview with the artist as well as quotes from gallery owners and colleges of Jacobshagen. This article discusses a little about his youth, his decision to remain in the Midwest, his interest in meteorology, and his time as a professor at the University of Nebraska.

Thorson, Alice. "He's still finding thrills in Nebraska: Landscapist changes venues without losing focus", *The Kansas City Star*, May 22nd, 1998, P.21

This review discusses an exhibition at the Leedy-Volkus gallery in the Crossroads district in Kansas City. The exhibition was of smaller scale pieces, some in oil, of his usual subject. The author mentions the notes he writes of weather conditions and sounds he hears: "Dog barking at fading light". A short review, no images included.

Von Ziegesar, Peter. "Artist loses himself in vast, deceptive landscape: Keith Jacobshagen blends realism, sublime abstraction in stunning Nebraska vistas", *The Kansas City Star*, March 14, 1993. Arts Section, P.J1.

This newspaper article is a review of the works that were on display at Johnson County Community College in 1993. The author discusses abstraction in the landscapes, biographical information, and the artist's personal feelings about his work. Also addressed is Jacobshagen's practice of piecing together his large works from small sketches and watercolors.

Waddington, Chris. "Review of Exhibitions- Chicago: Keith Jacobshagen at Rodger Ramsay" *Art in America*, Vol. 77, Issue 10, October 1989, P.219-20.

This article discusses the modernist qualities of Jacobshagen's work. The author compares Jacobshagen's skies to color-field paintings and the similar layout of each piece to that of Monet's *Haystacks* series. This is a very descriptive review, including one color image.