2016

Gary Ernest Smith

Gary Ernest Smith

Adrienne Gennett
Iowa State University, agennett@iastate.edu

William L. Clark
Hometown Heritage

Pamela Jenkins
University of New Orleans

Iowa State University Museums

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Admirers of Smith’s work often say, “This is about us, our traditions, and the importance of place.”
Gary Ernest Smith

Introduction
by Adrienne Gennett, Assistant Curator, Brunnier Art Museum

As a land-grant institution, the landscape has always been and remains an important aspect of the research and work being conducted at Iowa State University. Iowa State began as a place to teach practical agriculture to the sons and daughters of farmers around the state, thus educating their population and better informing the rural farms of new theories and technology in agriculture. University Museums has long supported these original land-grant initiatives by presenting unique artistic perspectives of the Iowa landscape. Gary Ernest Smith has often painted the Iowa landscape, along with more Western views, with impressive results. He creates close-up detailed views of the grass, corn, and soil, along with painterly visions of rural fields, that could easily be found anywhere around Iowa. These views will speak to the students and community of Iowa State, as many work and live within these rural vistas. Landscapes such as Smith’s allow people to recognize the inherent beauty in their world and appreciate how an artist can translate their surroundings to the canvas.

University Museums has had a long and fruitful relationship with the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage and the town of Perry. Situated about 45 minutes southwest of Ames, Perry has created a unique community that truly appreciates the arts and how art can bring together a diverse population. The previous collaborations—Grant Wood’s Main Street in 2004 and Albert Paley: Portals and Gates in 2007—were exceptionally successful endeavors and cemented what has become a wonderful bond between the Iowa State and Perry communities. The dual exhibition of paintings by Gary Ernest Smith will undoubtedly be just as successful. Landscapes will be exhibited at the Brunnier Art Museum at Iowa State, while Smith’s figurative paintings will be displayed in Perry. As mentioned before, the landscape has always been important to Iowa State, so it was natural to exhibit the landscapes in Ames, while one of the most prominent features of Perry is the strength of its community. Both historically and in the present, the diverse people of the town have come together to engage with each other and create a strong and inclusive community. It is the people that make Perry strong and the exhibition of Smith’s figures will speak to that sense of community.

The art of Gary Ernest Smith is vibrant in its depiction of both the fields that create life and the people whose existence is dependent upon the harvest of those fields. This dual collaborative exhibition is a unique opportunity to examine more closely these two aspects of his art. Together they will inform viewers of Smith’s love of the cultivated landscape and the people who care for it, as both seem to be disappearing as modern life encroaches upon the natural for better or worse.

This exhibition is curated and organized by University Museums with support from Roger and Barbara Bruene, Mark and Anne Honeyman, and the University Museums Membership.

The art in the exhibition is generously lent from the collections of Howard and Roberta Ahmanson, Raymond and Susan Johnson of Minneapolis, MN, and Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.
Perry, Iowa and Artist Gary Ernest Smith

From the onset of the beautiful, respectful restoration of the Hotel Pattee and the Security Bank Building, art reflecting the Midwestern landscape and the people who live there was a priority for developers Roberta Green Ahmanson and Howard F. Ahmanson.

From a vast array of the most prestigious artists who portray rural American art, Mrs. Ahmanson chose Gary Ernest Smith to depict the people and land of this region. His art adorns the main public spaces in both the Hotel Pattee as well as the bank building. Currently thirty-seven paintings by Smith can be viewed throughout the “campus” of Perry’s Historic and Cultural District.

Smith’s work has become iconic to the guests of the Hotel and the visitors of the Security Bank Building. The paintings depicting rural and small town life have been warmly embraced by the local community as uniquely symbolic of the Midwestern life. A number of the figures in his paintings lack facial details as if to send a message to the viewer that there is a universal representation more important than merely that of a specific individual. Admirers of Smith’s work often say, “This is about us, our traditions, and the importance of place.”

Smith has visited Perry on several occasions and has conducted art classes for students in which he articulates the relationships between rural life, his own upbringing, and his creative endeavors. His art continues to be a delightful surprise to visitors from all over the Midwest and further. In Perry, he is counted as a friend of high value, and his work is a prized possession to our community.

William L. Clark
President, Fullhart/Carnegie Charitable Trust, Hometown Heritage
Landscapes of Gary Ernest Smith
Adrienne Gennett, Assistant Curator, Brunnier Art Museum, University Museums

Gary Ernest Smith (American, b. 1942) visually depicts, through his paintings, his admiration and devotion for the rural field. Those swathes of cultivated land that have been the backbone of American life and industry, but which are disappearing at an alarming rate with the encroachment of urban sprawl upon these fields and as the farming lifestyle is being left behind for lives in more populous and metropolitan areas. He envisions the land of the West and the Midwest through his own personal lens, one that appreciates the beauty found in the rural landscape and seeks to illustrate the cyclical character of nature that is obvious through the cultivated field. Smith is executing in oil paint his nostalgia and longing for the unbroken vistas of the past, those fields which have been tended by people who understand hard work and respect the power of the earth to give sustenance and life.

Growing up on a ranch in rural Oregon, Smith learned early on the struggles that came from creating one’s living by the land. He also understood the joy that can be found in enduring and tending to nature. The wonder of the beauty seen in the patterns of a plowed field or in the tired yet satisfied face of someone who has worked all of their days to cultivate the land. Smith draws on that nostalgia to create his paintings. He recalls the days of hard work with reverence and how the rural fields bled into an endless landscape that became his world view. His artistic talents were apparent early and nurtured by his parents as he drew the farm and life around him. By high school he was well known for his artistic talent, which was entirely self-taught, and even had a business of making works of art for people within the community. Smith would eventually enroll at Brigham Young University, with a break in his studies when he was drafted into the army and sent to Korea where he sketched continuously through his days, and returned to finish his BFA degree. While pursuing a master’s degree, he began teaching and even ran the university art gallery at Brigham Young for a time,

leaving to pursue a full time career as an artist in 1973. Smith painted many commissions and murals as he attempted to survive and raise a family as an artist, but after a visit back to his family home in Oregon, he would leave that behind to focus on what truly inspired his creativity, the cultivated landscape and the people who tended to that land.

Smith had always painted landscapes, but more often as a backdrop for his figures, which he fashioned as iconic images of the rural personages found in his youth working the farms and ranches in the West and Midwest. In 1994 his focus shifted and he began to examine only the rural field and landscape, using these images as a way to connect the viewer to rural life by seeing these as unique places and moments within the farming lifestyle. There is an overall simplicity in his depiction of nature, seen in focused views of the fields through the various patterns created by man and nature - the plowed rows of earth, rows of crops, or the remnants of stubble from the harvest. This is the land of the everyday, not the spectacular scenic moment, but rather the view that anyone can see on any given day in the rural farmland of the West and Midwest. Smith is connecting humanity with nature by focusing on land changed by the human hand, how both work together in harmonious cycles of life. As these rural vistas disappear, Smith seems to be recording and preserving them through his paintings, trying to hold on to what one day may no longer exist.

The nostalgia Smith feels for his childhood is evident in his paintings, both in the figures and landscapes. Life on the ranch and his rural upbringing shaped the artist he would become and rooted his art in a style that is very much his own. Travel to the Midwest brought new cultivated landscapes for Smith to explore. The planting of corn and soybeans within the same field created distinctive forms as the various stages of growth and harvest made bold patterns upon the land. Smith was becoming even more ensconced in the power and the beauty that could be found within rural farmland and was continually investigating how to convey that power and beauty on the canvas. He brings his memories and visual impressions of the farmland into his studio, where he strives to replicate that emotion he felt out in the field in his art. Smith prefers to depict the feelings and emotion he experienced in the moment within the landscape, rather than directly transcribing how it looked. He is less interested in a perfect rendering, he wants the emotions to shine through. This leads to exceptionally personal views, imbued with joy for the farming life, and a love of nature that is easily translated to the viewer of his paintings.

Visits back and forth to his childhood home in Oregon and around the West and Midwest further inspired his painting and he began to concentrate on depicting the actual earth. The soil and dirt, sometimes plainly tilled or filled with crops as the seasons change. These focused soil paintings are executed on a large scale, which gives the viewer a sense of vast space, as if they are walking through the field. Horizon lines are defined and may have small buildings or mountains blending into the sky, but serve mainly to focus the viewer on the major aspect of the painting, which is the earth. Smith’s deft use of color, space, and light serve to highlight the earth and how the cyclical changes of nature lead to constant variation and beauty. Those patterns which Smith so admires in the soil are placed directly in front of the viewer’s eye, forcing them to acknowledge a facet of nature that most never notice. Allowing an exploration of the earth as a source of beauty, but also reminding the viewer that it is the soil that creates and sustains life, that makes our world possible. Smith is celebrating how humanity has changed and cultivated the land in an effort to exist. He finds great power in the soil, but also vulnerability as this world is quickly changing and disappearing. The landscapes and visions of earth help Smith to connect with the land and humanity, to proclaim that we need to protect and continue the rural lifestyle. Smith paints what he loves and in those paintings he hopes to remind viewers of the importance of the rural field and how its disappearance will not only change the American landscape, but life itself.

The Landscape and Iowa State University

The Iowa State Agricultural College and Model Farm was established in 1858 on a 648-acre parcel of land. It was this land which would first develop into the working farm and become the basis for the education of sons and daughters of Iowan farmers from across the state. The Iowa legislature and the early administrators of the college understood the need for the practical education of farming families in the state, as better education would lead to a more prosperous agricultural industry, which was the foundation of Iowa’s economy in the 19th century. There was an understanding by all that agricultural education was needed to strengthen the practice of farming, developing it into a recognized profession, and that there were no educational institutions able to serve the population of Iowa in this way.

Although the college was established in 1858, the Morrill Land-Grant Act of 1862 was what led to and allowed the college to continue establishing its nascent program of agricultural education. In fact, Iowa would be the first state to accept the terms of the Morrill Act. The Morrill Act further propagated the ideal that education should be open to all as a way to further bolster the democratic society that America was working hard to maintain. University education had until that point been only for the training of wealthy young men in subjects such as ministry, medicine, and the law, while
in the land-grant institution an education was meant to have practical applications for all levels of society. When Iowa State Agricultural College became a land-grant college, it set into motion an understanding that the planning of the campus should work in harmony with the idea that this was an institution that would be furthering agricultural education. An ideal that has never been forgotten and continues to shape the building and landscaping of the modern Iowa State University campus.

The idea of creating not only a beautiful background to student life, but a landscape which could serve as a teaching tool to the students at an agricultural college was an essential element in the planning of the campus from those early days. Beauty to inspire learning was a core practical, educational, and founding value of the college. Peter Melendy, who was an early trustee and at one time the superintendent of the college farm, was one of the first proponents of building a campus that integrated and glorified the natural landscape. Melendy was a conservationist and successful agriculturist who understood how having fields, pastures, and orchards would be key in teaching agriculture to students and in securing the success of the college. He was also very interested in the work of landscape architects Frederick Law Olmstead, who had recently led the design and creation of Central Park in the heart of New York City, and Andrew Jackson Downing, along with other college campus designs nationwide. Olmstead advocated for the use of open

Hay Bale (Round Bale), 1997. Oil on canvas. On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.
landscape within a university campus and specifically within a land-grant campus, as the ability to adapt space properly to suit the needs of these growing programs was key in their development. Also, a beautiful campus would enliven student life and add to the quality of their educational experience. Melendy’s support of these ideas led to the integration of the picturesque landscape into the campus, as a practical tool for agriculture students, along with adding beauty and inspiration to their time on campus.

Adonijah Welch became the first president of the college, arriving in 1868, and it was his impact on the design of the campus landscape which continues to be felt and seen today. Welch agreed with the concepts Melendy had espoused and he understood the educational value of the landscape, especially the prairie landscape. Welch believed in the creation of a natural landscape, which he taught in his landscape gardening courses, and he would build upon the idea of a central lawn which Melendy had proposed. Welch wanted the landscape to not only suit those practical agricultural needs, but also one which would harken that this was a place for education and inspiration. From Welch came the creation of a road that encircled the campus with buildings as they were constructed. This road would flow naturally with the land, adding unique sightlines as the college grew. Welch fully believed that this form of a rural prairie landscape was what an agricultural college in Iowa needed to be successful. It was a scenic landscape that the Iowans attending the college knew and the beauty of this inherently positive natural backdrop would motivate students, but also be available for their educational studies. The practical knowledge students gained on campus would then be implemented in their hometowns, boosting agriculture in Iowa. The influence of these early advocates led to the development of a campus which would revere the natural beauty of its landscape. While throughout the years construction has greatly changed the vistas and at times encroached upon the natural, there is again today a concerted effort to maintain the beauty of the land on campus and this beauty is what many students admire as one of the most unique aspects of Iowa State University.

It is because of the long standing emphasis which Iowa State has placed upon the importance of building and maintaining the scenic vistas on campus that University Museums and the campus community are so drawn to landscape paintings. This genre of art speaks to what has been a core aesthetic value for nearly 160 years at Iowa State, that the landscape of Iowa is exceptional in its uniquely natural beauty and that it is a source of inspiration. Inspiration to attain more knowledge about the land, the importance of the farming way of life, and how the Midwest especially needs to fight to keep the natural beauty of the rural landscape intact.

Artist Gary Ernest Smith also passionately believes in the transformative and inspirational nature of the rural landscape. As the land transforms through the seasons and cycles of cultivation, it becomes more picturesque in its refection of the rural way of life and reminds one that without these fields we could not exist. Students at Iowa State are not only inspired by their lovely natural surroundings, but many spend their time on campus learning and actively participating in the conservation of the farming life and the rural landscape. They are continuing in the path that

Snow, 1997. Oil on canvas. On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.
those early leaders began when they created a campus which integrated the landscape to encourage and educate the students. It is why the landscape paintings of Gary Ernest Smith are so perfectly suited for exhibition at the Brunnier Art Museum. His modern examination of the Midwestern landscape is also in an effort to continue the tradition of farming and to show the beauty in the simplicity of a field. Together we can only hope that Smith’s paintings and the campus of Iowa State will continue to bring joy and inspiration to all who behold their beauty.

Sources


Adrienne Gennett is the Assistant Curator of Collections and Education with University Museums at Iowa State University. She has been working with University Museums for just over three and a half years to curate exhibitions from both the permanent collection and loaned works of art, with a focus on the Brunnier Art Museum.

*Bale Shelter*, 1999. Oil on canvas. On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.
My own family’s farm was small. A lot of the land was along the creek, not good for much. My dad and his four brothers and sisters worked that land with their parents—hard work that took a toll on each of them. They have all passed now, but each could tell stories, not of the romance of the land, but about the backBreaking labor of the farm. Two of the boys left the farm to serve in the military during World War II, not to return to the farm. The daughters became teachers and wives. Only one son remained on the farm. But, in many ways, the land, the farm, and the work defined who they were for the rest of their lives.

When I approach the work of Gary Ernest Smith, as the granddaughter of a small farmer and the daughter of railroad man, I do not see the nostalgia that some might take from these paintings. Instead, I see my family.

My family and others that resonate in the paintings of Gary Ernest Smith depict those who made their living on or near the land. Throughout Perry, Iowa, in many of its buildings, there are a number of Smith’s paintings. The Midwest sensibility, especially developed in the first half of the 20th century but based on the lived experience of the 19th century, comes to life in these paintings, especially the notion that hard work is a sign of one’s character.

The painting Red Barn with Workman, found on the lower level of the Hotel Pattee in Perry, is a classic Smith painting where the face is partially obscured. With these paintings, and especially this one, it is as if the farmer could be anyone or every man. When looking at this painting juxtaposed with the historic photograph of Wilbur Dickerson Sr. (image at right), an actual farmer standing in front of his barn in his Sunday best, what catches the eye in both is the landscape. Much of the landscape of Iowa appears empty and sparse, which Smith often captures in his paintings. But in this painting, what the viewer is drawn to is the barn, one of the few structures visible on the prairie. There are few traditional monuments on the landscape in Iowa, but a barn tells the story of the farmer. A freshly painted sturdy barn and outbuildings reflect the prosperity of its owner. On the other hand, falling down, weathered barns often dot today’s Iowa landscape.

In Red Barn with Workman, the man seems larger than the barn, opening up an interpretation about perspective and the dominance of the land. In the photograph of Dickerson, there is some distortion, but the barn is depicted more realistically. Another
aspect found in both the painting and the photograph is the isolation of the figure; he stands alone. Much farm work, especially until the introduction of advanced technology, had to be done with others. But many farm chores were done alone, as in this painting and the photograph which present a single man in the empty landscape.

The Willis library in the Hotel Pattee is home to another painting by Smith that obscures the figure titled *Autumn Harvest*. In this painting, the figure, alone again, stands against the backdrop of the field. As seen in *Red Barn with Workman*, the figure dominates the scene in size and attention. The historic photograph of Floyd Mowrer and Susan Dorman with Fall Crop (image at top right) placed in comparison with this painting displays a fall crop from the garden, emphasizing the importance of the harvest season as an end to a long period of work and a buffer against the winter. The harvest represents a sense of accomplishment clearly visible in the Smith painting, but also a real sense of exhaustion shown in the photograph.

*Floyd Mowrer and Susan Dorman with Fall Crop*, n.d. Photograph. In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.
Tucked away behind the fireplace in the Hotel Pattee in Perry is a painting simply titled *Canning*. It is hard to see the women’s faces, but the painting reveals how canning was an activity that brought women of all ages together. This portrayal does not quite capture how hot the stove made the room – the entire process of cleaning the fruit, preparing the fruit, and boiling the jars is absent. Yet, the painting does represent how farm life, especially in the first part of the twentieth century, was based on cooperative labor of family, friends, and neighbors. This painting portrays how the lives of rural women were filled with constant work that was made easier with the help of others.

In contrast, the photo of Etta Miller Wyant and Eva Miller Burrington, Berkley (image at left) one of the more than 15,000 local photos in the Hometown Heritage collection, shows two women who clearly could have been canning and stepped away from working to have a moment of rest. It depicts two women of indeterminate age in a grove of trees. They are not in their Sunday best and may have just come from completing chores. Yet, the obvious joy they take in their lives and in their friendship comes through, as it also does in Smith’s painting.

Finally, there is one other painting that captures the rural and Iowa sensibility. *Woman and Child* hangs behind the reception desk at the Hotel Pattee in Perry. In this painting, there is not the dominance of the figure as in *Red Barn with Workman*, the woman and child seem to fit more into the landscape. The farm looks to be well-tended with the barn and outbuildings freshly painted, and the mother and child show a kind of abundance associated with the good farm life. The historic photograph of a Mother and Child (image at left) also emphasizes this ideal of the maternal bond, with the mother holding the baby in their christening gown on the porch. Both the photograph and the painting illustrate the importance of family in Smith’s paintings and in rural life.

The women in Smith’s painting reflect the reality and the promise of farm women. There is a story about my grandmother that I often think about. During the depression, cash was scarce for many. A farmer hoped to stave off the bank for a while until the price of corn rose. My grandmother raised chickens to sell to the Hotel Pattee. She would kill, clean, and butcher the chickens, then walk the mile and a half to town to sell them for cash. This cash, and the cash for eggs and milk, allowed our family and many other families to survive.
Through the Hometown Heritage project, I was able to interview a number of people in my hometown, Perry. This project allowed me to talk to farmers and farmwives, pastors, lawyers, teachers, and many others. Through more than 600 interviews, the complex identity of the Midwestern mind emerged. Over the length of the interviews, what was discovered was a sense of place rooted in generations of knowing the community and the land. This concept was brought home to me early in this project while I was interviewing a woman in her late 90’s in a nursing home. She looked at me closely and said, “I knew your family.” I nodded and said, “You knew my Grandmother Jenkins.” She shook her head and said, “I knew your Grandmother when she was a Muir, before she married your grandfather. I knew your great grandparents, they owned the store—they were great readers. They would rather read than wait on people.” Three generations back, she could look at my face and see my family.

When residents of Perry come upon the Gary Ernest Smith paintings, they experience that same kind of knowing – the sense that he understands where they came from and who they are. Many Iowans still hold onto the values of the generations of their families who lived and worked on the land – the belief that hard work, family, faith, and education were the components of a life well lived. To me, as a small town girl and a scholar, these paintings represent the depth of living on the land and through the land that was rapidly changing. Smith’s paintings reflect the realism of the era, but with a layer of loss.

Sources


Pamela Jenkins is a Research Professor of Sociology at the University of New Orleans (Emerita). She grew up in Perry, Iowa, along with three generations of her family. She is a permanent trustee of Fullhart/Carnegie Charitable Trust (FCCT).
Fullhart/Carnegie Charitable Trust (FCCT) known as Hometown Heritage

Fullhart/Carnegie Charitable Trust is a collection of the personal stories and memories of area residents and many of those stories are shown in the Hometown Heritage center located in Perry, Iowa. The mission of FCCT is to build community capacity and development by the study, communication, and celebration of small town life through social history and the arts.

The stories and memories collected by FCCT are illustrated through the museum’s more than 15,000 photographs, one of the largest collections of images of a small Midwestern town. The photographs are now searchable online, and by next year, the more than 800 interviews will be available on a limited basis.

The stories flow forth from the waves of immigrants who came to settle Perry. The influx began more than 100 years ago and is still in process today with the continued settlement of new immigrants to the area. The stories focus on how these immigrants came with their own cultures, blended with the cultures of those in their new homeland, and learned to coexist. The stories reveal five themes – education, work, faith, family, and loss – which formed the foundation of small-town life. These themes serve as the cornerstones for the FCCT collection and mission.

FCCT is an archive of stories which are told through photographs, interviews, and memoirs; the story of small town America and what draws people to settle there. By being located in the small Midwestern town of Perry, Iowa, FCCT is a living archive collecting the history of the city, state, and ultimately the nation, through the eyes of the people that have come to live in central Iowa. FCCT has collected a vast photo history of Perry and each respective wave of immigration that created it with the goal to bring life to the rich social history and the arts of the area by studying how the city was formed by generations of immigrants who settled in Perry in an attempt to create a better life and the enduring contributions that they made. The hope is to increase the community’s capacity and to positively impact future development.

FCCT grew out of the Hometown Perry, Iowa’s collection when that program closed its doors. The collection remains intact and through the years, the collection has grown and developed. Further information can be found at hometownheritage.org.

Winter and Youth Composition, 1994
Oil on canvas
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.
Turned, 1997. Oil on canvas. On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.
### Exhibition Checklist

**Landscapes by Gary Ernest Smith** *(American, b. 1942)*  
Brunnier Art Museum, Iowa State University, Ames, Iowa

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Loan Information</th>
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<tr>
<td><em>Cold Field</em>, 1999</td>
<td></td>
<td>Oil on canvas</td>
<td>On loan from the collection of Howard and Roberta Ahmanson.</td>
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<td><em>Fields with Road</em>, 1990s-2000s</td>
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<td><em>Corn and Stubble</em>, 1999</td>
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<td>Oil on canvas</td>
<td>On loan from the collection of Howard and Roberta Ahmanson.</td>
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<td><em>Iowa Barn</em>, 1990s-2000s</td>
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<td>On loan from the collection of Howard and Roberta Ahmanson.</td>
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<td><em>Fall Soybean Field (Study)</em>, 1999</td>
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<td><em>Golden Light</em>, 1990s-2000s</td>
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<td>Oil on linen</td>
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<td><em>Bale Shelter</em>, 1999</td>
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<td>On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.</td>
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<td><em>Hay Bale (Round Bale)</em>, 1997</td>
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<td>On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.</td>
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<td><em>Spring Stubble with Bales (Study)</em>, 1999</td>
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<td><em>Field of Gold</em>, 2003</td>
<td></td>
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<td><em>Bales</em>, 1997</td>
<td></td>
<td>Oil on canvas</td>
<td>On loan from the collection of Fullhart/Carnegie Charitable Trust as Hometown Heritage.</td>
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<td><em>Stubble, Earth and Snow</em>, 2001</td>
<td></td>
<td>Oil on canvas</td>
<td>On loan from the collection of Fullhart/Carnegie Charitable Trust as Hometown Heritage.</td>
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Furrow Design, 1998  
Oil on canvas  
On loan from the collection of Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Windrows, 1998  
Oil on canvas  
On loan from the collection of Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Cornfield, 1990s-2000s  
Oil on linen  
On loan from the collection of Howard and Roberta Ahmanson.

Soy Field, 1999  
Oil on canvas  
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Turned, 1997  
Oil on canvas  
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Planted, 1996  
Oil on canvas  
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Snow, 1997  
Oil on canvas  
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Pasture, 1998  
Oil on canvas  
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Untitled (Corn), 1998  
Oil on canvas  
On loan from the collection of Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Broken Ground, 1999  
Oil on canvas  
On loan from the collection of Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Iowa Fields, 1999  
Oil on canvas  
On loan from the collection of Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Midwest Farm, 1999  
Oil on canvas  
On loan from the collection of Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.
Exhibition Checklist

People by Gary Ernest Smith (American, b. 1942)
Perry, Iowa

Building a Stack, 1991
Oil on canvas
On loan from the collection of Howard and Roberta Ahmanson.

Red Sled, 1994
Oil on canvas
On loan from the collection of Howard and Roberta Ahmanson.

The Sentinel, 1990
Oil on canvas
On loan from the collection of Howard and Roberta Ahmanson.

Road Less Traveled, 1990s-2000s
Oil on linen
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Hay Tractor, 1990s-2000s
Oil on canvas
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

First Pick, 1990s-2000s
Oil on canvas
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Last Round of the Combine, 1990s-2000s
Oil on canvas
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Rural Winter, 1996
Oil on canvas
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Going Out to Play, 1990s-2000s
Oil on canvas
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

Wood Splitter, 1994
Oil on canvas
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

The Victor, 1990s-2000s
Oil on canvas
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Garden Tender, 1994
Oil on canvas
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Facing the Day, 1994
Oil on canvas
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

Winter and Youth Composition, 1994
Oil on canvas
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.
**Autumn Harvest**, 1994  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Red Barn with Workman**, 1994  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Canning**, 1995  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Loading Hay**, 1994  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Celebration of Life**, 1995  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Building a Nation**, 1994  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Figure with Wheat Bundle**, 1995  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Women in the Field**, 1995  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Mother and Child**, 1994  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Ice Skating Party**, 1990s-2000s (detail below)  
Oil on canvas  
On loan from the collection of Raymond and Susan Johnson, Minneapolis, MN.

**Rural Working Woman**, c.1993  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Sunset in the Field**, 1990s-2000s  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.

**Sundowner**, 1990s-2000s  
Oil on canvas  
In the collection of the Fullhart/Carnegie Charitable Trust doing business as Hometown Heritage.
