

GK Callahan
858-254-1144
gkcallahan84@gmail.com
gkcallahan.com

Press Release for Immediate Release

Schoolhouse Art Gallery & Nature Center 427 Main St, Brownville, NE 68321

A Seat at Grandma's Table: GK Callahan Explores Memory and Rural Loss in Brownville Exhibition —*New work at the Schoolhouse Art Gallery weaves storytelling, ecology, and family traditions.*

Opening October 3.

Through painting, photography, and installation, the exhibition extends Callahan's project *Where Have All the Pheasants Gone?*, drawing on family traditions of hunting, farming, and gathering at the kitchen table. Norman Rockwell plates, cross-country drives, and homemade cinnamon rolls evoke both the ordinary and a lens to question shifting land use, fragile ecologies, and the erosion of rural space.

"When the pheasants vanished, the loss for my family reached beyond ecology or economy," says Callahan. "It marked the collapse of an artery that had long connected us to both our past and the land itself."

This body of work asks what sustains connection to place in a changing America, showing how even the smallest details of landscape can carry identity, tradition, and belonging.

Exhibition Highlights

- **Rural Memory Reimagined:** New and past works layer farm landscapes with vintage magazine replicas and personal histories.
 - **Immersive Installations:** Ghost pheasants, real corn, and a sweeping chalk drawing transform the Brownville Schoolhouse into a disappearing kitchen table and field.
 - **Stories from the Community:** Engagement cards invite visitors to share their own experiences of farming, climate, and family traditions.
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Event Details

- **Opening Reception:** Friday, October 3, 2025, 6–9 p.m.
 - **Location:** Schoolhouse Art Gallery, 427 Main St, Brownville, NE 68321
 - **Exhibition Run:** October 3 – November 1, 2025
 - **Gallery Hours:** Thursday–Sunday, 12–5 p.m.
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Why showing at the Schoolhouse Art Gallery is significant:

“On hunting trips we would often drive passed the family farm, climbing a gravel hill to the old cemetery. At the edge of our land sat a small grassy plot—no markers, nothing distinct, just a quiet clearing. Long unused, that unfarmed acre had once been the site of a one-room schoolhouse. My father would speak of it as if it were an archaeological site of importance.

Over time I came to understand it was history, a lesson in stewardship, a reminder of community. Even now we leave part of our farm wild, as we were taught—to respect it, to let the land be.

Showing in the Schoolhouse Gallery feels like returning to that place, speaking with ancestors through memory. What was once a clearing has become, for me, a silent monument to the past—and a reminder of what is lost when nature, and our seat at Grandma’s table, disappears.”

About the Artist

GK Callahan is a civic artist, cultural strategist, and community engagement leader whose work bridges art, agriculture, and storytelling. His major projects include the *Please Touch Community Garden* (San Francisco), *Contracting an Issue* (U.S., and Tanzania, Africa), and the *Beaded Quilt Project* (Kansas City & San Francisco). He has held residencies at MASS MoCA, Creative at Klondike, Warm Heart Art Tanzania, and the FOR-SITE Foundation, with exhibitions at the Nerman Museum of Contemporary Art, the Nelson Atkins, William Jewell College, Leedy-Voukos Gallery, and Englewood Arts. Named a CultureBank featured artist by Yerba Buena Center for the Arts in 2020, Callahan continues to explore art’s role in community and ecology. He currently serves as an Engagement Specialist with the University of Missouri Extension. www.gkcallahan.com

For media inquiries, images, or interviews, please contact: GK Callahan // 858-254-1144 // gkcallahan84@gmail.com

Photographs from “Where Have All The Pheasants Gone?”

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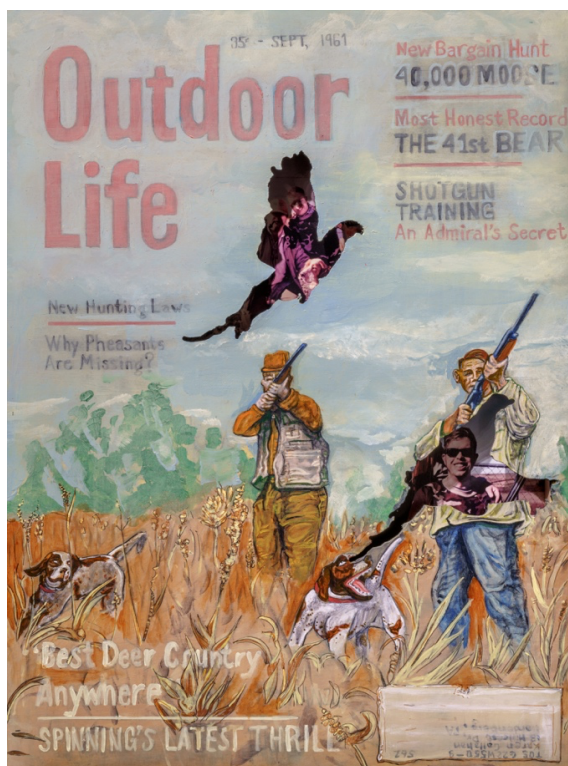


The English Man That Belonged To An Irish Man, 2024—
Acrylic, Plexiglass, Photo Print, on Birchwood and Foamcore, 36" x 24"



Ghost Pheasants Installation at Englewood Arts, Independence MO

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Magazine Cover, 2024—Acrylic & Photo Print on Birchwood and Foamcore, 18" x 24"



Cold October Mornings- "The logos may have changed, but the feeling remains the same", 2024—Mixed Media on Canvas, 11"x36"