An aerial photograph of a river valley. In the foreground, a large, layered rock formation (likely sandstone) dominates the left side. A river flows through the center of the valley, surrounded by dense green trees. The background shows a vast, flat landscape under a sky filled with large, white and grey clouds. The text "ART in Embassies Program" is in white, and "United States Embassy Riyadh" is in yellow and white.

ART in Embassies Program
United States Embassy **Riyadh**

COVER: Bob Stuth-Wade, **Distant Road**, 2004. Acrylic on canvas, 60 x 48 in. (152,4 x 121,9 cm).



Ambassador and Mrs. James C. Oberwetter

Dear Guests,

Welcome to Quincy House, the U.S. Ambassador's Residence in Riyadh, Saudi Arabia. It is named for the ship *U.S.S Quincy* on which the famous meeting of President Franklin Delano Roosevelt and King Abdul Aziz occurred more than sixty years ago, establishing our great friendship with the Kingdom of Saudi Arabia.

Today we continue to celebrate the relationship between our two great nations by sharing with you a part of our cultural heritage, as depicted in this outstanding exhibition of American Western art. Here you will see scenes of the old West portrayed through the splendid application from the artists' palettes.

These works are from the private collection of Bobbie and John Nau of Houston, Texas, who have a passion for American history. Anita and I are most grateful to the Naus for this gracious loan from their superb collection. It affords a rare opportunity to view these works by acclaimed American artists on the first occasion that they have been displayed in such a public way.

We also extend a special thanks to the Department of State's ART in Embassies Program for both obtaining and organizing the exhibition. The ART in Embassies Program arranges exhibitions in U.S. ambassadorial residences around the world to provide visual experiences of the cultural and artistic heritage of the United States of America.

In this catalogue, you will find information on the artists and their work, graciously supplied by Bonnie Campbell (BAC), curator, and Amanda Douberley (AAD), Assistant Curator, of the Bobbie and John Nau Collection. We hope you enjoy this exhibition as much as we enjoy displaying it at Quincy House, and that you will discover and experience the American West through these wonderful paintings.

Sincerely,

Ambassador and Mrs. James C. Oberwetter

Riyadh
August 2005

أعزائي الضيوف

أهلاً وسهلاً بكم في "كوينسي" منزل سفير الولايات المتحدة الأمريكية في الرياض، المملكة العربية السعودية. لقد أطلق اسم "كوينسي" على هذا المنزل نسبة إلى السفينة يو أس أس كوينسي التي جمعت على متنها اللقاء الشهير منذ ستين عاماً بين الرئيس فرانكلين ديلاانو روزفلت والملك عبد العزيز تأسيساً للصدّاقة العظيمة التي تجمعنا مع المملكة العربية السعودية.

يستمر اليوم احتفالنا بهذه الصداقة بين أمتينا العظيمتين وذلك بمشاركتنا إياكم جزءاً من تراثنا الثقافي كما هو واضح في هذا المعرض المميز للفن الغربي الأمريكي. سوف ترون هنا مناظر من الغرب القديم مرسومة من خلال تطبيق رائع لألوان الفنانين.

هذه الأعمال هي من المجموعة الخاصة للفنانين جون وبوبي ناو من مدينة هيوستن في ولاية تكساس والذان يحملان في داخلهما حباً للتاريخ الأمريكي. أنيتا وأنا ممتنين للفنانين ناو لإعارتهم الكريمة لنا مجموعتهم الرائعة هذه. تعتبر هذه فرصة نادرة لعرض أعمال هذين الفنانين الأمريكيين حيث أنها المرة الأولى التي يتم عرض هذه الأعمال بهذه الطريقة للجمهور.

نود أيضاً أن نتوجه بجزيل الشكر إلى القائمين على برنامج الفن في السفارات في وزارة الخارجية لمساعدتهم إيانا في الحصول على هذا المعرض وتنظيمه. ينظم برنامج الفن في السفارات المعارض في سكن سفراء الولايات المتحدة حول العالم حيث يهدف إلى إعطاء خبرات مرئية للتراث الثقافي و الفني للولايات المتحدة الأمريكية.

ستجدون في هذا الكتيب المصور معلومات عن الفنانين وأعمالهم، والتي تم تزويدنا بها من قبل السيدة / بوني كامبل القيّمة على مجموعة بوبي وجون إل ناو ومساعدتها السيدة / أماندا دوبرلي. نتمنى أن تستمتعوا بمشاهدة هذا المعرض بقدر ما نستمتع نحن بعرضه في منزل كوينسي كما نتمنى أن تكتشفوا الغرب الأمريكي من خلال هذه اللوحات الرائعة.

المخلصين

السفير والسيدة / جيمس سي أوبرووتر

الرياض

أغسطس 2005

The Bobbie and John Nau Collection, Houston, Texas

Welcome to a glimpse of a special region of the United States of America. Ten years ago, we began collecting Texas and Southwestern art. Today, we are honored to share twenty paintings from our collection with you.

It is often said that art tells a story. For us, it not only tells a story – it makes nature, history and our diverse American culture come alive. We hope you will also have that experience as you view this exhibition.

From the wonderful scenes of rugged cattle drives and unique landscapes of cactus and sagebrush, to the handsome portraits of Native Americans, the story of our rich history is told.

The gifts and talents of these artists have captured the spirit of our past. May you enjoy and experience the beauty of our land, the strength and courage of our forefathers, and the energy of Texas and the Southwest.

Thank you for sharing your time with us.

Sincerely,

Bobbie and John Nau

Houston
August 2005

مجموعة بوبي وجون إل ناو، هيوستن، تكساس

أهلاً بكم في لمحة سريعة عن منطقة خاصة في الولايات المتحدة الأمريكية . بدأنا منذ عشر سنوات بجمع لوحات عن الفن الجنوبي الغربي وعن الفن في تكساس . ونتشرف اليوم بدعوتكم لمشاهدة عشرين لوحة من مجموعتنا .

عادةً ما يقال أن الفن يخبر القصة، وبالنسبة لنا فإن الفن لا يخبر القصة وحسب وإنما يجسد الطبيعة والتاريخ ويعيد الحياة إلى ثقافتنا الأمريكية المتنوعة . نتمنى أن تتلمسوا هذه التجربة من خلال مشاهدتكم لهذا المعرض .

سوف تروي المناظر الرائعة التي تصور عملية سوق قطعان الماشية الصعبة والمناظر الطبيعية الفريدة للصبان والنباتات الشوكية وكذلك الرسومات الجميلة للأمريكيين الأصليين قصة تاريخنا الثري .

إن مواهب وإبداعات هؤلاء الفنانين قد آسرت روح ماضيها . نتمنى أن تستمتعوا بجمال أرضنا وقوة وشجاعة أسلافنا وكذلك بالطاقة المتفجرة من تكساس ومن الجنوب الغربي الأمريكي .

نشكر لكم مشاركتكم وقتكم معنا .

المخلصين
بوبي وجون ناو

هيوستن
أغسطس 2005

The ART in Embassies Program

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for ART to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART website, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

برنامج الفن في السفارات

تُظهر الأعمال الفنية التي تُعرض من خلال هذا البرنامج تنوعاً في المادة الفنية والأسلوب: من لوحات نصفية من القرن الثامن عشر إلى أعمال معاصرة معروضة بشكل حديث. يتم الحصول على هذه الأعمال بفضل سخاء المصادر المعيرة مثل المتاحف وصلات العرض الفنية والفنانين والمؤسسات والشركات الأمريكية وكذلك بعض الأشخاص الهواة، ومن خلال مشاهدة هذه المعارض، تتاح الفرصة لآلاف الزوار الذين يزورون مقر إقامة السفراء الأمريكيين كل عام للتعرف على أمتنا وتاريخها وعاداتها وقيمها وكذلك تطلعاتها من خلال التعرف على قنوات التواصل العالمية التي نعرفها جميعاً بالفن.

يفخر برنامج الفن في السفارات بقيادة هذا المجهود لتقديم الإنجازات الفنية لشعب الولايات المتحدة الأمريكية. نحن ندعوكم لزيارة موقع البرنامج على شبكة الإنترنت على العنوان التالي: <http://aiop.state.gov> ، حيث ستتاح لكم الفرصة لرؤية جميع المعارض حول العالم.

برنامج الفن في السفارات هو مزيج فريد من الفن والدبلوماسية والثقافة. وبغض النظر عن الوسيلة والأسلوب أو الموضوع، فإن الفن يتسامى فوق عوائق اللغة ويوفر الوسائل لهذا البرنامج لتعزيز لغة الحوار من خلال لغة الفن الدولية التي تؤدي إلى احترام وتفاهم متبادلين بين مختلف الثقافات.

لقد تطور برنامج الفن في السفارات، الذي كان قد تأسس في عام 1964، ليصبح برنامجاً مميزاً يضم معارض فنية لإدارة وعرض أكثر من 3500 عملاً فنياً أصلياً، تمت إعارتها من قبل مواطنين أمريكيين. يتم عرض هذه الأعمال الفنية في غرف مفتوحة من داخل ما يقارب 180 مقر إقامة للسفراء والبعثات الدبلوماسية الأمريكية حول العالم. تمثل هذه المعارض، بتنوع أفكارها ومحتواها، أحد أهم مبادئ ديمقراطيتنا: ألا وهي حرية التعبير. كما يعتبر الفن مصدراً كبيراً للفخر بالنسبة للسفراء الأمريكيين بحيث يساعدهم على التواصل مع التربويين والمثقفين ورجال الأعمال وممثلي البعثات الدبلوماسية في البلد المضيف.

Wayman Elbridge Adams

(Born Muncie, Indiana 1883; died Austin, Texas 1959)

Wayman Adams was the son of a Quaker dirt farmer and amateur painter. Due to his father's untimely death, Adams's formal education ended with the sixth grade. As a young man, Adams discovered his artistic talent when he followed Indiana custom by decorating the family barn with a painting of their prized livestock. It is reported that his first commissioned portrait features a heifer named "Gypsy Girl III," for which he received five dollars. Adams had his first one-person show at Silverburg's Drug Store in Muncie at the age of fourteen. The local newspapers named him a "boy wonder."

In 1904 Adams enrolled in the John Herron Art Institute in Indianapolis, where he studied with William Forsythe (1854-1935). The young artist's benefactors included author Booth Tarkington, who paid Adams \$500 for a portrait with the understanding that Adams would use the money to go to New York City and study art. Armed with letters of introduction from Tarkington, Adams studied at Grand Central Art School, where he eventually served as a member of the faculty. He continued his studies abroad, working with William Merritt Chase (1849-1916) in Italy in 1910, and Robert Henri (1865-1929) in Spain in 1912. Upon his return to the United States Adams established an art school with his wife Margaret Burroughs in New York City, which the couple later moved to Elizabethtown, New York. The school flourished

there for many years, but by 1949 Adams was tired of the cold northeastern winters, so he and his wife relocated to Mrs. Adams's hometown of Austin, Texas.

Adams painted portraits in the style of Chase and Henri, often completing a canvas in a single three or four hour sitting. His subjects include many U.S. Presidents, university regents, authors and artists, society women, actors and actresses, military notables, sports celebrities, musicians, royalty, and governors. This portrait, executed just two years before Adams's death from a heart attack, features noted Texas folklorist and University of Texas Professor J. Frank Dobie. According to historian Francis E. Abernethy, "Dobie's purpose in life...was to show the people of Texas and the Southwest the richness of their culture and their traditions, particularly in their legends." Dobie's publications include *Vaquero of the Brush Country* (1929), *Coronado's Children* (1931), *Guide to Life and Literature of the Southwest* (1942), *Tales of Old Time Texas* (1955), and *I'll Tell You a Tale* (1960). Adams chose to depict Texas' preeminent literary figure of the early twentieth century in a library, surrounded by the books that were his passion.

Sources: Cecilia Steinfeldt, *Art for History's Sake: The Texas Collection of the Witte Museum* (San Antonio, TX: Witte Museum of the San Antonio Museum Association, 1993); *Handbook of Texas Online*, s.v. "DOBIE, JAMES FRANK," <http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdo2.html>

AAD

Wayman Elbridge Adams



Portrait of J. Frank Dobie, 1957
Oil on canvas, 60 x 36 in. (152,4 x 91,4 cm)

Edward Carpenter Bearden

(Born Dallas, Texas 1919; died Dallas, Texas 1980)

Ed Bearden was an avid landscape painter whose style evolved from that of the Texas regionalist artists who were his teachers. He received his Bachelor of Fine Arts degree from Southern Methodist University (Dallas) in 1941, where he studied under Elizabeth Walmsley (1900-1993), an accomplished printmaker, and Jerry Bywaters (1906-1989), a key figure in the regionalist movement. Bearden exhibited with the regionalists in the last Lone Star Printmakers Circuit Exhibition in 1942.

When Bywaters became director of the Dallas Museum of Fine Arts that same year, Bearden was hired as his assistant, a position he held for a decade. In 1944 Bearden took a leave of absence from the museum to study with Otis Dozier (1904-1987) and Boardman Robinson (1876-1952) at the Colorado Springs Fine Arts Center, an important art school that attracted many Texas artists. He returned to Southern Methodist University in 1948 as a member of the faculty, and taught there for ten years. In 1958 he left both the Dallas Museum of Fine Arts and SMU to start his own advertising agency. Nevertheless, Bearden stayed active in the Texas art scene through a wide variety of projects: he served as a founding member of the

Dallas Museum for Contemporary Arts in 1956 and remained an active member of its board; painted annual pictures of the Dallas skyline (from 1950 to 1963) which were widely reproduced; and in 1976 painted portraits of the presidents of the United States for reproduction and distribution to elementary school students. Bearden also completed numerous private portrait commissions, including likenesses of Ela Hockaday, Antal Dorati, and Dean Charles Potts of SMU.

Bearden exhibited widely but painted mostly for his own enjoyment. Notable exhibitions include the Texas General (1943, 1944, 1946-48), Dallas Allied Arts (1942-50), and Annual Texas Print Exhibition (1943-45, 1947), as well as a solo exhibition at the Dallas Museum of Fine Arts in 1944. In the 1940s he took regionalist themes as his subjects, but by mid century Bearden's work became more abstract and stylized. In *Mesas* he depicts a West Texas landscape right before a storm. The dramatic sky includes fast-moving clouds that threaten rain, with short grasses in the foreground mimicking the clouds' movement. Bearden's work became even more stylized into the 1960s.

Sources: John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000); *Ed Bearden: Landscapes, 1944-1978* (Dallas, Texas: Meadows Gallery, 1983). **AAD**

Edward Carpenter Bearden



Mesas, 1951

Oil on Masonite, 15 x 22 in. (38,1 x 55,9 cm)

Oscar Edmund Berninghaus

(Born St. Louis, Missouri 1874; died Taos, New Mexico 1952)

Oscar (O. E.) Berninghaus was one of the founding members of the Taos Society of Artists, along with Ernest L. Blumenschein (1874-1960), E. Irving Couse (1866-1936), W. Herbert Dunton (1878-1936), Bert Greer Phillips (1868-1956), and Joseph Henry Sharp (1859-1953). In 1915, when the Society was formally established, there were no galleries in Taos, and the artists' traveling exhibitions of their work were an instant success. In contrast with his contemporaries in New Mexico and throughout the West, such as Frederic Remington (1861-1909) and Charles M. Russell (1864-1926), Berninghaus depicted typical incidents and scenes of daily life in a realistic, unromanticized way. His favorite subjects were the Pueblo Indians and the New Mexico landscape.

Berninghaus was largely self-taught, and by the end of the nineteenth century he had been working as a commercial artist for almost ten years: first as a runner for the St. Louis firm Compton and Sons, then as a printing apprentice in lithography at Woodward and Tiernan. He developed an interest in art at an early age, and honed his skills during three terms of night classes at the St. Louis School of Fine Art in 1894.

He made his first trip to New Mexico in 1899 as a guest of the Denver and Rio Grande Railroad. There Berninghaus prepared promotional sketches designed to lure Easterners to the West. He spent the first day of his journey in Denver, and then

headed south into New Mexico on the railroad's narrow gauge "Chili Line." The brakeman noticed that Berninghaus stepped off the train to sketch his surroundings during each stop, and suggested that the artist visit Taos, a picturesque town twenty-five miles away from the rail's route. Berninghaus decided to stop at Taos, a trip that changed the artist's life. He took the ten-hour side-trip in a wagon, on a road he described as "comparatively a goat trail." Despite the crude travel conditions, he found that his new surroundings suited him perfectly: "the wild expanse of mountain and desert, the curious coyotes and pronged-horned antelopes that trotted along behind the coach or stood close-by while the conveyance passed, delighted me as did the little adobe town and the massive piles of the pueblo...I stayed here but a week, became infected with the Taos germ and promised myself a longer stay the following year." Berninghaus made good on his promise, and thereafter spent the winters in St. Louis and summers in Taos, where he resided in an old adobe house.

Early in the century Berninghaus began a long career as a successful fine artist. In 1908 he had his first exhibition at St. Louis' Noonan-Kocian Gallery, which showed the artist's work during his lifetime. In the teens Berninghaus maintained a studio in downtown St. Louis, where neighboring artists included Charles M. Russell. He received the first of many major commissions from Anheuser-Busch Brewing Association in 1914, and painted five lunettes for the Missouri State Capitol in 1921. With his reputation firmly established, Berninghaus and his family permanently settled in Taos in 1925.

Oscar Edmund Berninghaus

Berninghaus was a friend of the Taos Indians, and one of few white men allowed in the sacred kivas of the Pueblo. He paid Taos Indians to model for his work. Among his favorites were Albert "Looking Elk" Martinez and Little Joe Gomez, who appear in many paintings. This canvas shows a group of Indians in front of Taos Pueblo, and is typical of many night scenes painted by Berninghaus. The brushwork has a sketch-like quality that is characteristic of his work.

Sources: Gordon E. Sanders, *Oscar E. Berninghaus: Master Painter of American Indians and the Frontier West* (Taos, NM: Taos Heritage Publishing Company, 1985); Peggy & Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* (Secaucus, NJ: Castle, 1985), first published as *The Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday, 1976). **AAD**



Indians on Horseback in Front of Pueblo, undated
Oil on canvas, 9 x 13 in. (22,9 x 33 cm)

Elmer L. Boone

(Born Joplin, Missouri 1883; died El Paso, Texas 1952)

Like many artists, Elmer Boone moved to Texas for the warm weather, hoping the climate would improve his failing health. He studied at Chicago's Smith School of Art and the Art Institute of Chicago (Illinois) then headed to Jackson Hole, Wyoming, and later painted in Montana with Charles M. Russell (1864-1926), before settling in El Paso in 1927. Boone established his studio in the old Electric Company Building, and worked as a commercial and fine artist. He painted Mexican scenes and landscapes, and once said: "The brilliant sunshine and deep shadows of the desert have always fascinated me."

Boone traveled around the state and throughout the Southwest, painting and sketching. This painting's relatively small size and lightweight board

support suggest that it may have been executed in the field. It shows Castle Rock, an outcropping located in the center of the Texas Panhandle, on the eastern edge of the High Plains, near the intersection of Presidio, Brewster, and Jeff Davis Counties. Ocotillo and yucca in the foreground, both in bloom, lead the viewer's eye through a dry river bed lined with prickly pear cacti and scrub up to the rocky peak.

Despite his poor health Boone enjoyed a long life, perhaps due to the warm climate of southwest Texas. He died of a heart attack in 1952 soon after his return from a sketching trip to Oak Creek Canyon near Flagstaff, Arizona.

Sources: John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000); Carol Ann Price, *Early El Paso Artists* (El Paso: Texas Western Press, 1983). **AAD**

Elmer L. Boone



Castle Rock, undated
Oil on artist's board, 18 x 24 in. (45,7 x 61 cm)

Harold Dow Bugbee

(Born Lexington, Massachusetts 1900; died Clarendon, Texas 1963)

Harold Dow Bugbee moved from Massachusetts to Texas with his family in 1914. The Bugbees settled in the Panhandle, and established a ranch near Clarendon. Harold showed an early talent for drawing and, after graduating from high school in 1917, attended Texas Agricultural and Mechanical College (now Texas A&M University, College Station), where he received his first formal training in art, a course in architectural drawing. Two years later Bugbee traveled to New Mexico and came into contact with members of the esteemed art colony at Taos, including W. Herbert Dunton (1878-1936) and Bert G. Phillips (1868-1956). Following the latter's advice, the young artist enrolled in the Cumming School of Arts in Des Moines, Iowa, in 1919. Bugbee studied with Charles A. Cumming (1858-1932) for two years and then returned to Texas, determined to capture on his canvas the wildlife and landscape of the Panhandle and cowboy life.

Back in Texas, he befriended cattlemen Frank Collinson and Charles Goodnight, who helped him to make his paintings of everyday ranch life with greater accuracy. Bugbee had his first big solo exhibition at the Amarillo Hotel in the mid-1920s. The owner, Ernest O. Thompson, helped launch the artist's career by commissioning fourteen oil paintings for the hotel's Longhorn Room. During this period Bugbee met great success, exhibiting with galleries in Denver, Colorado; Chicago, Illinois; Kansas City, and New York City, and developing

a loyal following of ranchmen and collectors of western art. Until the mid-1930s, Bugbee traveled to Taos each fall to hone his skills as an artist.

By 1933 the Depression began to take its toll on picture sales, so Bugbee turned to magazine illustration. He made pen and ink illustrations for books, magazines (including *Ranch Romances*, *Western Stories*, *Country Gentleman*, and *Field and Stream*, among others), newspapers, trade publications, and thirty-four issues of the *Panhandle-Plains Historical Review*. Bugbee illustrated a number of significant books on western history, including Willie N. Lewis's *Between Sun and Sod* (1938) and S. Omar Barker's *Songs of the Saddlemen* (1954). He began a long-term collaboration with West Texas historian J. Evetts Haley in 1936 with the publication of *Charles Goodnight: Cowman and Plainsman*.

During his service in the U.S. armed forces during World War II, Bugbee painted three murals for Amarillo Army Air Field (Texas). Two of the three are now in the collection of the National Museum of American Art, Smithsonian Institution (Washington, D.C.). In 1951 he became part-time curator of art for the Panhandle-Plains Historical Society (Canyon, Texas), a position he held until his death in 1963. He was able to devote much of his time to painting, and executed *Auguring on Day Herd* during this prolific period of his career. The Panhandle-Plains Historical Museum has over 230 of his paintings, drawings and prints, as well as twenty-two murals of Indian life and ranching that he completed for the museum.

Harold Dow Bugbee

Sources: *Handbook of Texas Online*, s.v. "BUGBEE, HAROLDDOW," <http://www.tsha.utexas.edu/handbook/online/articles/view/BB/fbu14.html> (accessed July

4, 2003); John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000). **AAD**



Auguring on Day Herd, 1952
Oil on board, 10 x 14 in. (25,4 x 35,6 cm)

Charles Craig

(Born Morgan County, Ohio 1846; died Colorado Springs, Colorado 1931)

Charles Craig is known as an important Indian genre painter, Western landscapist, and illustrator. His work is characterized by a close attention to detail and the accuracy with which he painted Indian life.

Born on a farm in Ohio, he began painting as a child. In 1865, at the age of 19, he traveled west where he lived with Indian tribes for four years, getting as far as Fort Benton, Montana. After returning home, he painted portraits of local Ohioans in order to afford tuition at the Pennsylvania Academy of the Fine Arts, Philadelphia, where he studied from 1872 to 1873. He also studied with artist Peter Moran (1841-1914), brother of the famous painter Thomas Moran.

In 1881, Craig moved to Colorado Springs, Colorado, where he remained the rest of his life; he was one of the first resident painters in that now famous artists' community. He made many trips to the Ute reservation in southwestern Colorado, faithfully recording Indian life and painting portraits of important members of the tribe, such as Quinceget, pictured here.

A large number of Craig's paintings done prior to 1896 were lost in a major fire at his studio, located in the old Antlers Hotel. This makes the early works by Craig in the Naus' collection that much more important. Until his death, Craig was active in the artistic life of Colorado, painting, exhibiting, and teaching.

Sources: Peggy & Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* (Secaucus, NJ: Castle, 1985), first published as *The Illustrated Biographical Encyclopedia of Artists of the American West* (Garden City, NY: Doubleday, 1976). **BAC**

Charles Craig



Indian Brave, c. 1890-1895
Oil on canvas, 17 x 14 in. (43,4 x 35,6 cm)



Quinceget, 1895
Oil on canvas, 30 x 20 in. (76,2 x 50,8 cm)

Frederick E. Darge

(Born Rendsburg, Germany 1900; died Dallas, Texas 1978)

Frederick Darge specialized in Western scenes that show a romanticized view of horsemen, cattle drives, and stark desert landscapes. He immigrated to the United States from Germany in 1924. Darge attended the Art Institute of Chicago, Illinois (1925-27, 1929), as well as the Art Students League in New York City. He worked in Chicago as a commercial artist until the Great Depression, when he lost his job and left his family.

Darge settled in San Antonio, Texas, in 1933, reportedly because the city is near the part of West Texas that captured his attention on a 1929 tour of the area. He moved to Dallas in 1935, where he taught at the Dallas Art Association. Like many artists, Darge eventually spent the winters in Dallas and the rest of the year painting in West Texas and New Mexico.

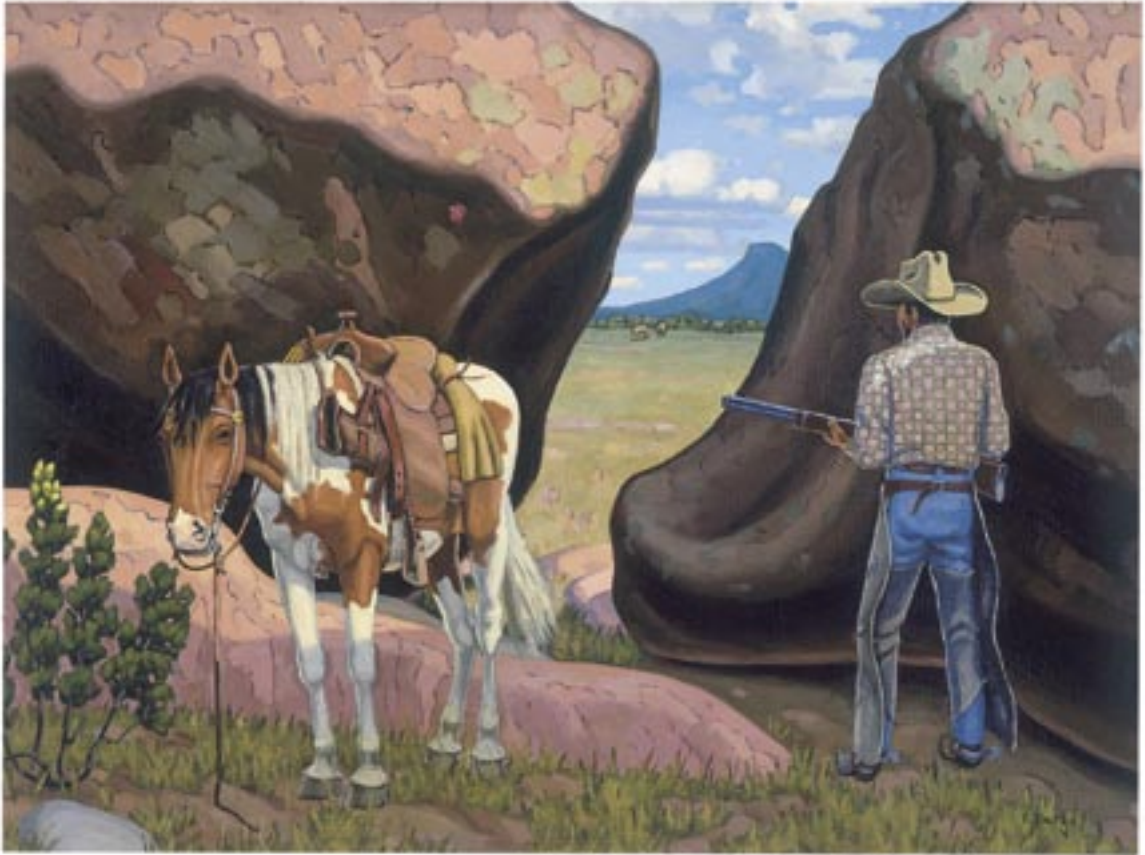
After serving in the U.S. Army in the South Pacific during World War II, Darge bought an old ambulance and converted it into a studio-van. He favored the Trans-Pecos region of Texas, especially the area between the Rio Grande and the Davis Mountains, where this painting was made.

Darge's hunter, camouflaged by a pair of huge boulders, has his sights set on two deer in the far distance. The artist chose to outline the figure in bright white, making each detail of the hunter's attire, from his cowboy hat to spurs, stand out in sharp relief.

Darge continued to travel and paint until his death in 1978. At that time he was also custodian of the Creative Arts Center, an art school in Dallas established in the late 1940s that is still in operation today. He exhibited his work across Texas, including at the Witte Memorial Museum, San Antonio (1934), Texas Centennial Exposition, Dallas (1936), Annual Allied Arts Exhibition, Dallas (1937-38, 1941-43, 1945, 1947-50), Dallas Museum of Fine Arts (1941, 1944, 1947 one-man shows, 1949), Laguna Gloria Art Museum, Austin (1948 one-man show), and Texas Technological College Art Museum, Lubbock (1966 one-man show).

Sources: John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000); Peggy and Harold Samuels, *Samuels' Encyclopedia of Artists of the American West* (Secaucus, NJ: Castle, 1985), first published as *The Illustrated Biographical Encyclopedia of the Artists of the American West* (Garden City, NY: Doubleday, 1976). **AAD**

Frederick E. Darge



The Hunter, undated
Oil on canvas board, 18 x 24 in. (45.7 x 61 cm)

Dawson Dawson-Watson

(Born London, England 1864; died San Antonio, Texas 1939)

Dawson Dawson-Watson was born in England and studied art in France. Beginning in the late 1880s, he lived for five years near the American art colony in Giverny. There he absorbed the revolutionary techniques of the Impressionist artists. He is considered a direct link to Impressionism in France, and was one of the first American artists to become involved with this movement.

Dawson-Watson moved to the United States in 1893, and settled first in Connecticut and later in St. Louis, Missouri. Around 1915 he began visiting San Antonio, which was easy to reach by train. Soon he was dividing his time between Texas and Missouri, and from 1918 to 1919 even served as director of the San Antonio Art League. Like many artists of his day, Dawson-Watson was eventually lured to settle permanently in San Antonio because of the Edgar B. Davis Texas Wildflower Competition. It is said that in 1926, in only six months, he painted seventy images of cactuses before completing one that he liked; the painting won top prize in 1927, a \$5,000 award.

A painter of many landscapes and other subjects, Dawson-Watson is known as the premier painter of the Texas cactus. His method of landscape painting was unusual: fastidiously groomed, he would sit on the ground and prop his canvas against a tree or rock. Dawson-Watson was a gentleman of the old school; he never relinquished his old-

fashioned pince-nez glasses or Victorian-type cravat, worn high around his neck. He was also a man of many talents, and besides painting, worked as a graphic artist and stage designer, and also enjoyed woodcarving. Dawson-Watson was one of San Antonio's most popular and respected artists; three one-man shows of his work were held at the city's Witte Museum during his lifetime. Other notable exhibitions include such venues as the Royal Academy of Arts, London (1886), Paris Salon (1888), Pennsylvania Academy of Fine Arts, Philadelphia (1923), and two solo exhibitions at the Museum of Fine Arts, Houston – one in 1917 and another in 1932. Most examples of Dawson-Watson's work illustrate his preference for the Impressionists' approach to painting and a high-keyed atmosphere that successfully captures the torrid Texas heat.

The artist not only recorded the beautiful Hill Country landscape surrounding San Antonio, but also captured the city's historic buildings and missions. This painting shows the so-called Spanish Governor's Palace, which by 1939 was no longer a private residence but a city-owned museum. Built in 1749 as the home and headquarters for the local presidio captain, the building had fallen into disrepair early in the twentieth century before it was purchased by the city in 1928, and restored by members of the San Antonio Conservation Society. Dawson-Watson chose to depict this important building on a relatively large canvas, conveying the Governor's Palace's significance as a San Antonio landmark.

Dawson Dawson-Watson

Sources: Cecilia Steinfeldt, *Art for History's Sake: The Texas Collection of the Witte Museum* (San Antonio, TX: Witte Museum of the San Antonio Museum Association, 1993); *Handbook of Texas Online*, s.v. "DOBIE, JAMESFRANK," <http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdo2.html>

ciation,1993); *Handbook of Texas Online*, s.v. "DOBIE, JAMESFRANK," <http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdo2.html> **BAC/AAD**



The Governor's Palace, San Antonio, Texas, 1939
Oil on canvas, 40 x 30 in. (101,6 x 76,2 cm)

Edward Gustav Eisenlohr

(Born Cincinnati, Ohio 1872; died Dallas, Texas 1961)

Edward G. Eisenlohr moved to Dallas with his family in 1874, early settlers of Oak Cliff. He showed a talent for art at an early age, and won first prize in an exhibition at the 1886 State Fair of Texas, for a pencil drawing of a map of Texas. In order to provide their children with a broad and cultured education, the Eisenlohers returned to Europe in 1887. Edward studied in Zurich, Switzerland, and Germany. Business called his father back to Dallas in 1888, and the family followed in 1889.

Eisenlohr worked as a bookkeeper and bank teller upon his return to Dallas, and studied during the summers from 1889 to 1907 with artists Robert J. Onderdonk (1852-1917) and Frank Reaugh (1860-1945). At the age of thirty-five, Eisenlohr left the bank and began to paint full time. He studied at the Art Students League Summer School in Woodstock, New York, under Lowell Birge Harrison (1854-1929), and then traveled to Europe, where he spent two years at the Granducal Academy of Fine Arts in Karlsruhe, Germany (1907-08). Back in Dallas, Eisenlohr developed a style that he con-

sidered American Impressionist. He documented the city during the early twentieth century in more than 1,000 drawings, watercolors, pastels, oil paintings, and lithographs. Eisenlohr was drawn to abandoned buildings as well as the emerging skyline, and *Building the Magnolia* is an example of his documentation of the city's growth.

Between 1916 and 1926 Eisenlohr lived in Santa Fe, New Mexico, for six months out of each year. In 1938 the State Fair of Texas honored the artist for exhibiting at the fair each year between 1888 and 1938. During his lifetime, Eisenlohr had six one-man shows at the Dallas Museum of Fine Arts. Other notable exhibitions include those at the Corcoran Gallery of Art, Washington, D.C. (1917), the National Academy of Design, New York (1919, 1940), and the Museum of Modern Art, New York (1930). He died in Dallas in 1961.

Sources: *Handbook of Texas Online*, s.v. "EISENLOHR, EDWARD GUSTAV," <http://www.tsha.utexas.edu/handbook/online/articles/view/EE/fei2.html> (accessed November 29, 2004); John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000). **AAD**

Edward Gustav Eisenlohr



Building the Magnolia, 1923
Oil on canvas, 28 x 22 in. (71,1 x 55,9 cm)

Michael Frary

(Born Santa Monica, California 1918; died Austin, Texas 2005)

Michael Frary received a Bachelor of Fine Arts degree in architecture from the University of Southern California in 1940, and a Master of Fine Arts degree in painting the following year. In 1941 he studied at the Chicago Art Institute's Summer School of Painting in Saugatuck, Michigan, and then began four years of service in the U.S. Navy during World War II. After an honorable discharge in 1945, Frary worked at Goldwyn, Paramount, and Universal Studios in Los Angeles, California, as an assistant art director for films. He found this line of work satisfying but it left little time for painting, so in 1948 he became a full-time art instructor. Frary taught at Los Angeles City College (1947-48), the Chouinard Art Institute (Los Angeles, 1948-49), and the University of California at Los Angeles (1948-1950). During this period, he also served as faculty chairman at the San Antonio Art Institute, Texas (1949, 1952). Teaching gave Frary an opportunity to travel throughout Canada, the Caribbean Islands, and Europe, and to further his studies: first at the Académie de la Grand Chaumière in Paris (1949-50), and during the summer of 1949, at the Escuela de Bellas Artes, San Miguel, Allende, Mexico.

Frary moved to Texas in 1952 and began a thirty-four year long teaching career at the University of Texas at Austin. His work is characterized by bright colors, tight patterns influenced by tapestry designs, and compositions that reveal his training in architecture. Frary painted fantastic scenes in a realistic style, as with *Perilous Passage*.

During the 1970s and early 1980s, Frary published three books of watercolors that record the landscape of different regions of Texas: *Impressions of the Big Thicket* (1973), *Impressions of the Texas Panhandle* (1977), and *Watercolors of the Rio Grande* (1984). He had solo exhibitions at the Laguna Gloria Art Museum, Austin (1955, 1959); Springfield Museum of Art, Springfield, Missouri (1960); McNay Art Institute, San Antonio (1962); and the Peabody Museum, Salem, Massachusetts (1963). His work is in the collections of the National Museum of American Art, Smithsonian Institution, Washington, D.C.; Dallas Museum of Fine Arts; Los Angeles County Museum of Art; and the McNay Museum, San Antonio. He retired from the University of Texas at Austin as Professor Emeritus of Art in 1986.

Sources: <http://www.michaelfrary.com> (accessed April 13, 2005); *Michael Frary* (San Antonio: Maron Koogler McNay Art Institute, 1962). **AAD**

Michael Frary



Perilous Passage, 1958. Oil on Masonite, 22 x 47 in. (55,9 x 119,4 cm)



Walled City, 1957. Oil on Masonite, 30 x 40 in. (76,2 x 101,6 cm)

Louis Oscar Griffith

(Born Greencastle, Indiana 1875; died Franklin, Indiana 1956)

Louis Oscar Griffith relocated from Indiana to the Dallas (Texas) area with his family in 1879. As a young man he studied with famed early Texas artist Frank Reaugh (1860-1945), and often accompanied his teacher on summer sketching caravans to West Texas and the Panhandle. Lasting a month or more, these trips were first made by carriage, and later taken in Reaugh's rebuilt Model T Ford, called the *Cicada*, which featured fold-out seats for sleeping, a chuck box at the rear for camp cooking, as well as storage for water and trip supplies. Griffith made three trips with Reaugh – in 1905, 1906, and 1909.

The artist continued his studies at the St. Louis School for the Arts, Missouri; the Art Institute of Chicago, Illinois; and the National Academy of Design in New York City. After several years as a free-lance commercial artist, he settled in Nashville, Indiana, in 1922, where he was associated with the Brown County art colony.

Griffith traveled widely and regularly, coming back to Texas several times early in the century at Reaugh's urging. He set up a winter studio in Dallas in 1926, and returned there for several seasons. His etchings of Downtown Dallas, which record the city's vitality and progress, won him great praise

from the local art community. In 1927 Griffith traveled to San Antonio, where he encountered the first Edgar B. Davis Texas Wildflower Competition. He entered in 1928 and 1929, winning prizes both years. Other notable venues of his exhibitions include the Art Institute of Chicago (1903-04, 1908-16, 1918-24); Pennsylvania Academy of Fine Arts, Philadelphia (1921); Museum of Fine Arts, Houston (1927 one-man show) and Fort Worth Museum of Art (1930 one-man show), both in Texas; Library of Congress, Washington, D.C. (1943); and the National Academy of Design, New York (1943).

The Opal's pastel palette and short brushstrokes are similar to Reaugh's "cake icing" painting technique. The chalky limestone bluffs, sparse ground-cover, and yucca plants in the foreground suggest West Texas as the inspiration for this scene. Griffith often recalled the Texas landscape through paintings he made in Indiana; the inscription on the back of *The Opal* indicates this Texas scene was painted in Nashville, Indiana. Griffith made his last trip to Texas in 1932.

Sources: Rebecca E. Lawton & Kevin Vogel, *Louis Oscar Griffith: Rediscovering a Texas Printmaker* (Dallas: Valley House Gallery & Sculpture Garden, 2004); John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000).

AAD

Louis Oscar Griffith



The Opal, undated
Oil on canvas, 20 x 28 in. (50,8 x 71,1 cm)

William Lewis Lester

(Born Graham, Texas 1910; died Austin, Texas 1991)

Like other members of the “Dallas Nine,” William Lester emphasized local subject matter in his work. This group of painters, printmakers, and sculptors rejected the Impressionist style of an earlier generation of Texas artists, known as the “Bluebonnet School,” and looked to the land and people of the Southwest for inspiration. Active in the 1930s and early 1940s, the Texas regionalist artists painted canvases that reflect the hardships of the Great Depression. They formed a printmaking collective that circulated exhibitions throughout the state, and made murals under the Federal Public Works of Art Project that celebrate the lives and history of ordinary Texans. Under this program Lester painted murals at Boude Storey Junior High School and Woodrow Wilson High School, both in Dallas.

Mural Study with Scenes from the Alamo and Goliad Battles was probably made for a mural competition, but never selected for completion. Lester chose two of the most horrific massacres of the Texas Revolution as the subject for this study. The top half of the painting features scenes from Goliad, where 342 Texans were executed by Mexican military forces on March 27, 1836. Unwounded soldiers, all prisoners of war, were roused at sunrise by their captors and formed into three groups. The largest marched along Bexar road toward the upper ford of the San Antonio River; another group marched along the Victoria road in the direction of the lower ford. At a prearranged moment, the Mexican guards halted, faced their prisoners, and

fired at close range. This is the moment Lester chose to depict. We see two groups of prisoners separated by the river, their captors with raised weapons, and a leader giving the signal to fire. A few men have already fallen, victims of General Santa Anna’s decree to take no prisoners.

In the foreground, Lester illustrated the siege of the Alamo, which took place on March 6, 1836. The old mission, with its white limestone facing, is instantly recognizable. Men hang out of windows and over the roof, with white clouds of smoke pouring out of their muskets, indicating gunfire. After a twelve-day siege, Santa Anna had insisted on storming the Alamo. He killed everyone inside, and the general’s cruelty galvanized support for the Texas cause. According to historians Herb Davenport and Craig H. Roell: “Goliad, together with the fall of the Alamo, branded both Santa Anna and the Mexican people with a reputation for cruelty and aroused the fury of the people of Texas, the United States, and even Great Britain and France, thus considerably promoting the success of the Texas Revolution.” It is most likely no coincidence that Lester’s study marks the centennial of the Goliad and Alamo battles.

Lester spent the early part of his career in Dallas, where he had moved with his family in 1924. As a high school student he took art classes with noted critic and artist Alexandre Hogue (1898-1994), and studied from 1930 to 1932 at the Dallas Art Institute under Olin Travis (1888-1975) and Thomas M. Stell (1889-1981). During the Depression, Lester worked as a draftsman for

William Lewis Lester

the Dallas Power and Light Company under artist Charles Taylor Bowling (1891-1985). He first gained national attention as one of the exhibitors at the Texas Centennial Exposition in Dallas in 1936, the same year this study was probably completed. In 1942 Lester joined the faculty of the University of Texas at Austin, where he was reunited with his long-time friend Everett Spruce (1908-2002), also on the faculty, and taught for thirty years until his retirement as Professor Emeritus. His lengthy exhibition history includes shows throughout Texas, as well as at the Pennsylvania Academy of Fine Arts, Philadelphia (1940-41, 1952, 1954); Museum of Fine Arts, Boston, Massachusetts (1941); Art Institute of Chicago, Illinois (1941-42); Denver Art Museum, Colorado (1944, 1947, 1955); Whitney Museum of American Art (1950), Metropolitan Museum of Art, (1950), and National Academy of Design (1951, 1956), all in New York City; Corcoran Gallery of Art, Washington, D.C. (1951); and the Palacio de Bellas Artes, Mexico City (1970 one-man show). Lester died in Austin in 1991.

Sources: *Handbook of Texas Online*, s.v. "GOLIAD MASSACRE," <http://www.tsha.utexas.edu/handbook/online/articles/view/GG/qeg2.html> (accessed March 21, 2005); Francine Carraro, *Companions in Time: The Paintings of William Lester and Everett Spruce* (Austin, TX: Laguna Gloria Art Museum, 1993); Rick Stewart, *Lone Star Regionalism: The Dallas Nine and Their Circle* (Dallas: The Dallas Museum of Art, in association with Texas Monthly Press, Austin, 1985). **AAD**



**Mural Study with Scenes from
the Alamo and Goliad Battles, c.1936**

Watercolor and gouache, with acrylic glazing,
on illustration board, 29 x 19 in. (73,7 x 48,3 cm)

Mimi Litschauer

(Born Wisconsin 1957; lives and works in Marathon, Texas)

Mimi Litschauer was born and raised in Wisconsin, and moved west to travel, paint, and study with artists she admires who share her enthusiasm for outdoor painting. According to the artist, "I do exactly what I want, when I want." Her artistic freedom and independent attitude have won Litschauer the respect of her peers and the admiration of many collectors.

Litschauer eschews the comforts of the studio for direct contact with the natural world. By paint-

ing in the landscape, the artist conveys a clear impression of her surroundings informed by simple observation. This painting captures the Chisos Mountains of Big Bend National Park in Southwest Texas. A favorite subject of many artists past and present, the Chisos range has been inhabited since the eighteenth century, when it became the base of the Mescalero Apaches. Litschauer used broad planes of color to render the sharp angles and shadows of the range, which rises to more than 7,800 feet at its highest peaks.

Source: <http://www.mimilitschauer.com> (accessed April 5, 2005) **AAD**

Mimi Litschauer



Chisos Mountains, undated
Oil on board, 11 x 17 in. (27,9 x 43,2 cm)

Robert Julian Onderdonk

(Born San Antonio, Texas 1882; died San Antonio, Texas 1922)

Julian Onderdonk is known for his masterful paintings of the Texas landscape, which he painted en plein air. His favorite subject, Texas bluebonnets, earned him the nickname “Bluebonnet Painter,” a moniker he abhorred because of its concurrent application to his amateurish imitators.

Julian studied art with his father, Robert Jenkins Onderdonk, from a very young age. He moved with the family from San Antonio to Dallas in 1892, and won second prize for a watercolor exhibited at the Dallas Fair that year when he was just ten years old. By 1898 Julian was producing pictures for sale and teaching art in San Antonio. He left Texas for New York City in 1901, and attended classes at the Art Students League, his father’s alma mater. There he studied with Kenyon Cox (1856-1919), and with William Merritt Chase (1849-1916) at Shinnecock Summer School of Art, Southampton, Long Island. Onderdonk struggled to make ends meet during his years in New York, but managed to further his studies with Robert Henri (1865-1929) and Frank Vincent DuMond (1865-1951). In 1906 he was invited to organize the art exhibit for the Dallas Fair, a position that he kept for over fifteen years. This allowed him to stay in touch with

the best contemporary art after his return to San Antonio in 1909 – Onderdonk spent his summers in New York organizing the Fair, and the remaining months in Texas, painting and teaching.

Soon after his return to Texas, Onderdonk’s fortunes took a positive turn, and his landscape paintings only increased in popularity with the passing years. He was elected a member of the exclusive Salmagundi Club in New York in 1913, and the Allied Artists of America in 1917. He exhibited at the National Academy of Design, New York (1910, 1913, 1922), San Antonio Art League (1912), and the Dallas Art Association (1916 one-man show) during his lifetime. At the time of his sudden death in 1922, Onderdonk reportedly had \$20,000 in commissioned work yet to complete.

Sources: Handbook of Texas Online, s.v. “ONDERDONK, JULIAN,” <http://www.tsha.utexas.edu/handbook/online/articles/view/OO/fon6.html> (accessed April 25, 2005); John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000); Cecilia Steinfeldt, *Art for History’s Sake: The Texas Collection of the Witte Museum* (San Antonio, TX: Witte Museum of the San Antonio Museum Association, 1993); Cecilia Steinfeldt, *The Onderdonks: A Family of Texas Painters* (San Antonio, TX: published for the San Antonio Museum Association, by Trinity University Press, 1975, c. 1976). **BAC/AAD**

Robert Julian Onderdonk



Bluebonnets, San Antonio, Texas, 1919
Oil on canvas, 16 x 24 in. (40,6 x 61 cm)

Robert Pummill

(Born 1936; lives and works in Kerrville, Texas)

Robert Pummill's paintings capture Western scenes that give the viewer a sense of being an eyewitness to history. The artist's attention to detail and historical accuracy give his canvases a documentary quality, further enhanced by the paintings' rich atmosphere and detailed landscapes, which provide clues as to time of day, specific location, and varied terrain. Although he sometimes paints specific events, much of Pummill's work serves more as an allegory for the Old West; indeed, with many paintings it is unclear if we are looking at a scene from the modern West or the region as it was a century ago.

Pummill's trademark subject is the cattle drive, an annual trek made over 2,000 miles that went the way of the buffalo in the early twentieth century. Like *Ridin' Point*, his paintings of the cattle drive typically feature a cook and chuck wagon, trail boss, cowhands, and remuda.* Pummill's paintings are cinematic in both scale and composition – in *Ridin' Point*, perhaps the viewer is riding point, looking back at the herd and the chuck wagon, or maybe the title refers to the rider of the white horse in the foreground, whose bright white shirt and vivid red neckerchief draw our eye. Beyond this figure are two cowhands slightly obscured by yellow dust, which tints the clouds in the upper half

of the painting as the stream of cattle stretches to the horizon.

Pummill began studying art at the age of eleven and received formal training at the Art Center College of Design in Pasadena, California. As a young man, he made paintings in his spare time while pursuing other professions – first during a nine-year stint in the U.S. Air Force, and later a career in industrial design and electronics. While stationed in Montana, he developed a strong interest in the landscape and history of the American West, and there had a chance to study the works of Charles M. Russell (1864-1926) first hand.

Pummill moved to Texas in 1968 and became a full time painter ten years later, at the age of 41. In 1984 he was elected a member of the prestigious association, the Cowboy Artists of America. Pummill and his wife Shirley currently live near the Guadalupe River in Kerrville, once a jumping off point for the trail herds bound north for Dodge City, Kansas. He has said his favorite painting is “the next one.”

Source: Michael Duty, *Under Western Skies: The Art of Bob Pummill* (Kerrville, TX: The National Center for American Western Art, 2002). **BAC/AAD**

* *remuda* – a group of saddle horses from which ranch hands choose their mounts for the day

Robert Pummill



Ridin' Point, 2001

Oil on canvas, 48 x 72 in. (121,9 x 182,9 cm)

Porfirio Salinas

(Born Bastrop, Texas 1910; died San Antonio, Texas 1973)

Porfirio Salinas was mainly a self-taught artist. He spent most of his life in San Antonio, Texas, where he was apprenticed to the noted landscape painters Robert Wood (1889-1979) and José Arpa y Perea (c.1858-1952). Supposedly Robert Wood sometimes paid the young Salinas five dollars per canvas to add the bluebonnets to Wood's paintings. Both artists took the boy on painting trips into the Texas Hill Country, the landscape that would become the focus of Salinas' life work.

Almost from the start, Salinas painted highly pleasing and realistic spring and autumn scenes, focusing on icons of the Texas landscape: cactuses and bluebonnets, live oaks, wildflowers, caliche, and brilliant skies. It is claimed that Salinas never titled a painting, stating: "they are whatever they say to the viewer."

A prolific artist, Salinas struggled to make ends meet until the late 1940s, when his work became more profitable after one of his landscape paintings was given to Speaker of the U.S. House of

Representatives, Texan Sam Rayburn. Texas U.S. Senator Lyndon B. Johnson then took a strong interest in Salinas, and by the 1960s buyers were lined up to purchase his canvases.

During his fatal visit to Texas on November 22, 1963, President Kennedy was to have received a Salinas landscape as a gift from his Vice President Lyndon B. Johnson. After Kennedy's assassination, Salinas kept the painting, and created another one in memory of the President – the image includes a lone horse against ominous clouds.

Sources: *Handbook of Texas Online*, s.v. "SALINAS, PORFIRIO, JR," <http://www.tsha.utexas.edu/handbook/online/articles/view/SS/fsa11.html> (accessed November 29, 2004); John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000); Meadows Gallery, *The Hock Shop Collection: Rediscovering Texas Artists of the Past* (Denton, TX: Greater Denton Arts Council, 1998); Ruth Goddard, *Porfirio Salinas* (Austin: Rock House, 1975); *Bluebonnets and Cactus: An Album of Southwestern Paintings by Porfirio Salinas* (Austin: Pemberton Press, 1967). **BAC**

Porfirio Salinas



Landscape with Prickly Pear Cactus, undated
Oil on canvas, 24 x 20 in. (61 x 50,8 cm)

Paul Richard Schumann

(Born near Leipzig, Germany 1876; died Galveston, Texas 1946)

Like the Impressionist artists who influenced his work, Paul Schumann often painted outdoors, once retreating from sketching a stormy sea only when flying spray made drawing impossible. He is best known for marine and harbor scenes done in Galveston, like this painting of 1917. Schumann's use of bright colors and heavy strokes with a palette knife lend this painting a plasticity that verges on complete abstraction, especially in the boats' reflections on the water.

Schumann immigrated to the United States from Germany with his family around 1879; they settled in Galveston in 1881. He studied painting with Julius Stockfleth (1857-1935), another German immigrant artist who was active in Galveston between 1885 and 1907. Schumann also spent time studying and painting in New York City and the Eastern U.S.

At the turn of the century, Galveston was the only deepwater port between New Orleans and Vera Cruz, Mexico, and in 1900 was the nation's second wealthiest city, per capita. That year Galveston was also the site of the worst natural disaster in United States history. The 1900 Storm, as the hurricane of September 8 is called, destroyed several city blocks, including Schumann's studio, and took 6,000 lives. Undeterred, Schumann rebuilt his studio at the same site, where he taught privately and became a prolific artist, sometimes finishing two or three paintings in one day. He had his first solo exhibition in 1919 at the Galveston Art League. Other notable exhibitions included the Annual Texas Artists Exhibition, Fort Worth (1923-37); Southern States Art League Annual Exhibition (1926, 1929-1930, 1932-34, 1936, 1938), Elisabet Ney Museum, Austin, Texas (1934 one-man show); Texas Centennial Exposition, Dallas (1936); National Exhibition of American Art, Rockefeller Center, New York (1937); and Museum of Fine Arts, Houston (1937 one-man show).

Source: John and Deborah Powers, *Texas Painters, Sculptors & Graphic Artists* (Austin, TX: Woodmont Books, 2000). **AAD**

Paul Richard Schumann



Galveston Harbor Scene, 1917
Oil on canvas, 24 x 20 in. (61 x 50,8 cm)

Bob Stuth-Wade

(Born Norfolk, Virginia 1953; lives and works in Dublin, Texas)

Bob Stuth-Wade started painting in high school but never received formal training in art except for a period of study with Dallas artist Perry Nichols (1911-1992). He began his career as a realist painter, and then experimented with expressionism and abstraction before returning to a realistic style. Stuth-Wade has exhibited his work in the Dallas and Fort Worth area since 1971, and has been featured in numerous exhibitions throughout Texas.

Stuth-Wade has been painting the landscape between Bend, Texas, and Big Bend National Park for over twenty years. He begins his large-scale canvases with a small landscape sketch in oil or

charcoal executed in the field. Stuth-Wade camps in the places he paints, deepening his connection with the land and heightening his sense of place. Back in the studio, he makes a large-scale, gestural drawing based on his sketches before turning to the final painting.

He often writes about his work; of this painting, he has said: "A feeling of distance flowing into intimacy, stone strength in harmony with flowing, sinuous liquid. Warm lights glowing out of rich darkness; looking from a high hidden place. Jewel-like elements of stone, trees, grass, river, sky clouds, hill, darkness, light and me."

Source: *Bob Stuth-Wade* (Dallas: Valley House Gallery & Sculpture Garden, 2004). **AAD**

Bob Stuth-Wade



Distant Road, 2004
Acrylic on canvas, 60 x 48 in. (152,4 x 121,9 cm)

Acknowledgments

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