



Taos Artists and Their Patrons  
1898-1950

# Taos Artists Their Patrons 18981950

**Lois Palken Rudnick**



## **Taos Artists Their Patrons 18981950:**

*Branding the American West* Marian Wardle, Sarah E. Boehme, 2016-02-17 Artists and filmmakers in the early twentieth century reshaped our vision of the American West In particular the Taos Society of Artists and the California based artist Maynard Dixon departed from the legendary depiction of the Wild West and fostered new images or brands for western art This volume illustrated with more than 150 images examines select paintings and films to demonstrate how these artists both enhanced and contradicted earlier representations of the West Prior to this period American art tended to portray the West as a wild frontier with untamed lands and peoples Renowned artists such as Henry Farny and Frederic Remington set their work in the past invoking an environment immersed in conflict and violence This trademark perspective began to change however when artists enamored with the Southwest stamped a new imprint on their paintings The contributors to this volume illuminate the complex ways in which early twentieth century artists as well as filmmakers evoked a southwestern environment not just suspended in time but also permanent rather than transient Yet as the authors also reveal these artists were not entirely immune to the siren call of the vanishing West and their portrayal of peaceful yet exotic Native Americans was an expansion rather than a dismissal of earlier tropes Both brands cast a romantic spell on the West and both have been seared into public consciousness *Branding the American West* is published in association with the Brigham Young University Museum of Art Provo Utah and the Stark Museum of Art Orange Texas

*From Greenwich Village to Taos* Flannery Burke, 2016-01-22 They all came to Taos Georgia O Keefe D H Lawrence Carl Van Vechten and other expatriates of New York City Fleeing urban ugliness they moved west between 1917 and 1929 to join the community that art patron Mabel Dodge created in her Taos salon and to draw inspiration from New Mexico s mountain desert and primitive peoples As they settled their quest for the primitive forged a link between authentic places and those who called them home In this first book to consider Dodge and her visitors from a New Mexican perspective Flannery Burke shows how these cultural mavens drew on modernist concepts of primitivism to construct their personal visions and cultural agendas In each chapter she presents a place as it took shape for a different individual within Dodge s orbit From this kaleidoscope of places emerges a vision of what place meant to modernist artists as well as a narrative of what happened in the real place of New Mexico when visitors decided it was where they belonged Expanding the picture of early American modernism beyond New York s dominance she shows that these newcomers believed Taos was the place they had set out to find and that when Taos failed to meet their expectations they changed Taos Throughout Burke examines the ways notions of primitivism unfolded as Dodge s salon attracted artists of varying ethnicities and the ways that patronage was perceived by African American writers seeking publication Anglos seeking authentic material Native American artists seeking patronage or Nuevomexicanos simply seeking respect She considers the notion of competitive primitivism especially regarding Carl Van Vechten and offers nuanced analyses of divisions within northern New Mexico s arts communities over land issues and of the ways in which Pueblo

Indians spoke on their own behalf Burke's book offers a portrait of a place as it took shape both aesthetically in the imaginations of Dodge's visitors and materially in the lives of everyday New Mexicans It clearly shows that no people or places stand outside the modern world and that when we pretend otherwise those people and places inevitably suffer

**Paintings and Sculpture in the Collection of the National Academy of Design: 1826-1925** David Bernard Dearing, National Academy of Design (U.S.), 2004 This is the first installment of a fully illustrated catalogue of the Academy's priceless collection of paintings and sculptures *The Grove Encyclopedia of American Art* Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

*The Suppressed Memoirs of Mabel Dodge Luhan* Lois Palken Rudnick, 2012-07-15 Internationally known as a writer hostess and patron of the arts of the twentieth century Mabel Dodge Luhan 1879-1962 is not known for her experiences with venereal disease unmentioned in her four volume published memoir Making the suppressed portions of Luhan's memoirs available for the first time well known biographer and cultural critic Lois Rudnick examines Luhan's life through the lenses of venereal disease psychoanalysis and sexology She shows us a mover and shaker of the modern world whose struggles with identity sexuality and manic depression speak to the lives of many women of her era Restricted at the behest of her family until the year 2000 Rudnick's edition of these remarkable documents represents the culmination of more than thirty five years of study of Luhan's life writings lovers friends and Luhan's social and cultural milieu in Italy New York and New Mexico They open up new pathways to understanding late Victorian and early modern American and European cultures in the person of a complex woman who led a life filled with immense passion and pain *Painters and the American West* Joan Carpenter Troccoli, Marlene Chambers, Jane Comstock, Anschutz collection (Denver, Colo.), Sarah Anschutz Hunt, Denver Art Museum, Anschutz collection (Denver, Colo.), 2000-01-01 This book offers a tour of a collection of paintings of the American West still in private hands The Anschutz Collection covers all the ground expected in a wide ranging major survey yet still has plenty of room for surprises Every phase in the history of American art since the 1820s is included There are pictures of impressive quality by lesser known artists and examples from all the major painters who have depicted the West You'll discover works by artists such as Marsden Hartley Childe Hassam Jan Matulka and John Henry Twachtman who painted western subjects only rarely and pictures by those whose subjects were predominantly western The collection is particularly rich in paintings made in Taos and Santa Fe during the first half of the twentieth century when major American artists often found inspiration and stylistic renewal in the Southwest Among the American masters represented here are George Bellows Albert Bierstadt George Caleb Bingham Ernest Blumenschein George Catlin Stuart Davis Asher B Durand George Inness John Marin Alfred Jacob Miller Thomas Moran Georgia O'Keeffe Frederic Remington Charles Marion Russell and Walter Ufer

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [Patronizing the Arts](#) Marjorie Garber, 2008-07-28 What is the role of the arts in American culture Is art an essential element If so how should we

support it Today as in the past artists need the funding approval and friendship of patrons whether they are individuals corporations governments or nonprofit foundations But as Patronizing the Arts shows these relationships can be problematic leaving artists patronized both supported with funds and personal interest while being condescended to for vocations misperceived as play rather than serious work In this provocative book Marjorie Garber looks at the history of patronage explains how patronage has elevated and damaged the arts in modern culture and argues for the university as a serious patron of the arts With clarity and wit Garber supports rethinking prejudices that oppose art s role in higher education rejects assumptions of inequality between the sciences and humanities and points to similarities between the making of fine art and the making of good science She examines issues of artistic and monetary value and transactions between high and popular culture She even asks how college sports could provide a new way of thinking about arts funding Using vivid anecdotes and telling details Garber calls passionately for an increased attention to the arts not just through government and private support but as a core aspect of higher education Compulsively readable Patronizing the Arts challenges all who value the survival of artistic creation both in the present and future

A Place in the Sun Thomas Brent Smith,2016-01-20 Of the hundreds of foreign students who attended the Munich Art Academy between 1910 and 1915 Walter Ufer 1876 1936 and E Martin Hennings 1886 1956 returned to the United States to foster the development of a national art They ultimately established their reputations in the American Southwest The two German American artists shared much in common and both would gain membership in the celebrated Taos Society of Artists Featuring nearly 150 color plates and historical photographs A Place in the Sun is a long overdue tribute to the lives achievements and artistic legacy of these two important artists In tracing the lifelong friendship and intersecting careers of Ufer and Hennings the contributors to this volume explore the social and artistic implications of the artists German heritage and training Following their training in Munich both men hoped to build careers in the spirited art environment of Chicago Both were sponsored by wealthy businessmen many of German descent The support of these patrons allowed Ufer and Hennings to travel to the American Southwest where they like so many other talented artists fell under the spell of Taos and its picturesque scenery They also encountered the region s Native peoples and Hispanic culture that inspired many of their paintings Despite their mutual interests Ufer and Hennings were not identical by any means Each artist had a distinct artistic style and as the essays in this volume reveal the two men could not have had more different personalities or career trajectories Connoisseurs of southwestern art have long admired the masterworks of Ufer and Hennings By offering a rich sampling of their paintings alongside informative essays by noted art historians A Place in the Sun ensures that their significant contributions to American art will be long remembered A Place in the Sun is published in cooperation with the Denver Art Museum

**Frank Springer and New Mexico** David L. Caffey,2007-09 The country Frank Springer rode into in 1873 was one of immense beauty and abundant resources grass and timber wild game precious metals and a vast bed of commercial grade coal It was also a stage upon which dramatic and

sometimes violent events played out A lawyer and newspaperman for the Maxwell Land Grant company and a foe of the speculators known as the Santa Fe Ring Springer found himself in the middle of the Colfax County War A man of many sides he typified the Gilded Age entrepreneurs who transformed the territorial American Southwest As president of the Maxwell Land Grant company Springer led in the development of mining logging ranching and irrigation enterprises His Supreme Court victory establishing title to the 17 million acre Maxwell grant earned him a reputation as a brilliant attorney

Midcentury Modern Art in Texas Katie Robinson Edwards,2014-07-01 Before Abstract Expressionism of New York City was canonized as American postwar modernism the United States was filled with localized manifestations of modern art One such place where considerable modernist activity occurred was Texas where artists absorbed and interpreted the latest most radical formal lessons from Mexico the East Coast and Europe while still responding to the state s dramatic history and geography This barely known chapter in the story of American art is the focus of Midcentury Modern Art in Texas Presenting new research and artwork that has never before been published Katie Robinson Edwards examines the contributions of many modernist painters and sculptors in Texas with an emphasis on the era s most abstract and compelling artists Edwards looks first at the Dallas Nine and the 1936 Texas Centennial which offered local artists a chance to take stock of who they were and where they stood within the national artistic setting She then traces the modernist impulse through various manifestations including the foundations of early Texas modernism in Houston early practitioners of abstraction and non objectivity the Fort Worth Circle artists at the University of Texas at Austin Houston artists in the 1950s sculpture in and around an influential Fort Worth studio and to see how some Texas artists fared on a national scale the Museum of Modern Art s Americans exhibitions The first full length treatment of abstract art in Texas during this vital and canon defining period Midcentury Modern Art in Texas gives these artists their due place in American art while also valuing the quality of Texan ness that subtly undergirds much of their production **In Contemporary Rhythm** Peter H. Hassrick,Elizabeth J.

Cunningham,Ernest Leonard Blumenschein,2008 The definitive retrospective on Ernest L Blumenschein 1874 1960 one of the founders of the Taos Society of Artists and perhaps the most accomplished of all the painters associated with that organization Reproducing masterworks from a new exhibit along with additional works and historical photographs this volume forms the most comprehensive assemblage of his paintings ever published **Enchanted Lives, Enchanted**

**Objects** Dianne Sachko Macleod,2008 This insightful and beautifully illustrated book offers the first feminist analysis of the phenomenon of women art collectors in America Dianne Sachko Macleod brings a surprising paradox to light showing that collecting which provided wealthy women with a private sense of solace also liberated them to venture into the public sphere and make a lasting contribution to the emerging American culture Beginning in the antebellum period continuing through the Gilded Age and reaching well into the twentieth century Macleod shows how elite women enlisted the objets d art and avant garde paintings in their collections in causes ranging from the founding of modern museums to the campaign for

women's suffrage      **Buried Treasures** Richard Melzer, 2007 Melzer offers an impressive new book about famous New Mexico gravesites usually the only monuments left to honor the human treasures who helped shape state national and often international history      **Becoming Mary Sully** Philip J. Deloria, 2019-04-24 The moment to savor Mary Sully has arrived New York Times Dakota Sioux artist Mary Sully was the great granddaughter of respected nineteenth century portraitist Thomas Sully who captured the personalities of America's first generation of celebrities including the figure of Andrew Jackson immortalized on the twenty dollar bill Born on the Standing Rock reservation in South Dakota in 1896 she was largely self taught Steeped in the visual traditions of beadwork quilling and hide painting she also engaged with the experiments in time space symbolism and representation characteristic of early twentieth century modernist art And like her great grandfather Sully was fascinated by celebrity over two decades she produced hundreds of colorful and dynamic abstract triptychs a series of personality prints of American public figures like Amelia Earhart Babe Ruth and Gertrude Stein Sully's position on the margins of the art world meant that her work was exhibited only a handful of times during her life In *Becoming Mary Sully* Philip J Deloria reclaims that work from obscurity exploring her stunning portfolio through the lenses of modernism industrial design Dakota women's aesthetics mental health ethnography and anthropology primitivism and the American Indian politics of the 1930s Working in a complex territory oscillating between representation symbolism and abstraction Sully evoked multiple and simultaneous perspectives of time and space With an intimate yet sweeping style Deloria recovers in Sully's work a move toward an anti colonial aesthetic that claimed a critical role for Indigenous women in American Indian futures within and distinct from American modernity and modernism      Misplaced Objects Silvia Spitta, 2009-07-01 When things move things change Starting from this deceptively simple premise Silvia Spitta opens a fascinating window onto the profound displacements and transformations that have occurred over the six centuries since material objects and human subjects began circulating between Europe and the Americas This extended reflection on the dynamics of misplacement starts with the European practice of collecting objects from the Americas into Wunderkammern literally cabinets of wonders Stripped of all identifying contexts these exuberant collections including the famous Real Gabinete de Historia Natural de Madrid upset European certainties forcing a reorganization of knowledge that gave rise to scientific inquiry and to the epistemological shift we call modernity In contrast cults such as that of the Virgin of Guadalupe arose out of the reverse migration from Europe to the Americas The ultimate marker of mestizo identity in Mexico the Virgin of Guadalupe is now fast crossing the U S Mexico border and miracles are increasingly being reported *Misplaced Objects* then concludes with the more intimate and familial collections and recollections of Cuban and Mexican American artists and writers that are contributing to the Latinization of the United States Beautifully illustrated and radically interdisciplinary *Misplaced Objects* clearly demonstrates that it is not the awed viewer but rather the misplaced object itself that unsettles our certainties allowing new meanings to emerge      **Modernists in Taos** David L. Witt, 2002 They served the war effort in

various capacities and many experienced combat Jacket

**A Strange Mixture** Sascha T. Scott, 2015-01-21 Attracted to the rich ceremonial life and unique architecture of the New Mexico pueblos many early twentieth century artists depicted Pueblo peoples places and culture in paintings These artists encounters with Pueblo Indians fostered their awareness of Native political struggles and led them to join with Pueblo communities to champion Indian rights In this book art historian Sascha T Scott examines the ways in which non Pueblo and Pueblo artists advocated for American Indian cultures by confronting some of the cultural legal and political issues of the day Scott closely examines the work of five diverse artists exploring how their art was shaped by and helped to shape Indian politics She places the art within the context of the interwar period 1915-30 a time when federal Indian policy shifted away from forced assimilation and toward preservation of Native cultures Through careful analysis of paintings by Ernest L Blumenschein John Sloan Marsden Hartley and Awa Tsireh Alfonso Roybal Scott shows how their depictions of thriving Pueblo life and rituals promoted cultural preservation and challenged the pervasive romanticizing theme of the vanishing Indian Georgia O Keeffe's images of Pueblo dances which connect abstraction with lived experience testify to the legacy of these political and aesthetic transformations Scott makes use of anthropology history and indigenous studies in her art historical narrative She is one of the first scholars to address varied responses to issues of cultural preservation by aesthetically and culturally diverse artists including Pueblo painters Beautifully designed this book features nearly sixty artworks reproduced in full color

**Indian Work** Daniel H. Usner, 2009-08-27 Representations of Indian economic life have played an integral role in discourses about poverty social policy and cultural difference but have received surprisingly little attention Daniel Usner dismantles ideological characterizations of Indian livelihood to reveal the intricacy of economic adaptations in American Indian history

**America** Angela L. Miller, 2013 Spectacular landscapes epic stories and diverse peoples feature in this expansive historical survey of American painting The 89 artworks by some 74 artists traverse over 200 years of rich history from the colonial era to the mid 20th century Readers will encounter the sublime poetry and drama of the land the ambition and optimism of the country's pioneers the challenges of the frontier the intimacy of family life and the intensity of the modern city The roots of the American character and nation will be revealed through images ranging from the Grand Canyon to the Brooklyn Bridge from classic portraits to modern abstraction America Painting a Nation includes works by artists such as Mary Cassatt Winslow Homer Edward Hopper Georgia O Keeffe Jackson Pollock Mark Rothko John Singer Sargent and James McNeill Whistler from the collections of some of the finest art museums in the US The Terra Foundation Chicago the Philadelphia Museum of Art the Museum of Fine Arts Houston the Los Angeles County Museum of Art and The Virginia Museum of Fine Arts Essays by Angela Miller USA and Chris McAuliffe Australia combined with entries on each of the artworks and biographies on each artist illuminate this fascinating survey of American painting from 1750 to 1967

**Santa Fe Mourning** Amanda Allen, 2018-03-13 Brilliant new heroine Maddie Vaughn Alwin makes her daring debut discovering that speakeasies conceal more than just liquor Madeline Vaughn Alwin's picture perfect



life fades to gray when her childhood sweetheart perishes in the Great War The aspiring painter leaves her wealthy New York family behind to travel across the country and start over in California But when Maddie reaches Santa Fe New Mexico she halts her westward journey certain she's found her new home amid the striking scenery and inspiring artistic community To help out around her new adobe cottage Maddie hires the Anayas a local Native American family But when the father is found murdered outside a speakeasy the police brush off the death as just another inebriated man finding trouble Shocked and distraught Maddie takes on the case herself But as she investigates she learns that the Anayas home life was not what it seemed And just as she's starting to see the bigger picture the autopsy reveals that her suspects alibis don't hold up in Santa Fe Mourning Amanda Allen's richly evocative first Santa Fe Revival mystery perfect for fans of Victoria Thompson and Rhys Bowen

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