

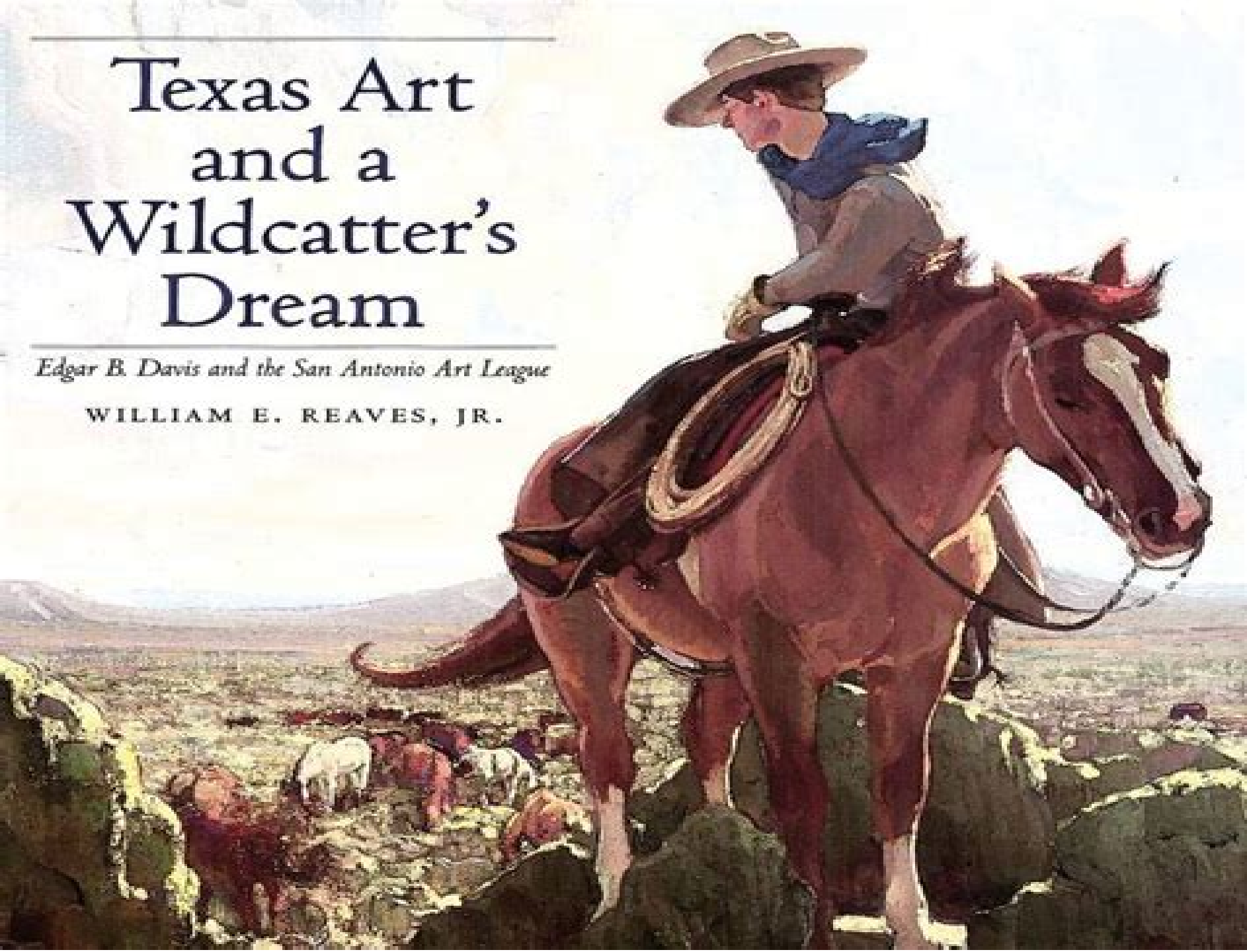
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# Texas Art and a Wildcatter's Dream

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*Edgar B. Davis and the San Antonio Art League*

WILLIAM E. REAVES, JR.



# Texas Art And A Wildcatters Dream

**Michael R. Grauer**



## **Texas Art And A Wildcatters Dream:**

**Texas Art and a Wildcatter's Dream** William E. Reaves, 1998 At a crucial moment in the development of Texas art an eccentric oil wildcatter from Massachusetts and Luling Texas turned to the prestigious San Antonio Art League with a proposal He would fund a national art competition featuring the state's verdant fields of wildflowers and bring prominence to Texas art if the league would handle the details Thus was born the Texas Wildflower Competitive Exhibitions which in three years at the end of the Roaring Twenties awarded more than 53 000 in prize money for paintings of Texas wildflowers ranch life and cotton farming This presentation of twenty nine color plates of the competitions best works includes paintings by such important artists as Jose Arpa Dawson Dawson Watson Xavier Gonzalez Edward G Eisenlohr and Oscar E Berninghaus and Herbert Dunton the latter duo having also served as founding members of the Taos Society of Artists In the plates the artists have portrayed a variety of landscapes and atmospheres to present the wildflowers loved not only by Davis but by generations of Texas art enthusiasts

**Dictionary of Texas Artists, 1800-1945** Paula L. Grauer, Michael R. Grauer, 1999 Presents an alphabetical listing of artists who have lived worked and exhibited in Texas between 1800 and 1945 features color reproductions of one or more of each artist's works and includes tables of the major exhibitions and competitions in Texas during the late nineteenth and early twentieth century

**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

**Discovering Texas History** Bruce A. Glasrud, Light Townsend Cummins, Cary D. Wintz, 2014-09-09 Discovering Texas History is a historiographical reference book that will be invaluable to teachers students and researchers of Texas

history Chapter authors are familiar names in Texas history circles a who s who of high profile historians Conceived as a follow up to the award winning but increasingly dated A Guide the History of Texas 1988 Discovering Texas History focuses on the major trends in the study of Texas history since 1990 In part one topical essays address significant historical themes from race and gender to the arts and urban history In part two chronological essays cover the full span of Texas historiography from the Spanish era to the modern day In each case the goal is to analyze and summarize the subjects that have captured the attention of professional historians so that Discovering Texas History will take its place as the standard work on the history of Texas history

**A Book Maker's Art** William E. Reaves, Linda J. Reaves, 2018-08-14 A significant collection of Texas paintings and prints hangs humbly and inconspicuously throughout the offices conference rooms and hallways of Texas A M University Press These works comprise the Frank H Wardlaw Collection of Texas Art named in honor of the Press s founding director who was one of the genuine publishing icons of his day Established in 1983 at the dedication of the new headquarters of Texas A M University Press on the campus of Texas A M the collection began with twenty inaugural contributions that came as gifts from respected Texas artists whose art appeared in the books Wardlaw had shepherded to publication at the Press Since then the collection which continues to be linked to artists published by the Press has grown to house more than one hundred paintings photographs and illustrations Among the noted artists featured in the collection are E M Buck Schiwetz Otis Dozier Michael Frary Everett Spruce Emily Guthrie Smith Jerry Bywaters and among more recent additions Dorothy Hood and Richard Stout Through interviews with longtime staff and research into the Press s book files and correspondence William and Linda Reaves have uncovered the captivating history of this unlikely collection In A Book Maker s Art they present the freshly assembled story of the Wardlaw collection from its modest yet unique beginning to its present day status as one of the university s excellent collections of Texas art reflecting the exceptional bond of arts and letters that has come to distinguish Texas A M University Press

**Allie Victoria Tennant and the Visual Arts in Dallas** Light Townsend Cummins, 2015-09-18 Winner 2016 Liz Carpenter Award for the Research in the History of Women presented at the Texas State Historical Association Annual Meeting At Fair Park in Dallas a sculpture of a Native American figure bronze with gilded gold leaf strains a bow before sending an arrow into flight Tejas Warrior has welcomed thousands of visitors since the Texas Centennial Exposition opened in the 1930s The iconic piece is instantly recognizable yet few people know about its creator Allie Victoria Tennant one of a notable group of Texas artists who actively advanced regionalist art in the decades before World War II Light Townsend Cummins follows Tennant s public career from the 1920s to the 1960s both as an artist and as a culture bearer as she advanced cultural endeavors including the arts A true pathfinder she helped to create and nurture art institutions that still exist today most especially the Dallas Museum of Art on whose board of trustees she sat for almost thirty years Tennant also worked on behalf of other civic institutions including the public schools art academies and the State Fair of Texas where she helped create the Women s Building Allie Victoria

Tennant and the Visual Arts in Dallas sheds new light on an often overlooked artist     *A Bookmark* Henry C. Dethloff,1999  
Given in memory of Bob Akers by Phyllis Dozier     *Twentieth-century Texas* John Woodrow Storey,2008 A collection of fifteen essays which cover Indians Mexican Americans African Americans women religion war on the homefront music literature film art sports philanthropy education the environment and science and technology in twentieth century Texas

**The Artistic Legacy of Buck Schiwetz** William E. Reaves,Linda J. Reaves,2023-12-14 E M Buck Schiwetz 1898 1984 could be called a favorite son among Texas artists working in the twentieth century Schiwetz ranks among the state s best known early artists having left behind an important body of iconic Texas imagery produced over a prodigious career spanning some seven decades Educated as an architect at A M College of Texas he parlayed this training with natural acumen to become a consummate draftsman prominent illustrator and celebrated artist In the mid twentieth century Schiwetz distinguished himself as an active participant in the rise of Texas art As the Texas art scene experienced a period of dynamic growth and development his artwork evolved across successive movements of Lone Star Impressionism Regionalism Modernism and Expressionism During his lifetime the artwork of Buck Schiwetz arguably graced more publications than that of any other Texas artist Featured in popular journals such as *The Humble Way* or published in the pioneering art books issued by academic presses at both the University of Texas and Texas A M University Schiwetz s Texas imagery has long been employed to portray and celebrate Lone Star history and culture *The Artistic Legacy of Buck Schiwetz* provides a long overdue examination of this important Texas artist and his legacy the first authoritative treatment of Schiwetz s career as both fine artist and accomplished illustrator and the first scholarly examination of his full body of work See the art exhibition traveling Texas from 2023 2025 Stark Galleries Texas A M University September 21 to December 18 2023 Tyler Museum of Art January 19 to April 14 2024 The Grace Museum Abilene April 27 to September 15 2024 The Capitol of Texas Austin October 25 2024 to January 31 2025     *Making the Unknown Known* Victoria H. Cummins,Light Townsend Cummins,2024-09-02 In *Making the Unknown Known* leading scholars throughout Texas explore the significant role women artists played in developing early Texas art from the nineteenth century through the latter part of the twentieth century The biographies presented here allow readers to compare these women s experiences across time as they negotiated the gendered expectations about artists in society at large and the Texas art community itself Surveying the contributions women made to the visual arts in the Lone Star state *Making the Unknown Known* analyzes women s artistic work with respect to geographic and historical connections Including surveys of the work of artists such as Louise W ste Emma Richardson Cherry Eleanor Onderdonk Grace Spaulding John and others it offers a groundbreaking assessment of the role women artists have played in interpreting the meaning history heritage and unique character of Texas It places women artists within the larger social and cultural contexts in which they lived In that regard it contains an analysis of their varied styles of art the media they employed and the subject matter contained in their art It thus evaluates the contributions made by women artists to

defining the nature of the wider Texas experience as an American region Beautifully illustrated throughout with rich full color reproductions of the works created by the artists this volume provides an enriched understanding of the important but underappreciated role women artists have played in the development of the fine arts in Texas At last the unknown story can be known Making a Hand Michael R. Grauer, 2019-10-03 Winner 2021 National Cowboy and Western Heritage Museum Western Heritage Award Art Photography Book The Wrangler Sometime in 1947 a letter arrived in the mailbox of Harold Dow Bugbee already a well known and highly sought illustrator for western pulp magazines and other publications Sir it began I have seen several of your pictures in the Cattleman Sure like them and I am writing you to ask if you have all of your pictures in a book if you do we want to buy one After seventy years of waiting writes Michael R Grauer in this colorful survey of Bugbee s life and career here is such a book Bugbee and his family arrived in Clarendon Texas in 1914 from Massachusetts He helped his father with the 1 000 acre family ranch and eventually attended the Agricultural and Mechanical College of Texas where he studied architectural drawing Subsequently he enrolled at the Cumming School of Art in Des Moines Iowa but left after two years when the founder of the school told the young Texan that he had learned all the school had to offer Bugbee avidly absorbed cowboy scenes and the lifestyle that birthed them He filled canvases with colorful authentic images that capture the spirit of the American West of the early to mid 1900s especially in and near his beloved Texas Panhandle By the 1930s Bugbee was providing pen and ink sketches for magazines such as Ranch Romances Western Stories Country Gentleman and Field and Stream This richly illustrated overview of the man and his art provides a valuable and entertaining resource for collectors and students of western and Texas art Sense of Home William E. Reaves, Linda J. Reaves, 2017-09-15 Winner 2018 CASETA Publication Award sponsored by the Center for Advancement and Study of Early Texas Art Richard Stout s legacy as an artist is broad deep and firmly moored to his Texas Gulf Coast origins Born in Beaumont in 1934 he has been painting sculpting and teaching in Houston since 1957 in the process creating both an influential body of work and a committed national and international following among artists and collectors Stout s expressionist oeuvre possessing architectural structuralism with geometric precision has found its place in prominent museum and private collections not only in Texas but also nationally and internationally His works have appeared in most major American exhibitions and have traveled to Europe Australia and Asia In this the first retrospective study of a career spanning one of the most tumultuous and formative periods in Texas art the editors have gathered a critical examination and meticulously researched assessment of the evolution in the artist s style and approach Richly illustrated with representative paintings and sculptures from throughout Stout s career Sense of Home also provides a comprehensive biographical background illuminating in multiple dimensions the life and work of one of Texas most significant contemporary artists Texan Identities Light Townsend Cummins, Mary L. Scheer, 2016-09-15 Texan Identities rests on the assumption that Texas has distinctive identities that define what it means to be Texan and that these identities flow from myth and memory

Each contributor to this volume provides in some fashion an answer to the following questions What does it mean to be Texan What constitutes a Texas identity and how may such change over time What myths memories and fallacies contribute to making a Texas identity and how have these changed for Texas Are all the myths and memories that define Texas identity true or are some of them fallacious Is there more than one Texas identity Many Texans do believe the story of their state s development manifesting singular unique attributes which are prone to expression as stereotypical iconic representations of what it means to be Texan Each of the essays in this volume addresses particular events places and people in Texas history and how they are related to Texas identity myth and memory The discussion begins with the idealized narrative and icons revolving around the Texas Revolution most especially the Alamo The Texas Rangers in myth and memory are also explored Other essays expand on traditional and increasingly outdated interpretations of the Anglo American myth of Texas by considering little known roles played by women racial minorities and specific stereotypes such as the cattleman

**Rounded Up in Glory** Michael Grauer, 2016-08-15 Frank Reaugh 1860 1945 pronounced Ray was called the Dean of Texas artists for good reason His pastels documented the wide open spaces of the West as they were vanishing in the late nineteenth century and his plein air techniques influenced generations of artists His students include a Who s Who of twentieth century Texas painters Alexandre Hogue Reveau Bassett and Lucretia Coke among others He was an advocate of painting by observation and encouraged his students to do the same by organizing legendary sketch trips to West Texas Reaugh also earned the title of Renaissance man by inventing a portable easel that allowed him to paint in high winds and developing a formula for pastels which he marketed A founder of the Dallas Art Society which became the Dallas Museum of Art Reaugh was central to Dallas and Oak Cliff artistic circles for many years until infighting and politics drove him out of fashion He died isolated and poor in 1945 The last decade has seen a resurgence of interest in Reaugh through gallery shows exhibitions and a recent documentary Despite his importance and this growing public profile however **Rounded Up in Glory** is the first full length biography Michael Grauer argues for Reaugh s importance as more than just a longhorn painter Reaugh s works and far reaching imagination earned him a prominent place in the Texas art pantheon

**The Big Rich** Bryan Burrough, 2010-03-30 Full of schadenfreude and speculation and solid timely history too Kirkus Reviews This is a portrait of capitalism as white knuckle risk taking yielding fruitful discoveries for the fathers but only sterile speculation for the sons a story that resonates with today s economic upheaval Publishers Weekly What s not to enjoy about a book full of monstrous egos unimaginable sums of money and the punishment of greed and shortsightedness The Economist Phenomenal reviews and sales greeted the hardcover publication of **The Big Rich** New York Times bestselling author Bryan Burrough s spellbinding chronicle of Texas oil Weaving together the multigenerational sagas of the industry s four wealthiest families Burrough brings to life the men known in their day as the Big Four Roy Cullen H L Hunt Clint Murchison and Sid Richardson all swaggering Texas oil tycoons who owned sprawling ranches and mingled with presidents and Hollywood stars Seamlessly charting their collective rise and

fall The Big Rich is a hugely entertaining account that only a writer with Burrough s abilities and Texas upbringing could have written     **Southwestern Historical Quarterly** ,2000     *Texas Painters, Sculptors & Graphic Artists* John E. Powers,Deborah Daniels Powers,2000     *Book Talk* ,1994     Annual Meeting Texas State Historical Association,1998 A program of the annual meeting     **Current Contents** ,1999

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