

ARTS REVIEW

Wilmette Arts Guild... to inform, stimulate, inspire

Volume 1, 2022



The Art of Cowboy Cuisine

by Dick W. Davis

Elko, Nevada brings in cowboys, the world over, for the annual National Cowboy Poetry Gathering in January. Ever since my first Poetry visit, I've tried to time any trip to making a dinner stop in Elko at the Star.

The Art of Cowboy Cuisine and Portion Size

Star Hotel, built in 1910, as a hotel, Basque Restaurant and Bar in Elko, Nevada, it once catered to cowboys and sheepherders, room and board, rooms on the second floor, downstairs, a bar and restaurant. Most upstairs rooms are empty, three were home to borders as recent as 2018, some rooms are used for storage but the traditional cowboy fare and portion size is served six days a week in the restaurant.

Customers sit at a shared table, family style. I ordered Baked Beef. Lani took the order, arranged the table setting and arrived with an armload, the baked beef in a deep-dish and six sides, which come with all orders, balanced on her arm. The beef was savory and required no knife.



Lani with main course and six sides.

THE
WESTERN
FOLKLIFE
CENTER

NATIONAL COWBOY POETRY GATHERING

SINCE 1985

ELKO, NEVADA

THE 38TH *NATIONAL COWBOY POETRY GATHERING*

Jan. 30-Feb. 4, 2023

Elko, NV

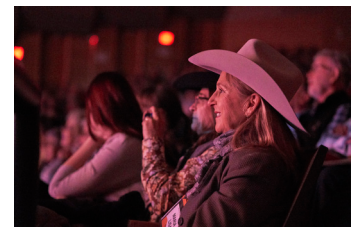
About the *National Cowboy Poetry Gathering*

It all began as a time and place where western ranchers and cowboys could gather to share poems about their lives working cattle. Three decades later, the Gathering encompasses western poets, musicians, artisans, and storytellers, sharing their creativity across the country, telling their stories of hard work, heartbreak, and hilarity, and what it means to make your way in the rangeland West. The American West's ever-changing landscapes, communities, flora, and fauna have long inspired exploration, reflection, and creative expression. We will be inviting western poets, songwriters, artists, artisans, and land stewards to bring new and old stories to light as they endeavor to create a West that hosts healthy and hospitable landscapes and agriculture-based communities. More details will be available soon.

In the meantime, consider joining the Western Folklife Center as a [member](#). This allows you early access to purchase Gathering tickets, plus access to 2022 *Wild Ride* specials, videos of our our virtual 2021 event, and full shows from the 2020 Gathering.

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Cowboys

by Julie Ressler



photo by Laura Hedien

The lonesome cowboy is an error that has been repeated and repeated until it has become “a truth.” but it’s not. The cowboy is frequently alone but not lonesome. We are lonely without him and often envious as we watch him ride away to “freedom.” He has himself and its enough. He doesn’t have a house, kids, silverware, a mortgage, social hooks tying him to a lifestyle that he simply cannot do. We sigh with envy and perhaps relief that he is gone and we can return to our routines. “He” can be “she” but usually isn’t.

“Don’t fence me in! Let me ride, let me ride ‘til the West commences, gaze at the stars until I lose my senses. Can’t ...trouble and I can’t stand fences! Don’t fence me in.” This archetype is where the artist breathes, the poets sing, the dancers leap and all children play and live. It is the home of the “Creative.”

Flash Gordon, Han Solo, The Flash, The Green Arrow ...and the grand list of American idols that “corporate” finds so inconvenient today but they use and need Steve Jobs, the artists and the inventors, and the long list of independent thinkers. These are the unique products of the American WEST..the emptiness of space that even today can still be felt and seen. “I can breathe there.” ...they always say! This is where the Easterners send their “bad” boys and a few girls that “don’t fit and cause problems.”

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Cowboy journals and diaries reflect a different reality. What do you have to know to get a thousand or three thousand head of cattle on a poorly known, marked or unmarked trail for a thousand miles! No detailed maps more specific than “go here and turn north for a day or so.” “Cross the river before or you won’t be able to later.... and have them arrive in saleable condition? How, think about it, do you get those same cattle to swim across the wide river that they don’t want to swim in! and NOT get stuck in quicksand or swept away by the current? and if the thousand pound bull does get stuck and you can’t get the rope around the chuck wagon wheel to pull him out ...as he is sinking and bellowing. ..you take out your pistol and do the “kind” thing and shoot him. watching your money sucked into the depths...and ride on. There is a tremendous amount of specific knowledge that is necessary to keep losses to a minimum and deal effectively with the specifics like picking the right horse to night ride, circling the herd or to swim the river. How do you feed that many animals? Every day, they eat every day! Cowboys move cows by the thousand head and they work as a group. As saddle worn as you get! How do you not irritate your eight or ten companions at dinner? It is a life threatening problem! It is something you don’t want to do. So much for the lonesome cowboy!

What makes the cowboy uniquely American rather than a gaucho or some other herder is that he has pride, stature and a mythos that keeps him and protects him from



photo by Laura Hedien

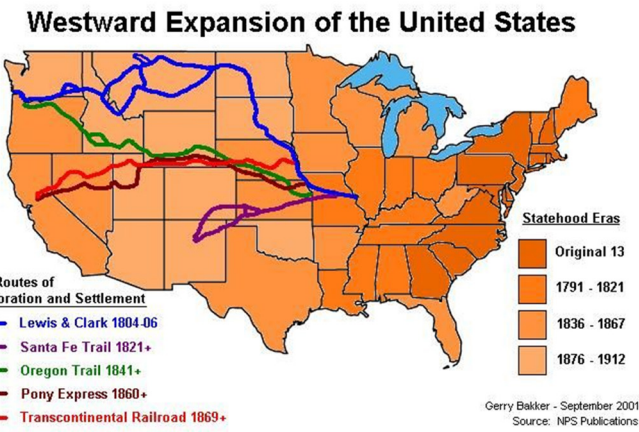
the obscurity of a lesser light. His violent individualism is not convenient but necessary and runs through the American psyche... There is a dignity that this fierce independence has earned. “I don’t live by your leave” to quote from Last of the Mohicans. “I make my own way through this frontier.” This attitude is only one hundred seventy-five years past...We are a nation of immigrants, pretty rough and tough if you think back. Those “huddled masses yearning to breathe free” were not the cream of any society!

Then they became Americans!

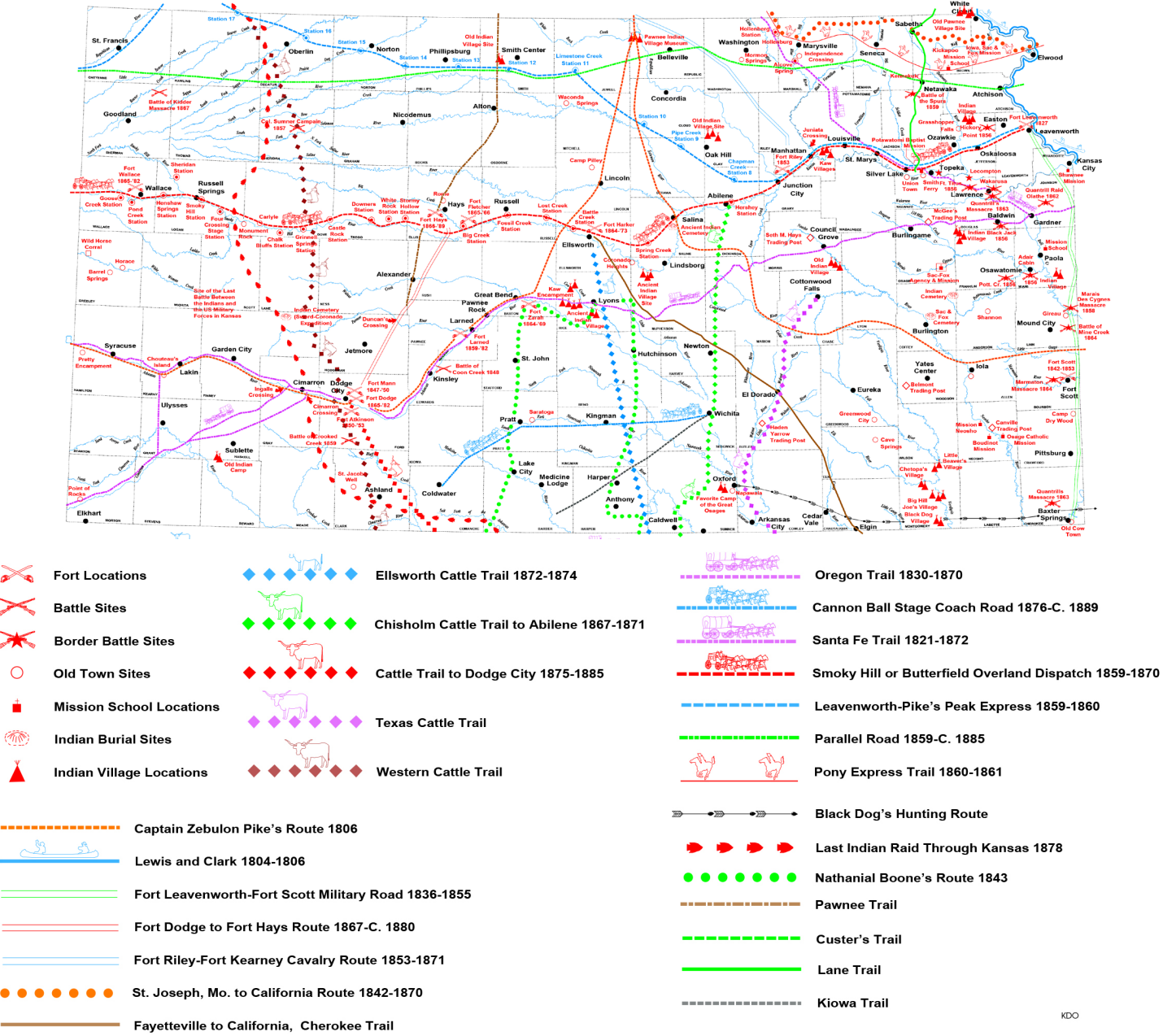


Story Telling by E. Boyd Smith

Note the dates, trace the roots---think of days and months on foot or hoof.



19 TH CENTURY KANSAS TRAILS



Laura Hedien Wyoming - 2022



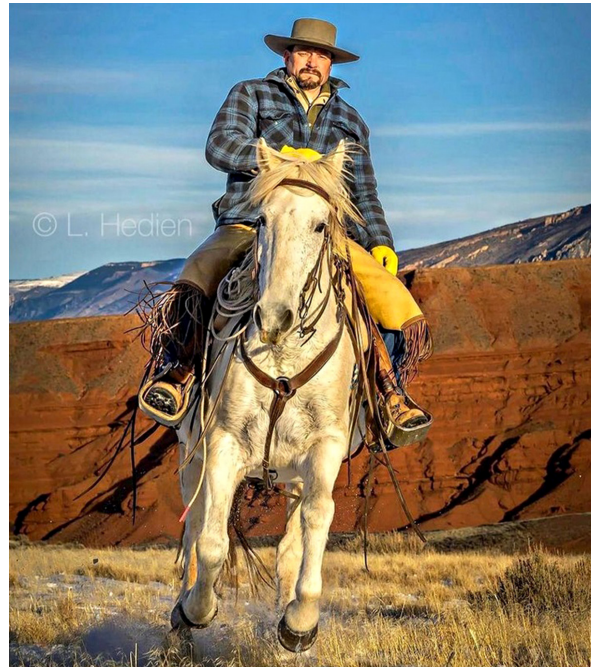
Laura Hedien

I am a retired firefighter off to see and photograph anything I come across from wildlife to landscapes to cityscapes to storms in the US and abroad. Besides some college classes in film, digital photography and editing, my learning has been on-the-job. I am motivated by an overwhelming sense of magnitude of all Mother Nature has to offer. My images have won worldwide competitions (National Wildlife Federation 2nd place landscape 2020, Nikon #ZCreator feature Dec 2020, ND Awards 2020 Honorable Mention Nature-other, Royal Meteorology short list photo 2020 Weather Photographer of the Year, Weatherwise magazine cover 2006).

It is my desire to share with you the beauty of life and of things living and things that you never thought were alive.



Laura Hedien Wyoming - 2022



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Reflections on Cowboys

text and images by Karen Barrie, award winning artist and author



Karen Barrie

The cowboy is an American icon. Visually emblematic of independence, the figure on horseback, who is fully equipped with Stetson, spurs, lariat, chaps, saddlebags and a bedroll, occupies the same perceptual compartment as the rugged individual. And yet, there's a cowpoke nuance that's colorful and irreverent, captured well in words but even better in artwork. The American imagination is awash in images from classic Westerns: a posse pursuing bandits, the noon shoot-out in the dusty main street, saloon doors swinging open to admit a bow-legged cowpoke, round-ups, branding irons, rodeos and cattle drives. These and more generate an optical mythology only partially depicted in cinematic stereotypes.



We think of swagger. We admire the faithful sidekick and *pardner*. We know the same man who cops a sardonic attitude also extends vintage courtesy to the ladies. We are drawn to the mystery of impenetrably shadowed eyes lurking beneath a wide brim that shields a rugged, weathered face from searing sun and sleeting rain during the long rides from canyon to desert, from mountains to mesas.



Cowboy art captures what words can't express, and it does so in all media and styles. From traditional to

contemporary, from 2D to 3D, the image of the American cowboy simply demands creative expression. The cowboy is an antidote to the mundane and the urbane. How can I not love painting cowfolk? can I not love painting cowfolk?



What is Photography For?

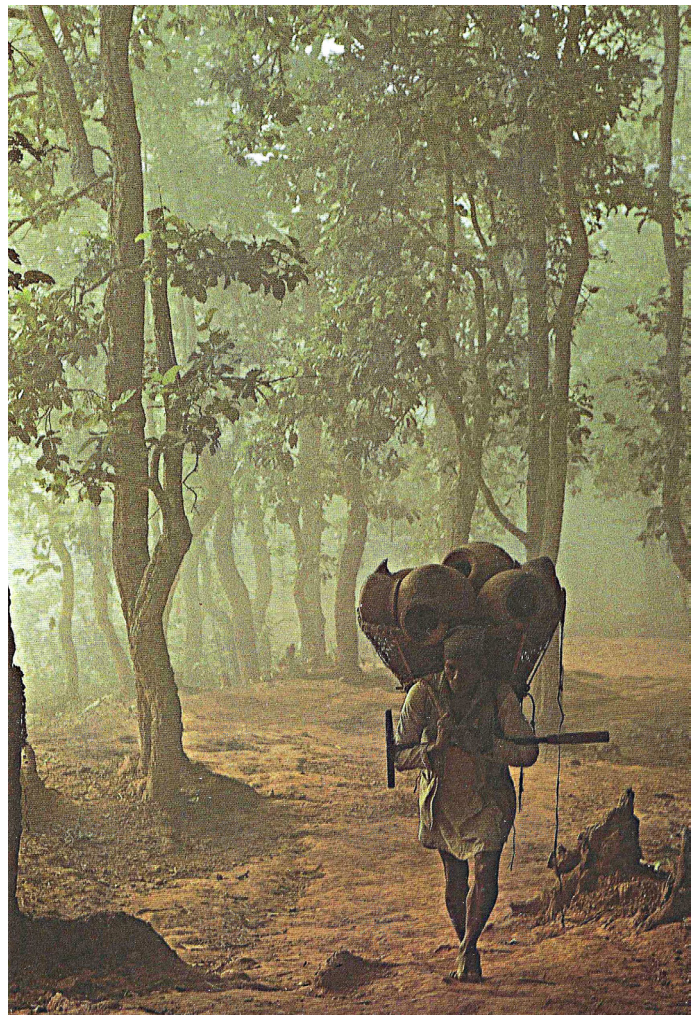
To record or verify an instant in time... varying in significance to the viewer...



Honey Hunters of Himalayas by Eric Valli



Rubber Tree, India, Laura Rodriguez



Nepalese porter carrying wares to market in fog and haze
by Nevada Wier

What is Photography For?

To record or verify an instant in time... varying in significance to the viewer...



Baby and the Baby Lamb by Jonathan Roob



**Chartres' Black Madonna changed to White Madonna
"This was insisted upon by Monuments Historique de France "**

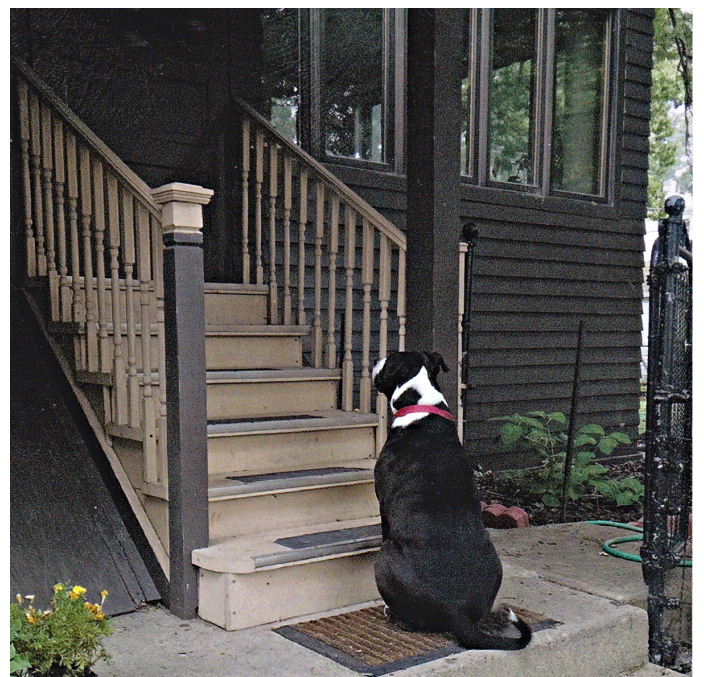


**Prams left for fleeing Ukrainian mothers at the train station in
Przemysl, Poland, 2022.**

by Francesco Malavolta



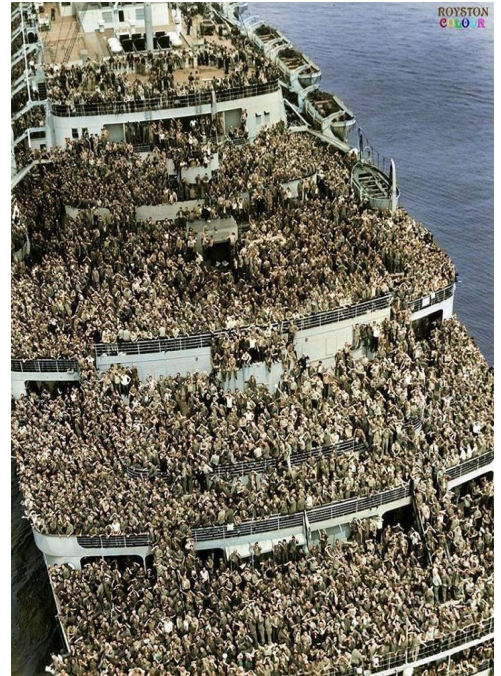
Burning Leaf by Verna Todd



Waiting for Tyson by Ted Ressler

What Photography is for...

To record or verify an instant in time... varying in significance to the viewer...



US troops on Queen Elizabeth coming into New York Harbor after WWII-1945



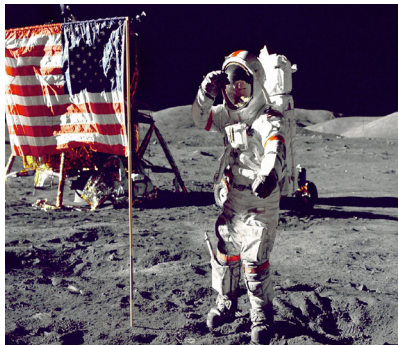
PLUS ÇA CHANGE,
PLUS C'EST LA MÊME CHOSE

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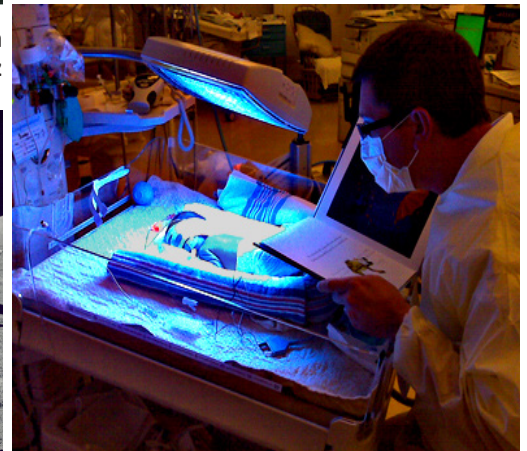
"The moment of victory is much too short to live for that and nothing else." Martina Navratilova
photo by Annie Leibowitz



Tankman, Tienanmen Square, China 1989



Neil Armstrong Moon Walk, July 1969



Father reading to his newborn son
in the NICU

Artists Who Won the West
Thomas Moran

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Thomas Moran, *Children of the Mountain*, 1866-1867

Artists Who Won the West

Thomas Moran



Thomas Moran
(1837 – 1926)

“The Yellowstone National Park” the backstory of “ Prang Portfolio “ was part of a larger effort to use Thomas Moran’s art to popularize the American West in the second half of the 19th Century....transforming it from an alien wilderness into an integral part of the national identity through pictorial imagery.” Joni L. Kinsey

The “Grand Canyon of the Yellowstone” by Moran was hung on the walls of the US Capitol building. Moran’s art made the enormity and exoticism of the WEST approachable....“an evocative symbol of American possibility.”

Moran had spent many hours looking through art books as a youngster learning to draw. He was personally committed to all of this. He was just as committed to chromolithography, the precursor to offset, as Louis Prang was to the concept of “Fine Art in Every Home”. Brushing off the extreme disapproval of the ‘congnoscenti’ he went forward. There was a brief interlude of disapproval and snobbery but, as we know today, Moran’s excellent paintings and Prang’s excellent reproductions helped not only the birthing of the West as a part of the United States, but the tensions between art and industry that was so rampant at the end of the 19th century. Chromolithography did not survive, but was replaced with other printing methods that are readily accepted today. They are part of every museum’s gift shop, fulfilling Louis Prang’s dream.



The Teton Range



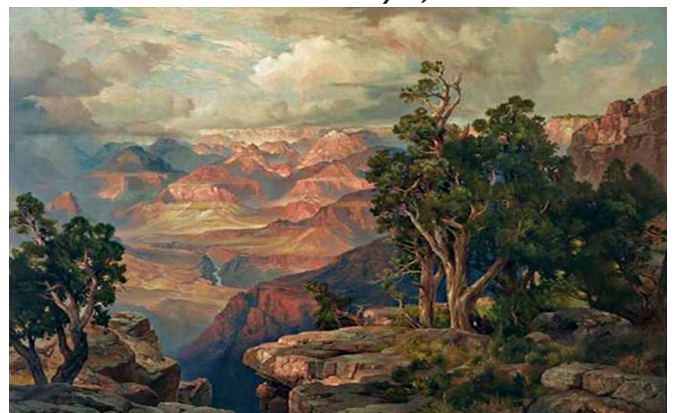
Yellowstone



Points West



Mist in Kanab Canyon, Utah



Grand Canyon of Arizona from Hermit Rim Rd

Artists Who Won the West

Louis Prang, Printer



Louis Prang ca 1880
born in Breslau, Silesia, Poland

Chromolithographs are highly detailed and intricately colored pictorial reproductions that in their best versions visually rival the oils and watercolors from which they were copied. Invented in 1796 by Alois Senefelder, lithography (“litho” meaning stone and ‘graphy” meaning writing) is based on the principle that oil and water do not mix. Creating the image entails drawing or painting on a very smooth-surfaced slab of absorbent limestone with a grease-based medium. The stone is then wet with water, saturating the areas not covered by the oily image. Next the stone is covered with a grease-based ink, which adheres only to the image, and paper is pressed to the stone and then lifted, transferring the ink onto it. Lithography,



Louis Prang's workshop

a “planographic” (or flat) process, has several advantages over “intaglio” printmaking (engraving and etching processes carry the ink in grooves that are incised in a metal plate or wood block), since it can reproduce continuous tone images—smooth gradations from light to dark—rather than only simulating those effects through line, as intaglio does. The images on lithographic stones are also more durable than those on intaglio plates, which wear more quickly with each print, eventually degrading the image. But lithography, like any printing process other than serigraphy and monoprinting, which can be manipulated to produce several hues simultaneously, is limited to reproducing only one color per stone or plate. Achieving a full-spectrum image requires either manually tinting a black-and-white print or creating a separate stone for each desired color within the final picture. Printings from these color-separated stones, all carefully “registered” to be in perfect alignment, result in a final synthesis that optically conjoins the individual hues into the final image.



Louis Prang's Gallery of Works

Louis Prang and Thomas Moran

Moran himself studied from illustrated books of J. M. W. Turner and others.

Moran was a splendid artist, but his real influence on society's view of the WEST and the Bill in Congress to make Yellowstone a national park was made possible because of his work with Louis Prang and chromolithography. This process made quality prints available to every home and made art textbooks available. Prang's reproductions were called American Chromos. He used oils and from 18 to 40 lithographic stones. He oiled and varnished the finished prints. His goal was to make art “As good as the originals but within reach for the smallest purses!” In 1878 he issued a packet of half-chromos “The Prang's Gems of American Scenery” sold in sets of six for \$1!

The Prang / Moran Chromos were of a matte finish because of the watercolors as opposed to the oils other artists had used. Some of the landscapes from the Yellowstone series required 52 carved stones! One reviewer noted, “It would be hard to find a house or school-room in which there is not some sort of brilliancy executed by the Prang establishment.” The replication was very accurate, leading to all sorts of misgivings of abuse, but fortunately art prevailed and our society was enriched to a new level through the works of Thomas Moran and Louis Prang. “The Yellowstone National Park” aka “Prang Portfolio” was part of a larger effort to use Thomas Moran's art to popularize the American West in the second half of the 19th century...transforming it from an alien wilderness into an integral part of the national identity through pictorial imagery.” Joni L. Kinsey says in her wonderful book, *Thomas Moran's West*. The “Grand Canyon of the Yellowstone” by Moran was hung on the walls of the US Capitol building. Moran' art made the enormity of exoticism of the WEST approachable... “an evocative symbol of American possibility.”



Hutchings Hotel - Yosemite Valley, CA

Albert Bierstadt

1830-1902



Albert Bierstadt, ca. 1873

Albert Bierstadt became a practicing artist at the age of twenty-one. He was from Dusseldorf, Germany but moved to the US as a boy. He went back to Dusseldorf to study more art and found himself in the illustrious company of Thomas Worthington Whittridge and Emanuel Leutze. He worked hard to learn new skills from them.

Looking for his muse back in the US, he signed up with Colonel Fredrick W. Lander's Oregon Trail Expedition in 1859. Like most of the superb art that followed, there were sketches that were then completed back in the studio, but impossible without the first hand recollections. He created Rocky Mountains, Landers Peak... critically praised but the best was yet to come.

His second trip in 1863 was with journalist Fitz Hugh Ludlow. Around

the campfire, Ludlow had endless fascinating tales of his beautiful wife to fill the evenings. By the time they returned to the East, Bierstadt was already enchanted never having met her.

They stopped in Denver and it was William N. Byers, publisher of the Rocky Mountain News, who knew just what Bierstadt was looking for. They left Ludlow in Denver and proceeded up to Idaho Springs by coach and then up Chicago Creek by foot toward the base of Mount Evans! Byers said, "I wanted to enjoy Bierstadt's surprise!" Thus one of the most powerful paintings came into being. Bierstadt called it Mount Rosalie after Ludlow's wife (soon to be his own bride), today the Peak is called Mount Evans after a Colorado governor but in actuality it is Mount Spalding! It is of such a resounding grandeur, all else is diminished.

The painting was eventually sold to Thomas William Kennard for \$20,000 which in present terms is \$402,000. The art market is a fickle mistress but I can only believe that this tour de force is not worth more than Traci Emin's dirty bed sheet?

Bierstadt married Rosalie Ludlow after she divorced Fitz Hugh and after the painting was finished. There was much tutting and titting and certainly some "debunking" in the newspapers, but Bierstadt's work continued to be grand and perhaps the criticism of his art had more to do with violating social rather than artistic norms. It seems the couple were happy for the rest of her life and had a varied and active social life in the arts. Bierstadt continued to paint magnificently well.



Rosalie Osborne Ludlow Bierstadt

*Rosalie Bierstadt
(from her diaries)*

Bierstadt and I spent much of the time in the South, in the Bahamas, away from the bitter gossip and horrid press. Bierstadt has kept a calmness in the face of this unwonted publicity, hatred, and inconvenience; he is my rock. Curious to think that the man who "ruined" me is at the same time my very salvation.

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Estes Park, Long's Peak by Albert Bierstadt





A Storm in the Rocky Mountains, Mt. Rosalie, Albert Bierstadt, 1866

Allen Tupper True



Allen Tupper True

Wither did he wander, his heart never left Colorado. He worked hard at his art and became a successful and appreciated artist. He wrote to his father in 1906,

“ My stay in the East is a penance I can tell you. I’m out of place among the people, awkward and uncomfortable, but I am taking it as part of the price that must be paid for making myself competent and worthy of you and mother and our traditions.” He was of course referring to the training in art to

realize what he knew to be his gift. That training was only available in the EAST. He went to study as one of the twelve students under the personal supervision of Howard Pyle! Another student and friend was NC Wyeth! Both were held to the Pyle maxim of “Live your art!” Another memorable quote from Frederick Remington is “Everything in the West is life and you want life in your art!”



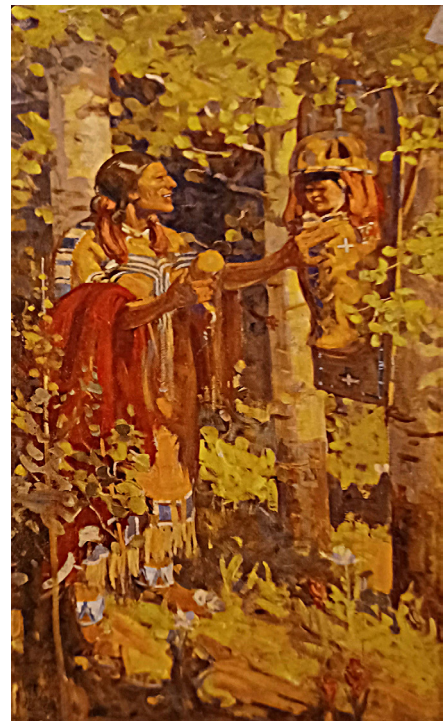
Allen Tupper True - State Capitol Murals

“True’s and Wyeth’s bold compositions and emotional tension came directly from Pyle’s playbook.” Eventually they split with Pyle over an unwise attempt at an editing position at McClures Magazine. Both Pyle and True went on to create bigger and better art projects utilizing all the skills they had learned at the master’s studio In Wilmington, Delaware. True devoted himself almost solely to glorious scenes of the West. Wyeth wrote: “A man can only paint that which he knows ever more intimately, he has got to live around it, in it, and be part of it.”

- 18 Believing this and determined to expand his horizons, True went to England with short trips into France, Holland and Switzerland. The famous English muralist, Frank Brangwyn, offered True a private critique after seeing his work. He was eventually offered a sort of apprenticeship to work with the great man. He returned to Colorado determined to show the world the beauties of Colorado using historical painting as the vehicle. Wyeth enthusiastically wrote, “These paintings are far beyond anything I’ve seen you do.” So they are! We are captivated by the “True” vision of Colorado and New Mexico and the genre paintings of her people.



Allen Tupper True - Santa Fe 1915

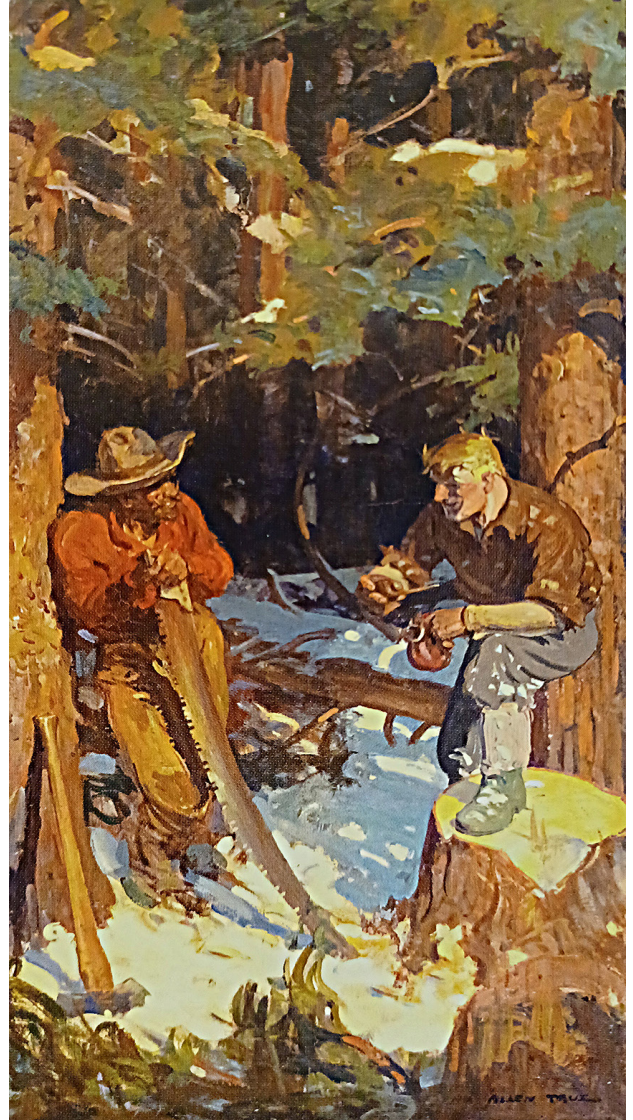


**Allen Tupper True
Apache Mother 1920**

Artists Who Won the West Allen Tupper True



Allen Tupper True - *Santo Domingo Corn Dance* 1915



Allen Tupper True - *Timber Jacks* 1912



Allen Tupper True - *In the Down Timber it is Lift and Pull*

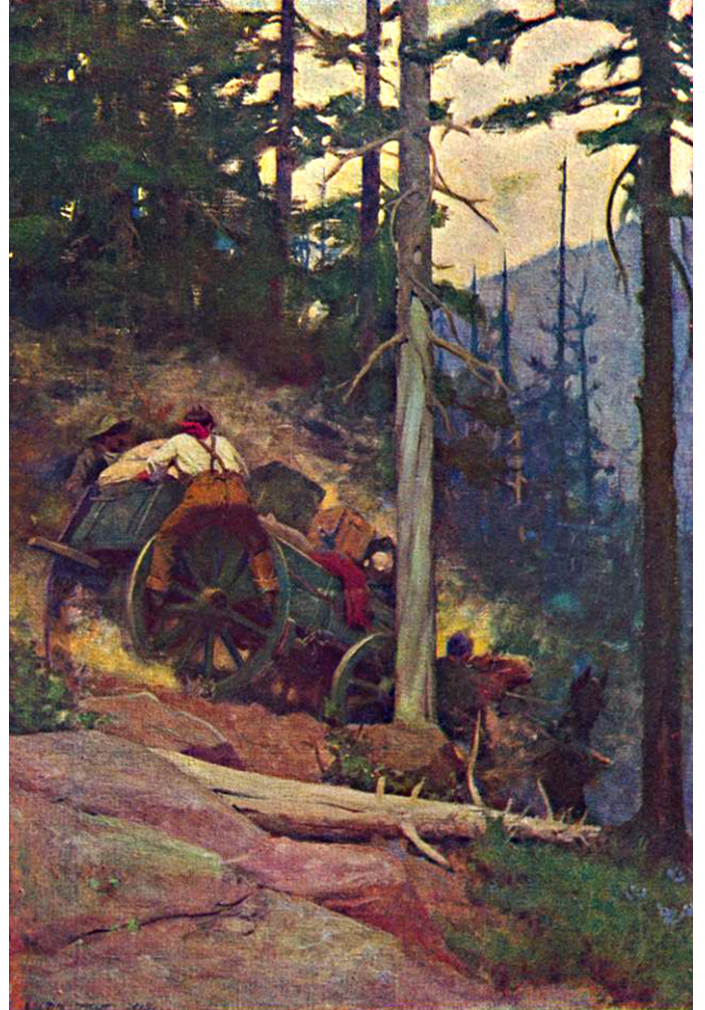


Allen Tupper True - *Pack Train on a Downhill Rocky Slope*, 1907

Artists Who Won the West Allen Tupper True



Allen Tupper True - *Pack Outfit*

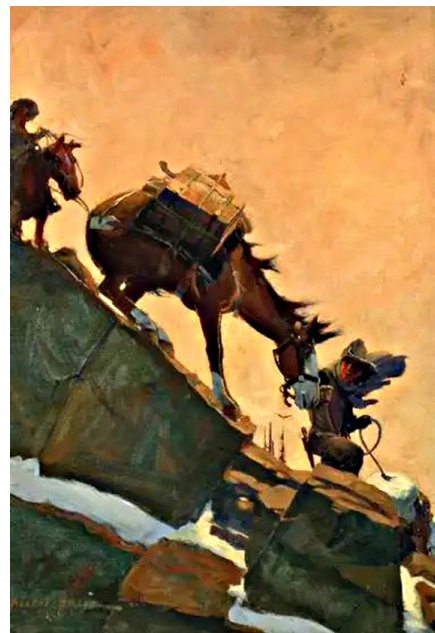


Allen Tupper True - *Force of Gravity*

The force of gravity and the driver's equilibrium struggle in a game that makes your blood tingle.



Allen Tupper True - *Happy Hunting Ground*



Allen Tupper True - *Mountain Pony with Climbing Ability of a Goat.* 1907

Artists Who Won the West Allen Tupper True and N. C. Wyeth



Allen True and N.C. Wyeth in their studio ca. 1905



Little Rattlesnake Creek, Roundup, 1904 by N.C. Wyeth



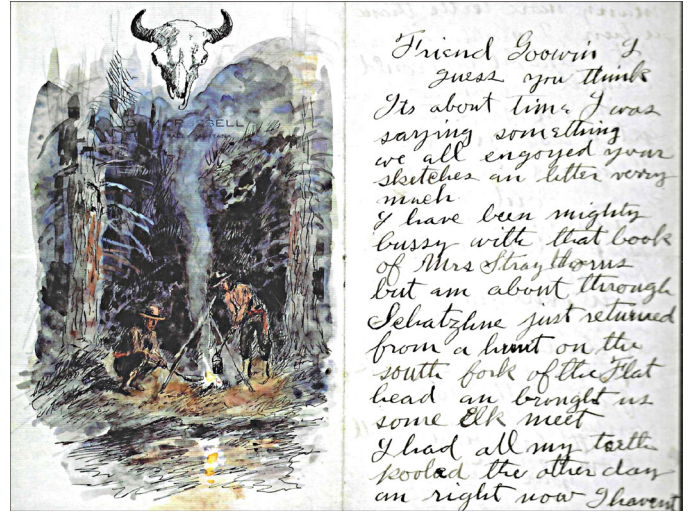
N.C. Wyeth with Allen True posing in the background ca. 1911

Artists Who Won the West

Charlie Russell, 1864-1926, says, "You've Got Mail!"



Charles M. Russell, *Self-Portrait*, 1900



Postcard to Friend Philip R. Goodwin, 1910



Charles M. Russell, *I Savvy these People*, 1907



Charles M. Russell, *In the Enemy's Country*, 1921



"In quiet weather the mumble of a dozen men will travel for miles, but with hand-talk a thousand Injuns might be within gunshot an' You'd Never No It", ca. 1919

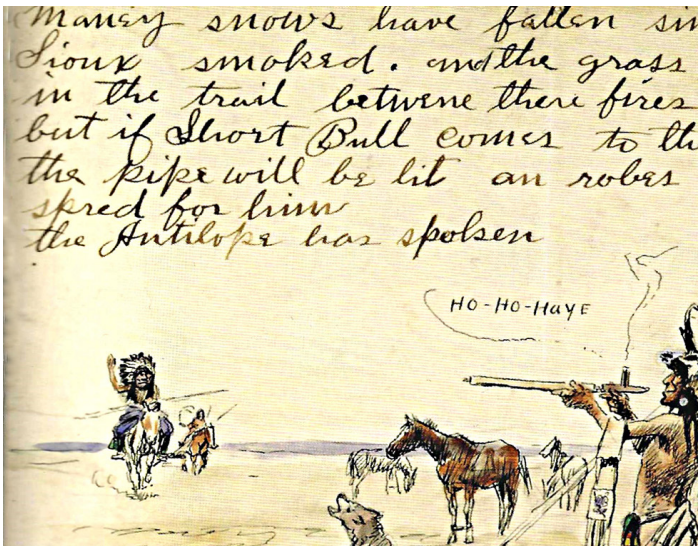


Illustrated envelope to Charles M. Russell, 1904



Deaf artist, Joe De Yong, learned "hand-talk". Here he is talking with Charles Russell using "hand-talk".

Artists Who Won the West Charlie Russell



Charles M. Russell, 1907



Charles M. Russell, *Lost in a Snowstorm - We are Friends*, 1888

De Yong's Observation:

"with sweat streaming down his forehead, he appeared to actually struggle over every word - it being extremely rare for him to write a complete sentence without having to stop and think before going farther."

Joe De Yong was one of the newer artists Charlie Russell mentored.

"Quote from De Yong, 'Charlie and Me'"



Charles M. Russell, *The Roundup*



Charles M. Russell, *The Signal Glass*, 1916

The red hand on the horse above refers to his heroic behavior in returning his rider alive from a previous battle.

1864-1926

It's pretty scary at
Hollywood
It's wonderful what a man can do
with one gun if he's got blank cartridges

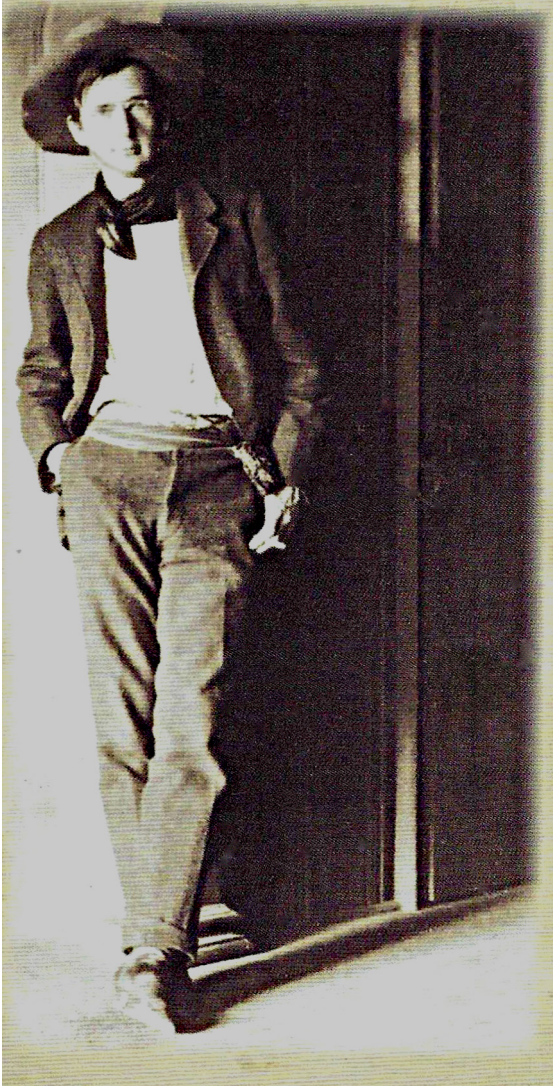


Pasadena California
march 30
1920

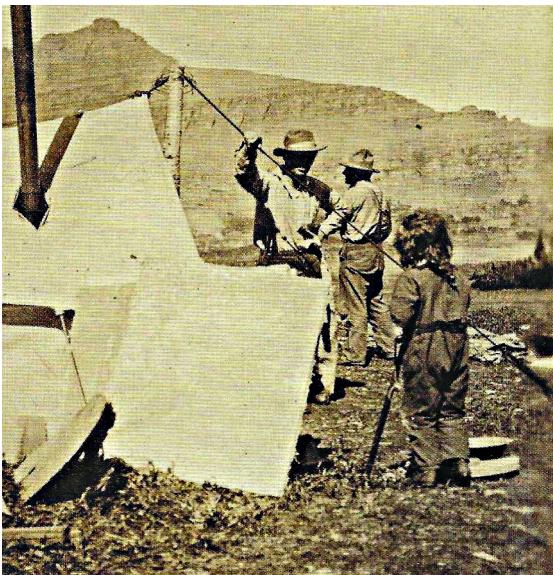
Friend Joe I got your letter and
 paintings they were wonderfull from an artist's
 standpoint not quite bold enough in stroke.
 you'd have done better with a heavy knife it would
 give more kick neque maby that aint spellt right
 but you savvy Thars lots of moorish leow folks
 here both male and female more he ones than
 thair is cows the only cows I've seen is the kind
 you moove upon with a stool an bucket
 Saw Tom Mix and Bill Hart work both treated
 me fine Tom sent his regards to you and you
 only saw Hal Hart a few minuts he also
 sends regards have seen Bill Rogers work
 several times Am going into the mountains
 with him Sunday to see them make some
 real out door pictures If you ever want to
 paint frute roses or automobiles come to this
 country I forgot Bangalows they grow here too
 this last groath origianaly came from India
 where they had to be snake and tiger proof
 but judging from the one we got California is
 like inland well Joe I'll tell you all about
 it when I git home which wont be long
 with best wishes to you three
 from me of the same number
 your friend

Edm Russell

Artists Who Won the West Maynard Dixon



Maynard Dixon



Maynard Dixon's daughter Constance joined him on his Journey to Montana from California.

To an Old Timer

poem by Maynard Dixon (1875-1946) to Charles M. Russell

What news, old timer? True that line and fence
now subdivide the prairies and the hills,-
a web of worried and machine-made ills
impeded your freedom without recompense;
that little people crowd and trade, and pass
nor lift their eyes beyond the day that brings
their petty profit of the little things-
where once the west wind turned the prairie grass.

And yet I know, remote, a country where
God's desert peaks, unmoved, outstare the sun:
and still in lonely unsought valleys run
the distant antelope; and flashing clear
stampeding mustangs from their dust-clouds dim
wheel and are gone across the broken range;
the hidden ranch house and the springs are strange;
and eagles perch upon the lava rim.

So somewhere faith believes, though sense denies,
that while these peaks are free, these heavens pure,
still something of their nature must endure
in men who meet the silence of these skies;
that here these greater-hearted ones shall find,
where lesser men their lesser fortunes seek,
a mighty upland, clear from peak to peak-
the free unfenced republic of the mind.

25



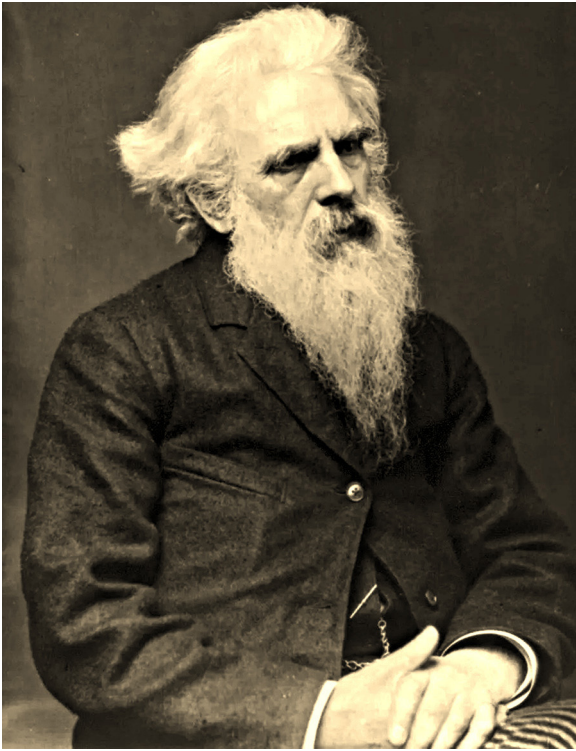
Maynard Dixon, *Home of the Desert Rat*, 1944



Maynard Dixon, *Wild Horses*, 1901

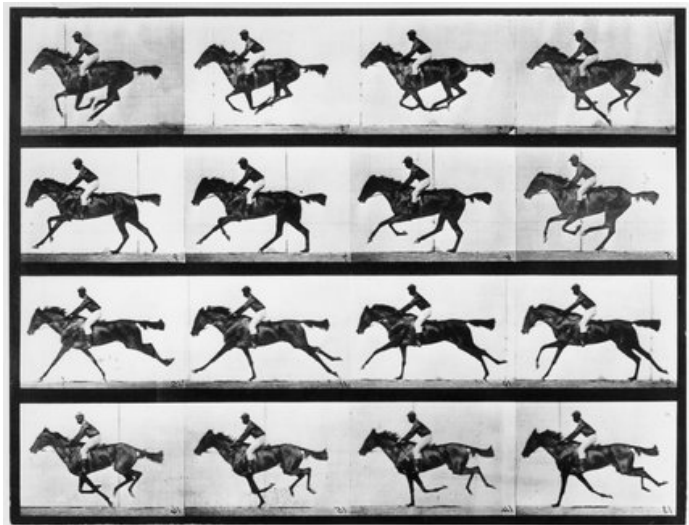
What is Photography For?

To record or verify an instant in time... varying in significance to the viewer....



Eadweard James Muybridge

Eadweard James Muybridge-1830-1904, was an English photographer important for his pioneering work in photographic studies of motion and in motion-picture projection. He adopted the name Eadweard Muybridge, believing it to be the original Anglo-Saxon form of his name. He immigrated to the United States as a young man but remained obscure until 1868, when his large photographs of Yosemite Valley, California, made him world famous. Muybridge is known for his pioneering work on animal locomotion in 1877 and 1878, which used multiple cameras to capture motion in stop-action photographs, and his zoopraxiscope, a device for projecting motion pictures that pre-dated the flexible perforated film strip used in cinematography.

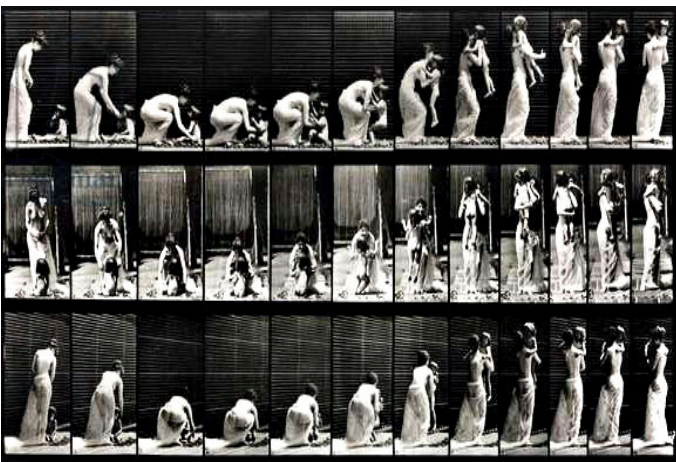


Time-lapse photographs of a man riding a galloping horse, 1872-1885.

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In his earlier years in San Francisco, Muybridge had become known for his landscape photography, particularly of the Yosemite Valley. He also photographed the Tlingit people in Alaska, and was commissioned by the United States Army to photograph the Modoc War in 1872-1873, an armed conflict between the Native American Modoc People and the US Army in NE California and SE Oregon. In 1874 he shot and killed Major Harry Larkyns, his wife's lover, and was acquitted in a jury trial on the grounds of justifiable homicide. He travelled for more than a year in Central America on a photographic expedition in 1875.

In the 1880s, Muybridge entered a very productive period at the University of Pennsylvania in Philadelphia, producing over 100,000 images of animals and humans in motion, capturing what the human eye could not distinguish as separate movements. He spent much of his later years giving public lectures and demonstrations of his photography and early motion picture sequences. He also edited and published compilations of his work, which greatly influenced visual artists and the developing fields of scientific and industrial photography. -Wikipedia



Woman Picking Up a Child



Muybridge in Yosemite

Artists Who Won the West Henry F. Farney (1847-1916)



Henry F. Farney, *Pastures New*, 1895

No artist better anticipated our mixed feeling about the human cost of westward expansion than Henry F. Farney, the Native Americans depicted in *Pastures New*, 1895 were forbidden to cross the borders of their ever-shrinking reservations without the assent of their "Indian Agent." -Susan Lobry Meyn

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In "*The Coming of the Fire Horse*," 1910, Farney's galloping horses profited from his studying Muybridge's photos back in the studio in Cincinnati.

In the beginning of the negotiations Thomas Jefferson promised the Indians, "You will not lose from the exchange." Like so many good intentions, this effort was lost in the implementation and time passing.



Henry F. Farney, *The Coming of the "Fire Horse,"* 1910

Artists Who Won the West

Frederic Sackrider Remington, 1861-1909

Fredric Sackrider Remington more than any artist of his time gave us the myths that we have seen played out in the movie houses over and over again to this day. The brave "American" soldiers against the wild and ruthless, savage Native Americans. He was influenced by his family's military background and his own penchant for the dramatic. He was a close friend of Teddy Roosevelt with all the "Rough Riding" that fascinated the world. Roosevelt commissioned eighty-three illustrations for his book, Ranch Life and the Hunting Trail which would be serialized in The Century Magazine. He was a man of his time, which he helped define with his drawings and paintings and later his sculptures. Today we realize that this was a narrative that created many serious problems that we are still working to correct, but his brilliant and exciting art remains. It was a time of bright colors and the power and drama of the visual West, the huge empty expanse of the Plains suddenly colliding with either the desert or the



Frederic Remington, *The Stampede by Lightning*

Front Range and the whole chain of grand mountains going North through Montana to Canada, the untold riches of the "Gold Rushes", the end of the Civil War with the confusion and heartache of both North and South.



Frederic Remington, *Attack on the Supply Wagons*

He was able to ride these tremendous social waves because of his talent as a reporter, sculptor and artist. He completely falsified his reporting on "The Massacre at Wounded Knee" reporting it as "The Sioux Outbrake in South Dakota". He changed the slant of many stories with his pictures and his words which confirmed a harsh opinion of Native Americans. However, in all fairness this was the standard of the day, "Exciting news! The truth be damned!" When he was working for William Randolph Hearst in Cuba at the time just before the Spanish American War, (1898) Remington in Cuba wrote to Hearst:

"Everything is quiet. There is no trouble. There will be no war. I wish to return." Hearst telegraphed back: "Please remain. You furnish the pictures and I'll furnish the war." and he did.

Remington's family in Ogdensburg, NY supplied him with money, business opportunities at which he continuously failed and education which he went out of his way to reject. This verbatim quote from Remington himself summarizes a great deal. "I never intend to do any great amount of labor. I have but one short life and do not aspire to wealth and fame in a degree that can only be obtained by an extraordinary effort on my part." He was not successful in society's terms until he came into his own sense of self as an artist with all the accompanying harsh lessons, then he started to produce the wonderful art we enjoy today.



Frederic Remington, *The Howl of the Weather*, 1905

This began on a trip WEST in 1886 when he was twenty-five. On this trip he took voluminous notes of odd details, for Instance "The shadows of horses should be a cool carmine and blue." He was severely criticized for his "lack of realism" by art critics who said his palette was "primitive and unnatural" even though they were told it was from actual observation!

After the exhibition of the "Return of the Blackfoot War Party" the critic from the New York Herald commented that "One day Remington would be listed among our great American painters."



Frederic Remington, *Victory Dance*

Artists Who Won the West Frederic Sackrider Remington

His nocturnes like a *Taint On The Wind* and *Scare in the Pack Train* were very popular. They were much more impressionistic and loosely painted to focus on the unseen threat.

With his growing prosperity, his sculptures were produced by the much better lost wax process instead of sand casting. They were frequently referred to as "illustrated sculpture" and they are still fabulous!

The financial panic of 1907 caused Remington to try to sell his home in New Rochelle. One night he made a bonfire in his yard and burned dozens of his oil paintings which had been used for magazine illustration to make the emphatic statement that he was done with "illustration" forever. Only his landscape studies were left. Today the destroyed art would be worth millions!

On December 26, 1909 Frederic Sackrider Remington died after an emergency appendectomy leading to peritonitis. His extreme obesity of 300 pounds complicated the whole situation.



Frederic Remington, *Taint the Wind*, 1906



Frederic Remington, *Buffalo Horse*



Frederic Remington, *Teddy Roosevelt and the Rough Riders*



Frederic Remington, *The Old Dragoons*

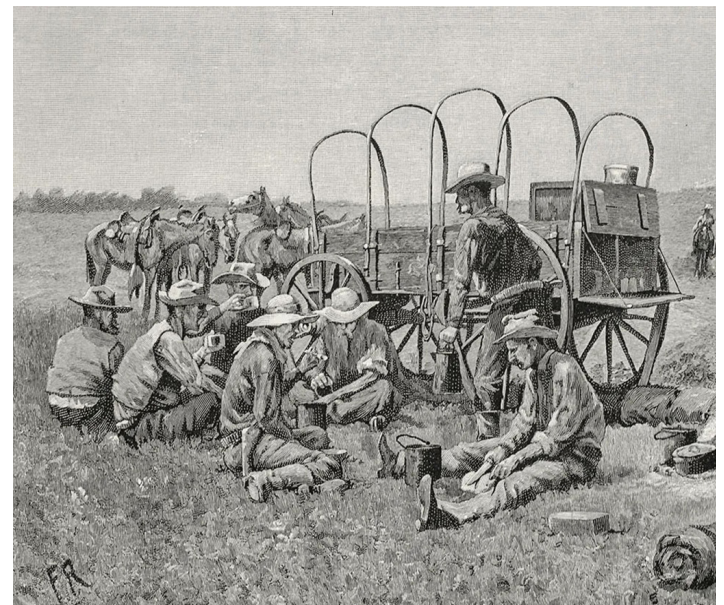
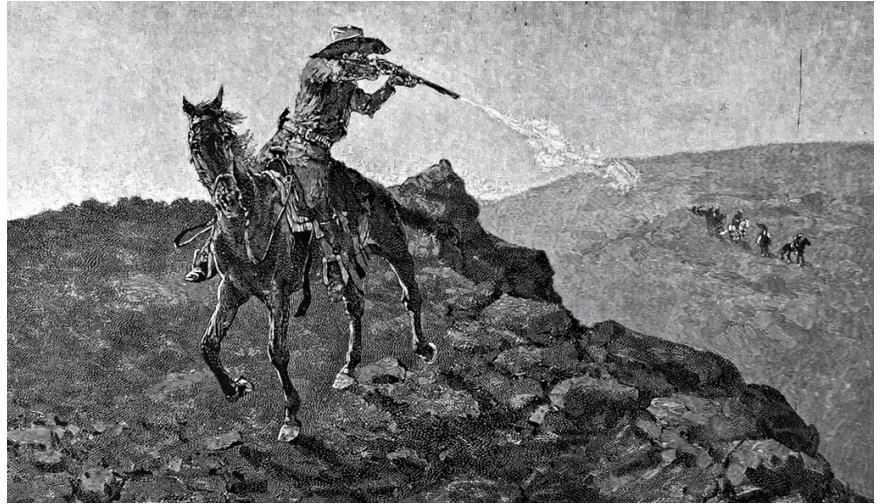
Artists Who Won the West

Frederic Sackrider Remington

Sketches on this page are from *Ranch Life and the Hunting Trail, 1888*
by Theodore Roosevelt



Frederick Remington, *Let's Keep it Wild*,
his preferred self-portrait



Broncos and Timber Wolves



A Battle in Cattle Country

ARTS REVIEW

Wilmette Arts Guild... to inform, stimulate, inspire

Bibliography

All of these books may be purchased at the Denver Museum of Art Bookstore or the American Museum of Western Art at 1727 Tremont Place in Denver. (I always visit more than once.) These two wonderful museums are enchanting and comfortable. Leave enough time to really see what they have to offer. These books listed below are so beautiful and accessible that I cannot recommend them highly enough. The text and the printing are the best quality.

The Log of a Cowboy - Andy Adams- University of Nebraska Press(Thrift Books)

The Pony Express Rides On -Mabel Loving - Robidoux Printing, St. Joseph, Missouri

Charlie Russell & Friends -Petrie Institute of Western American Art, Denver Art Museum

Redrawing Boundaries - Perspectives on Western American Art- University of Washington Press-Institute of Western American Art- Denver Art Museum

Painters and the American West- Volume 1, The Anschutz Collection- Denver Art Museum Yale University Press

Painters and the American West, Anchutz Collection - Volume11-

The Artist's Muse- The Petrie Institute of Western American Art, Denver Art Museum

Rocky Mountain Majesty, The Paintings of Charles Partridge Adams- Denver Art Museum

Thomas Moran's West Chromolithography, High Art and Popular Taste - Joni L. Kinsey - Joslyn Art Museum. University Press of Kansas.

Music: YouTube: 1996 Highway Men at Nassau Colosseum

The Traveling Wilburys - End of the Line etc.

A Man of Constant Sorrow - many versions

Grand Canyon Suite Frede Grofé (1929)

Leonard Bernstein - New York Philharmonic

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Wilmette Arts Guild Arts Review

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Special Advisor: Francis Hunt

The Wilmette Arts Guild Arts Review is free. Even the smallest contribution will be so appreciated! (Large ones too!)

This edition of the Arts Review would not have been possible without Dick Davis. Roberta Lannon-Boitano contributed her patience, guidance and enthusiasm for the land she loves and knows so well.

Antiques Road Show



Ty Dodge is pictured here with the Remington oil painting of his great-grandfather. The painting and a letter that goes along with it were appraised by "Antiques Roadshow" appraiser for \$600,000 to \$800,000.

The Wilmette Arts Guild Arts Review would like to thank Nathan Sulack who is now State Farm Insurance at 417 Linden Ave, Wilmette. Nathan has been most supportive of our desire to place members' art on display in the stores and offices of our community.



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State Farm Gallery Windows, Linden Ave., Wilmette



Ruckus Rodeo
by Red Grooms 1975-1976
Modern Art Museum of Fort Worth, TX