

VISIONS OF TEXAS

Exploring Early Texas Art



**North Texas Institute for Educators on the Visual Arts
Center for the Advancement and Study of Early Texas Art**

2005

VISIONS OF TEXAS

Exploring Early Texas Art

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North Texas Institute for Educators on the Visual Arts
School of Visual Arts
University of North Texas
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Cover Image: Florence McClung (1894 – 1992), *Cypress Swamp, Caddo Lake*, 1939, 20 X 24", Oil on Canvas, The Barrett Collection, Dallas, Texas

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This unit of instruction is designed for seventh grade students. Teachers may adapt it for use with other grade levels.

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VISIONS OF TEXAS

Artists look at the world with fresh eyes, then take their unique vision of the world, and create a way to share it. Ordinary people may look at the characteristics of the land around them and find the plants too prickly, the water too murky, or the sky too grey to be interesting, but an artist has the ability to find uncommon beauty in the commonplace. Early Texas artists found beauty in thorny cacti as well as flowering bluebonnets. The artists of Early Texas preserved the landscapes of their regions in oil, watercolor, pastel, and print media, creating a vision of Texas that will last across state lines and across time.

Theme for the Unit (Big Idea/Enduring Idea)

Early Texas artists observed their environment carefully, uncovering the remarkable in the ordinary. These artists preserved their unique perspectives of the Texas landscape in paint, pastel, and print.

Specific concepts/ideas to be developed in the unit

Artists working in a specific geographic region can incorporate regional characteristics of the landscape into their vision of what the land means to them.

Artists use multiple techniques to create a sense of depth and distance in their work.

Observation of one's everyday surroundings can serve as the inspiration for a meaningful work of art.

Unit Objectives

Students will be able to analyze early Texas art to determine which physical and human characteristics of a region are portrayed.

Students will be able to analyze early Texas art to determine how the artist created the illusion of depth in their work.

Students will be able to use photographs, sketches, or open-air work to portray their vision of the Texas region where they live.

Art Styles featured in Visions of Texas

Artists in Texas were influenced by art styles that originated both in Europe and locally. Impressionism was a French art movement. Artists trained in France, or who studied under Impressionist teachers learned to appreciate the changing quality of light in the landscape and often preferred to paint outdoors. Romanticism was a European and American art movement in which artists created vast landscapes representing the grandeur of nature. Texas artists working during and after the Romantic Art Movement were influenced by the Hudson River School, as well as artists immigrating to Texas from Europe who had formal training in the Romantic Style. While each artist working in

a specific region of the country or the state of Texas is a regional artist, Regionalism as an art style developed in the 1930's, partially as a reaction to the Great Depression. The definitions below can serve as a guideline when examining the art examples in this unit for stylistic elements.

Impressionism: Artists seek to capture and convey fleeting impressions of object, particularly the changing light on surfaces and the effect of sunlight on the atmosphere.

Impressionist Movement in Art:

Impressionists captured the effects of the sun and the light conditions in the atmosphere by creating their works outdoors rather than in the studio. The Impressionist movement started in France around 1870 and attempted to capture fleeting impressions, particularly the changing light on a surface. In the late 1800's, American artists began developing a style of Impressionism that was similar to their French predecessors. Painting mostly en plein air (out of doors) these artists sought to convey the fleeting effects of sunlight and atmosphere. They often painted landscapes, but the real subject they were rendering was the overall sense of light.

Some of the Texas artists featured in this unit trained under American Impressionist, William Chase Merritt. Chase was the principal instructor at the Shinnecock Hills Summer School of Art. He believed in teaching painting from life, whether for still life, portrait, or landscape painting, and taught his students to draw their inspiration directly from nature. In his teachings he stressed that "Anything in nature is good enough to paint." And encouraged his students to "...try to see nature as you should, with your eyes wide open." (as quoted in K.L. Bryant, Jr., *William Merritt Chase: A Genteel Bohemian*, Columbia, Missouri, 1991, p. 157) His plein air depictions of the Shinnecock Hills area are considered some of the finest accomplishments of American Impressionism. He loved teaching as was greatly influential with young artists, including many from Texas.

Reference:

Pisano, Ronald G. *A Leading Spirit in American Art: William Merritt Chase, 1849 - 1916*. Seattle: Henry Art Gallery, 1983.

Romanticism: Characteristic attitudes of Romanticism include a deepened appreciation of the beauty of nature; emphasis on emotion rather than intellect; and a rejection of classical rules in favor of imagination and individual expression.

Romantic Movement in Art:

The European and American movement known as Romanticism extended from about 1800 to 1850. Artists attempted to show nature as a manifestation of the divine through meditative landscapes that invoked a sense of solitude. The vast natural landscapes often appeared to dwarf mankind and to convey a sense of moral grandeur. The Hudson River School of Artists, part of the American Romantic Movement, found their inspiration in the northeast United States.

Reference:

“Glorifying the Wilderness: The Hudson River School of Landscape Painting,” 150 Years of American Painting. Museum of Art at Brigham Young University. (Retrieved April 12, 2005, from <http://www.byu.edu/moa/exhibits/Current%20Exhibits/150years/150chron2.html>).

Regionalism: Regionalists share an anti-modernist style and a fondness for depicting everyday life. They believed that messages in art should be easy to understand and that their subject matter should be accessible to the masses. Their work was an attempt to find the universal human identity in the local and the commonplace.

Regionalism in Early Texas Art:

Regionalist artists in Texas believed that for art to be significant, it must express the artist’s own life, experience, and environment. Common subjects and themes of Regionalism in Texas included drought and the struggle of man versus nature, farm life and the landscape, and the dignity of work. Since they used the local landscape for artistic inspiration, their vision turned the local and the commonplace into a statement about the universal human condition.

Artists who worked in this style tended to paint scenes that were gritty and hard-edged rather than the blended atmospheric tones of Impressionism. Most of the painters in the group used tight brushwork and an earthy palette and preferred naturalistic representation. The hard-edged style of their work broke away from the misty Impressionistic scene that had dominated Texas art in the early part of the twentieth century.

Few people had the money to buy paintings during the depression of the 1930’s, so printmaking became a popular means for artists to create many works, and sell them cheaply. Producing art and selling it at an affordable price facilitated the goal of Regionalist artists to make art available to the masses and made it possible to deliver the messages in their art to as many people as possible.

Reference:

Stewart, Rick. *Lone Star Regionalism: The Dallas Nine and their Circle*. Austin: The Texas Monthly Press, and Dallas Museum of Art, 1985.

Background Information

Many differences found within a regional landform are caused by differences in rainfall. More rainfall means that more plants can grow in the area. The trees, grass, and shrubbery that grow in areas with plentiful rainfall not only help to build up the soil, but they also keep the soil from washing or blowing away. In Texas, the annual amount of rainfall varies from region to region. The eastern part of Texas is the wettest, with less rainfall moving from east to west. In the eastern part of Texas, the land is flat and low, and the moisture from the ocean provides plenty of rain. Traveling further west, one will

notice a higher elevation, smaller and fewer trees, and less vegetation. While the eastern regions have the most rain, the western regions have the highest elevation: the Guadalupe Mountains in the far western section stand at a height of almost nine thousand feet. This unit uses the Texas regional divisions of the Texas Parks and Wildlife and Texas Department of Tourism in order to facilitate student research using these resources.

References:

Texas Parks and Wildlife, *Regions of Texas*:
<http://www.tpwd.state.tx.us/edu/regions/index.phtml>

Texas Department of Economic Development and Tourism, *See Texas*:
<http://www.traveltex.com/regional.asp>



Regional Characteristics:

The Texas coastline off the Gulf of Mexico features beaches, bays, dune-lined barrier islands, and salt grass marshes. Human characteristics common to the gulf waters include off shore oil rigs as well as fishing and shrimp boats. The largest cities in the Gulf Coast area are port cities: Corpus Christi, Beaumont, and Galveston. Houston is the largest city in Texas, and the third largest seaport in the nation. Although located 50 miles inland, a huge ship channel connects the port city of Houston with the Gulf. As global markets expand, international shipping ports off the Gulf of Mexico are increasing in activity, transporting goods to places all over the world.

Reference:

Willoughby, Larry. *Texas!*, Grade 7. Austin: Holt, Rinehart and Winston, 2003, p. 47.

Art from the Gulf Coast Region:

When Julius Stockfleth painted his views of the Galveston harbor in 1889, the gulf facilitated Texas commerce by providing a means to export cotton and manufactured goods. Stockfleth depicted the Texas Gulf Coast commerce in Galveston's busy harbor and painted local vessels commissioned by the owners. The artist worked by making sketches while sitting on the beach or seawall. Since his genre of painting demanded details that would meet the technical standards of shipmasters and owners, he finished his elaborate oil paintings within the peaceful confines of his Galveston studio.



Figure 1.
 Julius Stockfleth (1857-1935)
Harbor Scene (Port of Galveston),
 ca.1889
 28 X 39 ¼ ", oil on canvas
 Courtesy of The Rosenberg Library,
 Galveston, Texas

Stylistic elements of *Harbor Scene*, Figure 1, are a variation from the Romantic art movement which influenced Texas artists during this time period. While the composition is a panoramic view of the ocean, elements of nature do not overtake the human element since Stockfleth was more concerned about realistically depicting the details of the sailing vessels than natural objects. He creates the illusion of space in the image by placing the boats that are farther from the viewer higher on the composition and on the surface of the water, the ships and buildings become smaller as they recede into the distance. He avoids overlapping the boats closest to the viewer so that we can clearly see the details of each vessel.

The work in Figure 1 depicts a three-mast sailing ship, steam towboat, sailing schooner, fishing boats, and freighters in the harbor. When this painting was in progress, the city of Galveston was a thriving port and business community. It was once known as the "Wall Street of the Southwest." Elements in the work form a visual record of the city's leadership in the economic growth and commerce of Texas. For example, the large grain elevators along the skyline contained grain that was shipped by rail from the Great Plains. The warehouses in the distance stored the cotton and manufactured goods soon to be exported by ship.

While Stockfleth successfully preserved the activity of the huge sailing ships that were soon to be replaced with steam powered vessels, perhaps his most important achievement was documenting the city at during its heyday. Stockfleth's vision of old Galveston provides lasting images of the city at its peak, before its prosperity came to a sudden halt when a hurricane struck the island on September 8, 1900, destroying one third of the city.

References:

McGuire, James Patrick. *Julius Stockfleth, Gulf Coast Marine and Landscape Painter*. San Antonio: Trinity University Press and the Rosenberg Library, Galveston, 1976.

Galveston History: <http://www.galvestonhistory.org/history.htm>



Regional Characteristics:

In East Texas, the Piney Woods region gets lots of rain, 36 to 50 inches annually, and is the greenest part of Texas. Thick forests of evergreen trees are common to the area, as well as flowers such as dogwoods, azaleas, and roses. The heavily forested area of gum, hickory, oak and pine trees supports a large timber industry. The Big Thicket National Preserve was established to preserve 85,000 acres of trees and wildlife in this region.

Swamps are common in the southern part of the pine-oak forests. Caddo Lake State Park and Wildlife Management Area contains a permanently flooded bald cypress swamp. Caddo Lake was the only natural lake in Texas until it was artificially dammed in 1914 for flood control. Scientists believe the lake formed when floodwaters, blocked by massive log jams on the Red River, backed up into the Cypress Bayou watershed.

References:

Willoughby, Larry. *Texas!, Grade 7*. Austin: Holt, Rinehart and Winston, 2003, pp. 45-46.

Texas Parks & Wildlife Department (2005, January 7). *Caddo Lake State Park* <http://www.tpwd.state.tx.us/park/caddo/> (accessed April 6, 2005).

Art from the Piney Woods Region:



Figure 2.
 Florence McClung (1894-1992)
Cypress Swamp, Caddo Lake, 1939
 20 X 24", oil on canvas
 The Barrett Collection, Dallas, Texas

Figure 2 shows an image of East Texas by Florence McClung in which diffused sunlight reflects off the green algae-filled water of a hardwood swamp. Bald cypress trees love the water, and their wide bases help them stand tall in the soft muddy soil.

The artist creates the illusion of distance through the abundant cypress trees that crowd together throughout the image. The trees seem to compete for viewing space, overlapping each other, and filling in each gap. The trees closest to the viewer are near the center of the composition and spaced farthest apart. As the trees recede into the distance, they appear smaller, closer together, and closer to the top of the page. The overlapping cypress trees are so tightly placed together along the horizon line near the top of the composition that the sky cannot be seen.

McClung uses the hard edges typical of regionalist artists to clearly outline the bases and trunks of each tree, making them stand out from the water below. The curved flowing shapes and green hue dominating the work provide the image with a lurid, yet peaceful tone. The painting itself seems damp with abundant water and plant life.

Reference:

Handbook of Texas Online, "McClung, Florence,"
<http://www.tsha.utexas.edu/handbook/online/articles/view/MM/fmcwu.html> (accessed April 6, 2005).



Regional Characteristics:

The Prairies and Lakes region encompasses the chain of cities and communities known as the Dallas/Fort Worth Metroplex. It is one of the most populated regions in Texas, this area features over fifty lakes and reservoirs, surrounded by prairie and farmland. Many artists worked in this region to preserve their vision of the cities, and the rural communities surrounding them. Each artist brought his or her own unique perspective into their work. Murray Bewley and H.O. Robertson both worked in the Prairies and Lakes region of Texas, and both artists used their personal backgrounds and styles as they created art inspired by the landscape and features of the area.

Art from the Prairies and Lakes Region:

After graduating in 1902 from Fort Worth High School, Murray Percival Bewley received formal art training at the Chicago Art Institute, and the Philadelphia Academy of Fine Arts before studying under American Impressionist William M. Chase in New York. Chase encouraged Bewley to set up a studio of his own in Paris. After about seven years

of travel in Europe, studying and painting, the young artist returned to his home in Fort Worth.

Reference:

Texas Parks and Wildlife: *Prairies and Lakes Region*. Retrieved April 12, 2005, from <http://www.tpwd.state.tx.us/edu/regions/prairies.phtml>



Figure 3.
Murry Bewley(1884-1964)
Downtown Fort Worth, 1915
16 X 13", oil on canvas
Samuel A. Denny Family Collection

Murry Bewley worked in oil and usually confined himself to figures and portraits. *Downtown Fort Worth* (Figure 3) painted from his studio in the Continental Bank Building in Fort Worth is a notable exception. The influence of French Impressionism is apparent as he portrays the city street washed in the beauty of warm sunlight and hints at the residents below in bright smudges of luminosity. Specific elements in the painting are undefined, leaving the viewer with the impressions left by the light and atmosphere. Bewley uses linear perspective to create the illusion of depth in the city street. The buildings, cars, and people along the street seem to follow an imaginary line into the distance, until eventually obscured by the haze of the atmosphere.

References:

“At First Light: Local Art and the Fort Worth Public Library 1901-1961,” Ft. Worth: The Fort Worth Public Library Foundation, 2001, p. 44.

O’Brien, Esse Forrester. *Art and Artists of Texas*. Dallas: Tardy Press, 1935, pp. 49-53.

Fisk, Frances Battaile. *A History of Texas Artists and Sculptors*. Abilene, 1928, pp. 128-132.



Figure 4.
 H.O. Robertson (1887-1970)
Winter Afternoon, c. 1936
 Oil on Masonite, 24 X 30
 Dallas Museum of Art, Fred Florence,
 Titche-Goettinger Company and Sanger
 Brothers Purchase Prize, Eighth Annual
 Dallas Allied Arts Exhibition, 1937

H.O. Robertson worked in Dallas with other artists specializing in Texas Regionalism. His vision of a rural church on a cold day (Figure 4) is much different from Bewley's vision of life downtown in the city. Like many of the Regionalist works completed in the 1930's, *Winter Afternoon* is an examination of a local scene that connects with a universal human condition. The rows of dirt in the field are closest to the viewer at the bottom of the composition, while the empty church sits just above the field in the center. Dirt roads lead away to small houses located a little higher on the page and further into the distance, creating a sense of depth in the image. The broken windows and open doors of the abandoned church, and the dry barren fields represent the changes that rural communities in the Prairies and Lakes Region were going through during the depression.

Reference:

Stewart, Rick. *Lone Star Regionalism*. Texas Monthly Press: Dallas Museum of Art, 1985, pp. 184-185.



Regional Characteristics:

Known as the Hill Country, and located in the center of Texas, the pastures and rolling hills of this region are covered in bluebonnets and colorful wildflowers in the springtime.

The Hill Country lies in a transition zone between humid and semiarid climates so the area experiences both wet and dry years. Animals common to the area include white-tailed deer, wild turkeys, and Mexican free-tailed bats. This region features large granite domes such as Enchanted Rock near Fredericksburg. The Enchanted Rock is a huge, pink, granite boulder that rises above the hills in an impressive mass. The boulder is just a small part of the Enchanted Rock Batholith which occupies over one hundred square miles beneath the earth's surface.

Reference:

"Texas Traveler: Hill Country Region," Texas Monthly. Retrieved April 12, 2005, from <http://www.texasmonthly.com/travel/hill>

Art from the Hill Country Region:

In the mid 1800's, many people were immigrating to the United States from Germany where jobs were scarce and the land was too small to support the population. Families coming to Texas from Germany were attracted to Texas because of the inexpensive land, wide-open spaces, and rumor of an adventurous lifestyle. Many of them settled in the Hill Country and created towns like Fredericksburg. Many of the people in these communities still speak German.



Figure 5.
Hermann Lungkwitz (1813 - 1891)
Enchanted Rock, Fredericksburg, 1856
23 ½ X 35", oil on canvas
Courtesy of the Witte Museum, San Antonio, Texas

Hermann Lungkwitz immigrated to Texas from Germany, and like many German immigrants coming to Texas, he settled in the frontier colony of Fredericksburg. He was known for rambling across the Hill Country, carrying sketching and painting gear. The unspoiled wilderness of the frontier Texas Hill Country was ideal for his Romantic vision of untamed natural beauty. Lungkwitz recorded this early vision of Enchanted Rock near Fredericksburg in 1856 (Figure 6).

His work shares the precise detail, and the expansive views of the German and American Romantic styles. The Native Americans in the foreground near the bottom of the composition denote that Lungkwitz is painting the work in a time period in which the indigenous people of the area still populated the land. Even though they are close to the viewer, the two figures are tiny, as if insignificant compared to the beauty of their

surroundings. The scene is idealistic and perfect, providing an escape from everyday reality.

Lungkwitz achieves a sense of vast depth in this scene by placing the portion of the landscape closest to the viewer near the bottom of the composition. The bottom portion of landscape overlaps the large granite mountain shown in the distance. He uses the tiny people at the bottom of the image, closest to the viewer, as a guide to understanding the depth of this panoramic view. The image provides a romantic escape into nature, but unlike the vistas provided by other European and American romantic artists, Lungkwitz's vision preserved the pristine beauty of frontier Texas.

References:

McGuire, James Patrick. *Hermann Lungkwitz: Romantic Landscapist on the Texas Frontier*. Austin: University of Texas Press, 1983.

Von Rosenberg, Marjorie. *German Arts of Early Texas: Hermann Lungkwitz and Richard Petri*. Austin: Eakin Press, 1982.



Regional Characteristics:

In the South Texas Plains region, temperatures are warm for much of the year, and freezes are rare. Human characteristics common to the area include huge ranches that stretch for miles. San Antonio is the largest city in the region. Much of the wildlife in the South Texas Plains can also be found in Mexico. Animals common to the area include havelinas, roadrunners, and jackrabbits. Since the weather is very dry in this region, much of the land is covered with thorny plants. The Texas prickly pear cactus is common in the drier areas of South and Central Texas. The cactus has adapted to its arid environment through water conservation, growing spines rather than water-losing leaves. The spines also protect the plant from being eaten or trampled down. The thick fleshy stem of the cactus stores water, allowing the plant to survive long periods of drought.

References:

“South Texas Plains,” Texas Parks and Wildlife. Retrieved April 12, 2005, from <http://www.tpwd.state.tx.us/edu/regions/southtexas.phtml>

Willoughby, Larry. *Texas!, Grade 7*. Austin: Holt, Rinehart and Winston, 2003, pp. 45-46.

Art from the South Texas Plains Region:



Figure 6.
Julian Onderdonk (1882-1922)
Cactus Flowers, n.d.
16 X 20", oil on canvas
Courtesy of the Witte Museum, San
Antonio, Texas

Robert Julian Onderdonk was born in San Antonio, Texas. Like many other Texas artists working in this time period, Julian Onderdonk studied under the American Impressionist painter, William Merritt Chase. Chase advocated painting directly out-of-doors with a fresh, direct, elemental approach to nature. Onderdonk applied the principles he learned from Chase to the landscape of the South Texas Plains. His method of blending tone and color to suggest mood and atmospheric conditions is similar to that found in Impressionistic works.

Typical of artists working in the Impressionist style, Onderdonk painted *Cactus Flowers* (Figure 6) directly from natural landscape in order to capture the varying light conditions. He uses atmosphere to create the illusion of space by muting the colors and the details of the hills in the distance, and using bright warm tones and sharper detail to represent the flowering cactus in the foreground. The brightly colored flowers of the cacti contrast with the thorny stems and the dry brown grass to illustrate the subtle beauty of the dry and varied terrain of South Texas.

Reference:

Steinfeldt, Cecilia. *The Onderdonks: A Family of Texas Painters*. Trinity University Press, San Antonio, 1976.



Regional Characteristics:

In the wide-open spaces of the Panhandle Plains, sunsets stretch brilliantly across the endless horizon. This region is sometimes called the Big Sky Region, Giant Country, and the Open Range. The Palo Duro Canyon, a prominent feature in the region, was formed by water erosion from the Prairie Dog Town Fork of the Red River. At 120 miles long, as wide in some areas as 20 miles, and with the maximum depth of more than 800 feet, Palo Duro Canyon is often considered the second largest canyon in the United States. The river deepens and widens the canyon by etching dirt and rock from the canyon walls and carrying it as sediment downstream. The exposed canyon walls feature layers of orange, red, brown, yellow and white rocks that represent four geologic periods.

References:

Office of the Governor, Economic Development and Tourism, "Panhandle," *Texas Travel*. Retrieved April 12, 2005 from <http://www.traveltex.com/regions.asp>

"Palo Duro Canyon," *The Handbook of Texas Online*. Retrieved April 12, 2005 from <http://www.tsha.utexas.edu/handbook/online/articles/print/PP/rkp4.html>

Palo Duro Canyon State Park: <http://www.palodurocanyon.com/>

Art from the Panhandle Plains Region:

This area of the state was a favorite subject of early Texas artist, Frank Reaugh. Although he lived in the Prairies and Lakes region of the state, he often traveled to the Panhandle Plains area to paint. Reaugh felt that the cowboys, plains, and the cattle industry were the identifying unique traits of the Texas landscape. He saw the life of the cowboy as that of a man in harmony with nature. Sketching cattle under the hot sun, he began to record life on the frontier before the invention of barbed wire and gated ranches.

Reaugh gradually became aware of developments in the art world beyond Texas, first through reading art magazines, then by attending the St. Louis School of Fine arts, then the Academic Julienne in Paris. He toured galleries and museums of Europe, admiring Impressionist works, particularly those in pastel. Reaugh's portrayal of cattle drives under broad expanses of sky and among the wide rolling plains of the panhandle is similar to the grandiose scenes of untamed nature common to Romantic art. His work, *Driving the Herd* (Figure 8) combines his idealized vision of the Texas plains with the plein air atmospheric studies of the Impressionists.

Frank Reaugh worked outside to capture the quality of light as it changed throughout the day. In this image, the cattle drink water from the Red River in the late hours of the afternoon. The two cows at the bottom of the image are much larger than the tiny smudges that represent the rest of the herd in the distance. The red earth tones of the land stretch back to meet the sky that is turning bright orange along the horizon line.



Figure 7.
Frank Reaugh (1860-1945)
North Fork of the Red River, 1914
Texas Capitol Historical Art
Collection, The State Preservation
Board, Austin, Texas

While the Impressionists invented oil paint in tubes to make the medium more portable, Reaugh adapted to the difficulties of working on the open range by using pastels. The chalklike medium blended as easily as oils to capture the atmospheric conditions of changing light, without the hassle of carrying turpentine and sets of brushes. He made his own pastels in colors specifically suited to the Texas landscape, shaping them in hexagons so they would not roll around while he worked.

References:

Reaugh, Frank. *Frank Reaugh, Painter to the Longhorns*. College Station: Texas A&M University Press, 1985.

Reaugh, Frank and Clyde Walton Hill, *Prose Sketches*, pamphlet, Dallas, 1934.



Regional Characteristics:

The Big Bend Region of Texas gets its name from the bend in the Rio Grande River, the border between Texas and Mexico. Deep canyons and cliffs beside the Rio Grande accompany the mountains rising out of the desert in this rugged land of extremes. The region is the driest, and the highest area of Texas containing the only mountains in the state. Big Bend National Park lies in the northern third of the Chihuahuan Desert. The desert is bordered on three sides by mountains that block the rains. The fourth side consists of vast semi-arid plains of grassland desert.

For protection and survival in this arid environment, most plants have spines, thorns, or poisonous leaves to protect them from animals that may eat them. Plant life common to the area includes the yucca, prickly pear cactus, ocotillo, and the century plant.

Ocotillo is a funnel-shaped desert plant with several woody, spiny, straight branches that fan outward from the base can rise as high as 20 feet. The ocotillo is leafless most of the year, except immediately after rain. March through June, red flowers will appear at the ends of each branch.

National Park Service: Big Bend. *Plants of Big Bend National Park*.
<http://www.nps.gov/bibe/plants.htm>. (Accessed on April 1, 2005).

Art from the Big Bend Region:



Figure 8.
 Audley Dean Nichols (Nicols) (1875-1941)
West Texas Mountains, ca. 1930
 20 X 30", oil on canvas
 Collection of Doug Mackinnon

In 1919, Audley Nichols planned to visit the far West Texas town of El Paso for one day. Deciding to make his temporary visit more permanent, he stayed to paint the rugged and infinite desert landscape. In El Paso he developed a clean, detailed landscape style to capture the clear atmosphere and the warm light of the vast expanses of desert plains. The distant mountain view in Figure 8 is an example of the clarity of the desert atmosphere: the rugged mountain can be seen clearly, unobstructed by haze. Rather than creating a sense of depth by muting the details of the mountain, the artist uses cool colors to represent its distance from the viewer. The bluish tint and the mountain's location along the horizon line are the viewer's clue that this part of the landscape lies miles away.

Reference:

O'Brien, Esse Forrester. *Art and Artists of Texas*. Dallas: Tardy Press, 1935, pp. 163 & 164.

LESSON ONE: THE ARTISTS AND THE LAND THEY LOVED

The early artists of Texas were as distinct as its many regions. Some artists were fascinated with coastal views, others the wide-open plain. Some loved the dry rocky mountainsides of the Big Bend and others the wildflower-covered slopes of the Hill Country. Texas artists documented the changing characteristics of their land. Julius Stockfleth created a detailed account of the huge sailing vessels in the Galveston harbor that were soon to be replaced with steam powered ships (Figure 1). Frank Reaugh preserved the open range before the invention of barbed wire changed the role of the cowboy in the Panhandle Plains (Figure 7). Hermann Lungkwitz captured the unspoiled wilderness of the frontier Hill Country (Figure 5). With all of their unique visions, each of the artists in this unit shares one commonality: they all loved the land they chose to represent, the State of Texas.

Overview

This lesson will help students understand how artists working in various geographic regions of Texas used human and physical characteristics of the land as a basis of self-expression. Students will identify physical characteristics (landforms, plant and animal life) and human characteristics (buildings, windmills, oil wells, and other manmade structures) of various regions.

Objectives for Lesson One

Students will identify the physical and human characteristics in early Texas art, Texas geographic regions, and in the region of Texas in which they live. *[TEKS: Social Studies 7.9(B)]*

Students will bring in photographs or magazine clippings containing physical and human characteristics specific to geographic regions in Texas. *[TEKS: Social Studies 7.9(B)]*

Students will find and analyze examples of early Texas art containing physical and human characteristics specific to one geographic region in Texas. *[TEKS: Social Studies 7.9(B)]*

Vocabulary:

Region: any large part of a country that is alike in at least one important way.

Landform: a natural feature of a land surface.

Physical Characteristics: features in a landscape that occur naturally such as plants or animals.

Human Characteristics: features in a landscape that have been developed by humans such as buildings, fences, or windmills.

Motivational Activity: Regions of Texas

Before beginning the unit, discuss the various regions of Texas with the students. Instruct them to bring postcards, vacation photos, and any other images from regions of Texas other than their own. Begin the unit by dividing students into groups. Each group will examine their collection of images, the students will describe the region his or her image is from, and explain what human and physical characteristics in each image make it unique to that region. The groups will use their collection of images to compare these regions to the area in which they live.

Learning Activity: The World Outside Your Window

Early Texas artists wanted to document the world around them, so they paid careful attention to the human and physical characteristics in the areas where they lived.

1. Give students the Regions of Texas handout, titled, “The World Outside Your Window”
2. Take students outside or have them look outside through a window. Ask them to spend five minutes of careful observation, using the worksheet as a guide to write down what they see.
3. Ask follow up questions:
 - What makes the world in which you live unique?
 - What is special about the land and buildings you see everyday?
 - How is this region different from other areas where you have lived or visited?
4. Have students close their eyes and imagine their daily trip to and from school. Based on this reflection, ask students to add vegetation, wildlife, and man-made structures they encounter on an everyday basis to the worksheet.
5. Have students share their findings with the class and display responses to the activity on a poster board or chalkboard in the classroom.
6. Use student responses to make connections between the students’ own surroundings with the subject matter of early Texas art.

Learning Activity: Art Analysis

1. Show the class two examples of Early Texas Art: Franz Strahalm’s *Enchanted Palo Duro Canyon* (Figure 9) and Jose Arpa’s *Bluebonnets* (Figure 10).
2. The two examples below include works from two distinctly different regions of Texas: the Panhandle Plains and the Hill Country. Have students find similarities and differences between the two pieces. Questions for discussion may include:

- What physical characteristics are typical of each region? Which of these characteristics are included in the artist's rendition of the area?
 - Would you find the climate and location of this region pleasing? Why or why not?
 - Are there any man-made structures found in the paintings? What does this tell you about the region and the time period?
3. Divide the students into research groups and place art reproductions from various regions with each group. Have students identify the regional characteristics in each work of art. Students will support their choices by finding sources linking the works of art to the specific region. The sources might include things such as travel brochures, personal descriptions of the region, information from state parks within the region, personal photographs, magazine articles featuring the region, or any other relevant information. Research groups can work in the library, use textbooks, or the Internet to gather information.
 4. Groups will then present their findings and additional artwork to the other groups in the class.



Figure 9.
 Franz Strahalm (1879-1935)
Palo Duro Canyon, 1920
 26 X 30", oil on canvas
 Texas State Capitol Collection,
 The State Preservation Board,
 Austin, Texas



Figure 10.
 Jose Arpa (1859-1952)
Bluebonnets, 1920-1930
 oil on canvas
 Collection of Marsha and Marc Bateman

Sample Comparison: Franz Strahalm's work, *Palo Duro Canyon*, conveys a sense of nature's grandeur in the form of a beautiful canyon. The expanse of the canyon begins near the viewer, and then stretches back towards the horizon. The artist conveys a sense of deep space through the detail in the rocky crevices that get smaller and closer together as the eroded walls move farther away from the viewer. The picture has no human elements, as if to show that this is a place where nature is triumphant, a place where man cannot thrive. The only competition for the canyon covering the bottom of the image is the vast Texas sky above. Strahalm uses the sweeping movement of the clouds in the sky to create the illusion of movement and space above the canyon walls.

Jose Arpa's work, *Bluebonnets*, is a scene from everyday life. The time frame is conveyed by human characteristics such as the farm buildings in the background. In the work, *Enchanted Rock*, the landscape dominates the human element. The domination of nature over the human element is also an element in *Bluebonnets*. The weathered farm buildings rest near the top of the composition in the distance, while the bluebonnets loom large in the foreground. In *Palo Duro Canyon*, the view spans miles and the viewer is distanced from the main elements in the scene, the sky and canyon. In *Bluebonnets*, the viewer is close to the bluebonnets, the dominant element in the image, giving the scene a more intimate feel.

Guide for Primary and Secondary Sources:

<http://virtualguidebooks.com/Texas/WestTexas.html>

National Park Service: Big Bend. *Plants of Big Bend National Park*.

<http://www.nps.gov/bibe/plants.htm>

Texas Parks and Wildlife

Regions of Texas: <http://www.tpwd.state.tx.us/edu/regions/index.phtml>

Find a Park: <http://www.tpwd.state.tx.us/park/findapark.htm>

The Handbook of Texas Online

<http://www.tsha.utexas.edu/handbook/online/>

Texas Monthly Travel Guide

<http://www.texasmonthly.com/travel>

Travel Texas: Regional Map

<http://www.traveltex.com/regional.asp>

Extending the Learning Activities:

1. Create a large map of Texas divided into geographic regions and secure the map over corkboard.
2. Instruct students to select a few items from their group's collection of photos, postcards, newspapers, calendars, or magazines containing characteristics from specific regions of Texas. Have students place their items in appropriate areas of the map with thumbtacks.
3. Display Texas art images from each region alongside the students' postcards and photographs. Use the map to compare and contrast regional landscape paintings created by early Texas artists to photographs of similar environmental regions. Discuss the differences in climate, landforms, and vegetation in the different regions of Texas.

Group ____ Names _____

VISIONS OF TEXAS WORKSHEET

The World Outside Your Window

List the vegetation that exists where you live (include specific trees, wildflowers, etc...) and their location.

List wildlife that exists in your area (include specific mammals, birds, reptiles, amphibians, insects, etc...) and where each one lives.

List human characteristics typically found in your area. Include man-made structures such as sidewalks, buildings, windmills, oil wells, light posts, grain or feed mills, and describe the purpose for each structure.

What makes the area in which you live unique? How is it different from other areas you have lived or visited?

LESSON TWO: GETTING THE BIG PICTURE

Overview

This lesson encourages students to work as a class or in groups, to examine works of early Texas art to determine the main idea of each work, and stylistic elements the artist incorporated. Students will also reflect on why the artist chose to represent specific particular physical and human characteristics in their portrayal of the region.

Objectives for Lesson Two

Students will analyze works of early Texas art based on the physical and human characteristics in the art. [TEKS: Art 7.4 (B)]

Students will analyze works of early Texas art to identify main idea and stylistic elements. [TEKS: Art 7.4 (B)]

Students will create a postcard and caption based on a lithographic print of a Texas region. [TEKS: Language Arts 7.13 (C)]

Background Information

Landscape paintings were often used as a form of advertising. Enterprising individuals would buy cheap land on the Texas frontier; then subdivide the land to create cities and towns. Romantic scenes of attractive, undisturbed vistas, wide-open spaces, and the lure of adventure in the wild Texas frontier drew people arriving in the United States from Europe in search of a new life. Before the advancement of print media and television, landscape paintings attracted travelers and tourists much in the same way that travel posters, brochures, postcards, and television ads do today. These landscapes, not only recorded the region, but also allowed the artist to use “artistic license” in conveying emotion or telling a story about the land, its resources, and its inhabitants. The beauty and exoticism portrayed in the art from each region invoked feelings of intrigue, curiosity, and adventure, all which contributed to the Texas mystique.

Motivational Activity: Texas Mystique



Figure 11.
Harry Anthony De Young (1893-1956)
Lonesome Road, Big Bend, 1936
20 X 24", oil on canvas
Collection of Doug Mackinnon

Show the students the Harry Anthony De Young painting, *Lonesome Road, Big Bend*, (Figure 11) and ask them to talk about their first impressions and identify the physical and human characteristics in the image. The following questions are examples that can guide the activity:

- Identify the physical and human characteristics of the image.
- What region might this painting be from? What might the climate be like in this image? How realistic is artist's rendition of this region?
- Would this be some place you would like to visit? Why or why not?
- Does this setting seem more like reality or fantasy? Explain.
- If this painting were a postcard, what would the caption read?

Learning Activity: Art Analysis

Discuss art movements that influenced Early Texas art, using the images and concepts from the background information for the unit and from the definitions of Impressionism, Regionalism, and Romanticism.

Lonesome Road, Big Bend (Figure 11) was an idealized image of the desert landscapes of West Texas. In *Jack Rabbits* (Figure 12), Otis Dozier created a desert landscape as a statement about the relationship between man and nature when resources are scarce. Objects of nature still dominate the scene as two jackrabbits stand tall in the foreground near a prickly pear cactus, but the image does not idealize nature. Perhaps by placing the monumental images of the two jackrabbits in the foreground, and the tiny windmill near the top of the composition in the background, Dozier is suggesting that nature is triumphant over man in this harsh environment. Even though the image would not make a good postcard, beauty is evident in the red color of the soil and in the graceful posture of the rabbits, as they seem to pose for the artist.



Figure 12.
Otis Dozier (1904-1987)
Jack Rabbits, 1935
Oil on Masonite panel
24 X 29 ½", University Art
Collection, Southern Methodist
University, Dallas, Texas; Gift of the
1940 Senior Class

Have students examine Otis Dozier's *Jack Rabbits*. Introduce this work as an example of Texas Regionalism. Start a discussion based on the questions below. Record student answers on a dry erase board, or any other method of display:

1. Regional Characteristics:

- How many physical and human characteristics can students identify from this image?
- What can you tell about the region from clues in the image like the elevation or amount of rainfall?
- Have students explain why they think the image is a portrayal of East or West Texas based on these characteristics.

2. Style

a. Color Choice:

- How realistic are the colors chosen by the artist for the land and sky? Explain.
- What do the colors tell you about the land and sky? How about the cactus and jackrabbits?

b. Composition:

- Which objects does the artist make most obvious or give more emphasis to? Which objects are most subtle?
- Compare object sizes and identify their location--- foreground, middle ground, or background. Rate them in order of importance. Ex. jackrabbit, cactus, earth, windmill, etc... Have them explain their choices.

3. Main Idea:

- Why would the artist choose to include the jackrabbits in his painting? Why did he choose to make them so large?
- Why would the artist bother to include the smaller objects in the image such as the windmill in the background?
- How different would the painting be without the windmill or the jackrabbits?
- How would the artist's message be changed if the windmill was large and in the foreground and the jackrabbits were tiny and in the background?

Art Influences: Review the background information for "Regionalism in Early Texas Art" and describe this art style to the class. Look over the class discussion answers on display. Which of these answers relates to Regionalism? What elements in Dozier's painting characterize it as a Regionalist work?

Learning Activity: Wish You Were Here

Students will write text and a caption to accompany a postcard of an early Texas art image. Make student copies from the postcard template and pass them out to the class.

1. Ask students to analyze the image they have chosen to incorporate in the postcard. Is the image an idealized or a realistic representation of the area? Why do they think so?
2. Have them write a letter home from the location of the image. In the body of the letter, students should include information about the region such as the location, climate, physical/natural characteristics, vegetation, wildlife, and people based on the subject matter that they observe in the art image. Encourage students to write their letter using a creative anecdote that incorporates the information.
3. Students will create a caption for the front of the postcard. The caption should incorporate what the student believes to be the main idea of the image or the message the artist intended to get across.

In addition to the lithograph images included with this lesson, drawings and prints appropriate for this activity are part of the online permanent collection of the San Antonio Art League Museum:

<http://archone.tamu.edu/texmus/museum/SAAL/SAALCatPrintThumbs.html>

VISIONS OF TEXAS WORKSHEET

Wish You Were Here: Postcard Template

<h1>Post Card</h1>	Place Stamp Here

Choose from the included lithograph images for the reverse side of the card. Create a caption for your card and write the caption anywhere on the front of the card, with the art image. Cut out image and postcard template. Use glue stick or rubber cement to secure postcard template and selected image to a 3x5 index card.



Otis Dozier, *Texas Windmills*, 1937, 13 $\frac{3}{4}$ X 11 $\frac{1}{4}$ ", lithograph, edition of 29,
Collection of Bill and Mary Cheek

VISIONS OF TEXAS WORKSHEET

Wish You Were Here: Lithograph Images



Charles T. Bowling, *White Cliffs*, n.d., 9 2/8 X 12 15/16", lithograph on paper, University Art Collection, Southern Methodist University, Dallas, Texas, Gift of the Dallas Print Society



Everett Spruce *Rainy Day*, 1944, 8 1/8 X 10 1/8", lithograph, Dallas Museum of Art, Gift of A. H. Belo Corporation and the Dallas Morning News

VISIONS OF TEXAS WORKSHEET

Wish You Were Here: Lithograph Images



Jerry Bywaters, *Texas Courthouse*, 1938, 20 X 14", lithograph, University of North Texas Collection



H. O. Robertson. *Liberty Church*, 1940, 9 X 12", lithograph, Dallas Museum of Art, Gift of A. H. Belo Corporation and the Dallas Morning News

LESSON THREE: INTO THE DISTANCE

When looking at this photograph of the Texas Hill Country (Figure 13), the viewer can tell that the wildflowers are closer to the person taking the picture than the cactus. The fence post is obviously behind the cactus, and the old barn lies way in the distance. If a person were looking at this scene in real life, perhaps they would determine these things because it takes longer to walk to the fence post than the flowers. However, since this is only an image on a page, the viewer must be able sense these things through visual observation.



Figure 13.
Texas Hill Country
Photograph by Derwood Wheeler

Even before photography was invented, artists were figuring out ways to convince people to see an illusion: distant objects on a flat plane. Early Texas artists created the illusion of depth in their work in order to recreate their visions of the Texas landscape.

Overview of Lesson Three:

This lesson uses early Texas art to examine various methods of showing depth in a work. Students will discuss how Texas artists used placement and composition to create meaning in a work of art. Students will incorporate one or more of these techniques when creating their original art.

Objectives for Lesson Three:

Students will examine examples of early Texas art, specifically identifying the artist's method of creating the illusion of depth. [TEKS: Art 7.2 (A)]

Students will depict physical and human characteristics of a specific Texas region, while applying the techniques that early Texas landscape artists used to show depth and perspective in original art. [TEKS: Art 7.2 (A)]

Students will explain how their project portrays the physical and human characteristics of the region and the techniques they used to show depth in a written evaluation. [TEKS: Art 7.4 (A)]

Background Information:

Techniques for Creating the Illusion of Depth

Object Size:

Using linear perspective, objects that are closer to the viewer appear larger. The smaller the object, the farther away from the viewer it appears.



Figure 14.
Olin Herman Travis (1888-1975)
Galveston Beach, 1957
25 x 44", oil on canvas
Collection of Doug Mackinnon

In this beach scene by Olin Travis (Figure 15), the rocks and pebbles in the sand appear much larger than the people near the water. Since our eyes interpret the smaller objects as being farther away, this artist has successfully created the illusion of depth.

Foreground, Middle Ground, Background:

The position of the object on the page works with the size of the object to create the illusion of depth. Notice that larger objects at the bottom of the picture plane appear closer to the viewer. The higher the object is on the page, the smaller the size, and the farther away it will appear.

Florence McClung created many paintings in and around the Prairies and Lakes region of Texas, one of which is an image of White Rock Lake in Dallas. The image in Figure 15 is her interpretation a scene that many people in this area might see everyday on their way to work or school: gently rolling plains crisscrossed with neat square acres of plowed farmland.



Figure 15.
Florence McClung (1894-1992)
White Rock, 1937
20 X 27", oil on canvas.
Collection of Bill and Mary Cheek

Florence McClung creates the illusion of distance in this work by placing the tall trees that typically grow near the lakes in this region close to the viewer and near the bottom part of the canvas. The lake and the opposite shore rest peacefully in the center of the work. In the top part of the composition, slightly curved plains of farmland stretch back into the distance.

Overlapping Objects:

When one object partially covers another, the object in front appears to be closer.



Figure 16.
Jessie Davis (1887-1962)
Fair Park Lightnin', 1932
26 X 26", oil on canvas
Collection of George and Beverly Palmer

Jessie Davis creates depth in this image of Fair Park in Dallas through overlapping objects. The roller coaster tracks work their way into the background as one overlaps the other. The faint red hue of the track in the distance can barely be seen since it is almost covered by those in the foreground.

Linear Perspective:

Frank Reaugh creates the illusion of depth in this image through the use of linear perspective.



Figure 17.
Frank Reaugh (1860 – 1945)
Driving the Herd (Twenty-four Hours with the Herd-I)
24 X 48", pastel
Harry Ransom Humanities Research Center, The University of Texas at Austin

The men, cattle, and horses closest to the viewer appear large as they travel over the broad path ahead. As the cattle get closer to their destination, and farther along the trail, they become more compressed, and smaller in size. Finally, the individual elements blend together at a vanishing point along the horizon. The vastness of the open range is represented using the mountain peaking above the horizon line, its cool tones barely visible in the distance.

Motivation: Identifying Techniques for Achieving Depth

Use the larger print images or the digital images included with this unit to display the early Texas art included for this lesson. With each image, ask students to identify techniques the artists used to show depth. Have students pay attention to object size, position, detail and clarity, color intensity, and placement (overlapping objects). The class should generate a list of agreed upon techniques to serve as a reference for their art project.

Students can include visual aids for their explanations using dry erase markers to draw lines on transparency sheets placed over the images.

Learning Activity: Creating a Texas Landscape

Students will create an original piece of landscape art, depicting the physical and human characteristics of a specific Texas region, while applying the techniques they learned about creating the illusion of depth on a flat surface. Students will make compositional choices, to express the relationship between man and nature, within their chosen region.

1. Students will select a region of Texas to represent in a landscape painting.
2. Referring to art examples and their list of techniques for showing depth, students will create a draft of their landscape.
3. Students will use watercolor or tempera paint to create the sky and background for the image. Students should consider what colors would best represent the region of Texas they have selected for the work.
4. Students can use clippings of photographs, magazine images, or hand drawn objects to fill their landscape. Students should be paying special attention to object placement, position, and size in order to show depth.
5. Students will present their work, describing the region of Texas the work represents, pointing out the importance of the various human and physical characteristics in representing their region, and demonstrating the techniques used to show depth.

Reproduce the evaluation form, “Texas Landscapes” included with this lesson. Give the forms to each student to use as a guide for evaluating their artwork. The form can also be used as a teacher assessment tool.

Name _____

VISIONS OF TEXAS WORKSHEET

Texas Landscapes: Self Evaluation Form

What region of Texas did you chose to represent in your landscape image? Why was this region appealing to you?

What physical characteristics did you chose to include in the image? Why did you choose these specific characteristics to portray this region?

What human characteristics did you chose to include in the image? Why did you choose these specific characteristics to portray this region?

Describe the techniques you used to create the illusion of depth in the image. How does the feeling of depth in the image add to the main idea of the work?

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS:**§113.23. Social Studies, Grade 7.**

(7.9) Geography. The student understands the location and characteristics of places and regions of Texas. The student is expected to:

(B) compare places and regions of Texas in terms of physical and human characteristics;

§110.23. English Language Arts and Reading, Grade 7.

(7.13) Reading/inquiry/research. The student inquires and conducts research using a variety of sources. The student is expected to:

(C) use multiple sources, including electronic texts, experts, and print resources, to locate information relevant to research questions (4-8);

(I) present organized statements, reports, and speeches using visuals or media to support meaning (6-8).

(7.24) Viewing/representing/production. The student produces visual images, messages, and meanings that communicate with others. The student is expected to:

(A) select, organize, or produce visuals to complement and extend meanings

§117.35. Art, Grade 7.

(7.2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) create artworks based on direct observations, personal experience, and imagination;

(7.4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:

(A) analyze and compare relationships, such as function and meaning, in personal artworks;

(B) analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about formal properties, historical and cultural contexts, and intent.

UNIT ASSESSMENT RUBRIC

Objective:	Novice (Basic Level)	Competent (Median Level)	Exceptional (Highest Level)
The student will be able to identify physical and human characteristics unique to regions of Texas in early Texas art.	The student is only able to identify one or two physical or human characteristics incorporated in the art.	The student identifies three or more physical and human characteristics incorporated in the art.	The student identifies three or more physical and human characteristics incorporated in the art, as well as identify the artist's goal in including these elements in the image.
The student will be able to identify the main idea and stylistic elements in works of early Texas art.	The student may not be able to identify the main idea or any stylistic elements in the work.	The student is able to identify the main idea of the work, as well as a few stylistic elements.	The student makes a clear statement about the main idea of the work and its significance in the history of Texas and Texas art. The student is able to identify three or more stylistic features of an artwork.
The student will incorporate physical and or human characteristics of a Texas region in a landscape painting	The student is only able to incorporate one or two characteristics their work and may not be able to explain their goal in selecting them.	The student identifies and incorporates three or more characteristics from a specific region in their artwork.	The student incorporates three or more regional characteristics their work and clearly explains why these specific characteristics were selected.
The student will apply techniques for creating depth in a landscape painting.	The work may or may not successfully create the illusion of depth. The student is unable to explain the techniques incorporated in the work.	The work successfully creates the illusion of depth. The student knows which techniques create the illusion.	The work successfully creates the illusion of depth. The student is able to explain the techniques used and why.

REFERENCE LIST:

Books:

- Carraro, Francine. *Jerry Bywaters: A Life in Art*. Austin: University of Texas Press, 1994.
- Fisk, Frances Battaile. *A History of Texas Artists and Sculptors*. Abilene, 1928.
- Greene, Alison Delima. *Texas: 150 Works from the Museum of Fine Arts, Houston*. New York: Harry N. Abrams, Inc., 2000.
- Newcomb Jr., William W. *German Artist on the Texas Frontier: Friedrich Richard Petri*. Austin: University of Texas Press, 1978.
- McGuire, James Patrick. *Hermann Lungkwitz: Romantic Landscapist on the Texas Frontier*. Austin: University of Texas Press, 1983.
- McGuire, James Patrick. *Julius Stockfleth: Gulf Coast Marine and Landscape Painter*. San Antonio: Trinity University Press, Galveston: Rosenberg Library, 1976.
- O'Brien, Esse Forrester. *Art and Artists of Texas*. Dallas: Tardy Press, 1935.
- Radcliffe, Sam DeShong. *Painting Texas History to 1900*. Austin: University of Texas Press, 1992.
- Reaugh, Frank. *Frank Reaugh, Painter to the Longhorns*. College Station: Texas A&M University Press, 1985.
- Steinfeldt, Cecilia. *Art for History's Sake: The Texas Collection of the Witte Museum*. San Antonio: Texas State Historical Association and the Witte Museum, 1993.
- Steinfeldt, Cecilia. *The Onderdonks: A Family of Texas Painters*. San Antonio: Trinity University Press, 1976.
- Stewart, Rick. *Lone Star Regionalism: The Dallas Nine and their Circle*. Austin: The Texas Monthly Press, and Dallas Museum of Art, 1985.
- Von Rosenberg, Marjorie. *German Arts of Early Texas: Hermann Lungkwitz and Richard Petri*. Austin: Eakin Press, 1982.
- Willoughby, Larry. *Texas!, Grade 7*. Austin: Holt, Rinehart and Winston, 2003.

Exhibition Catalogs:

“First Light: Local Art and the Fort Worth Public Library 1901-1961.” Fort Worth: The Fort Worth Library Foundation, 2001.

“The Eyes of Texas: The Lone Star State as seen by her Artists”. Irving Arts Center, Sept 17, 2004 – Jan 2, 2005.

“The Hock Shop Collection: Rediscovering Texas Artists of the Past” Greater Denton Arts Council, Meadows Gallery, The Center for the Visual Arts. Jan 26-March 6, 1998.

Online Resources:

Galveston Historical Foundation: <http://www.galvestonhistory.org/history.htm>

National Park Service: <http://www.nps.gov/>

San Antonio Art League Museum:

On-line catalogue of the permanent collection , The Davis Collection

<http://archone.tamu.edu/texmus/museum/SAAL/SAALCatThumbsDavisCol.html>

San Antonio Art League Museum

On-line catalogue of the permanent collection, Earlier Works (1950 and before)

<http://archone.tamu.edu/texmus/museum/SAAL/SAALCatPre50Thumbs.html>

Texas Parks & Wildlife Department:

<http://www.tpwd.state.tx.us>

Texas Monthly Travel Guide:

<http://www.texasmonthly.com/travel>

Texas State Historical Association: *Handbook of Texas Online*

<http://www.tsha.utexas.edu/handbook/online/>

Travel Texas: *Regional Map*

<http://www.traveltex.com/regional.asp>

Reference for Artwork Details:

Baker, James Graham. *Virtual Texas Art Museum*, Texas A&M University College of Architecture:

<http://archone.tamu.edu/texmus/museum/texmuseum.html>

**Biographical Material
For
Early Texas Artists Included in the Unit**

ARTIST BIOGRAPHIES: VISIONS OF TEXAS

Julius Stockfleth (1857-1935)

The Stockfleth family immigrated to the United States from Germany for economic and political opportunity. Julius Stockfleth created a visual record of the Gulf Coast commercial activity in Galveston between 1885 and 1907. Working from outdoor sketches, Stockfleth documented the ships of the harbor district as commercial sailing ships were gradually replaced by steam-powered vessels.

Painting Texas History to 1900 by Sam DeShong Ratcliffe, University of Texas Press, Austin, 1992, pp89-92.

Florence McClung (1894-1992)

Florence McClung moved to Dallas in 1899 and lived there until her death. In the early 1920s she began to study art in the Dallas studios of Texas artists Frank Reaugh, Frank E. Klepper, Olin H. Travis, Alexandre Hogue, and Thomas M. Stell. McClung was the first Texas artist to be represented in the Metropolitan Museum of Art in New York when her work, *Lancaster Valley* was purchased by the museum in 1939. She worked at Trinity University in Waxahachie as an art teacher, and later as the head of the art department. She accomplished notable work in both painting and printmaking, exhibiting extensively and winning awards.

Handbook of Texas Online, s.v. "MCCLUNG, FLORENCE ELLIOTT WHITE," <http://www.tsha.utexas.edu/handbook/online/articles/view/MM/fmcwu.html> (accessed May 2, 2005).

Murry Bewley (1884-1964)

Murray Bewley graduated from Fort Worth High School in 1902. From that time, he trained as an artist in Fort Worth, Chicago, Philadelphia, New York, and Italy. One of his most powerful influences was William M. Chase who encouraged Bewley to set up his own studio in Paris. Even when Bewley became an internationally renowned artist, he continued to visit his childhood home in Fort Worth. The artist worked mainly in oil and a large body of his work includes portraits of children. While the painting *Downtown Fort Worth* is an exception to his figure paintings, it exemplifies his delicate use of color and the impression of light and atmosphere in the city street.

Art and Artists of Texas by Esse Forrester O'Brien, Tardy Press, Dallas, 1935, pp. 49-53.

H.O. Robertson (1887-1970)

H.O. Robertson began exhibiting at the Dallas Art Association in 1930 and exhibited at the Texas Centennial in 1936 and the Golden Gate International Exposition in 1936. In 1936 his painting *Winter Afternoon* attracted considerable local admiration.

Lone Star Regionalism: The Dallas Nine and Their Circle, 1928 - 1945 by Rick Stewart, Texas Monthly Press and the Dallas Museum of Art, 1985, pp. 184 & 185.

Hermann Lungkwitz (1813 - 1891)

Hermann Lungkwitz was born in Halle, Germany. He pursued his art training in Dresden under Ludwig Richter with training in studio work and out door sketching. He fled to America as a political refugee with his wife and other relatives. They decided to settle in Texas having heard about the state through the German Immigration Society. The family settled on a farm six miles from Fredericksburg. Despite the harsh frontier life, Lungkwitz found time to paint, preserving the spirit and color of the Texas countryside. One of his favorite subjects was the Enchanted Rock, a huge pink granite boulder near Fredericksburg.

Hermann Lungkwitz, Romantic Landscapist on the Texas Frontier, by James Patrick McGuire, University of Texas Press, Austin, Texas, 1983.

Julian Onderdonk (1882-1922)

Robert Julian Onderdonk was born in San Antonio, Texas. Like many other Texas artists working in this time period, Julian Onderdonk studied under the American Impressionist painter, William Merritt Chase. Chase advocated painting directly out-of-doors with a fresh, direct, elemental approach to nature. Onderdonk's method of blending tone and color to suggest mood and atmospheric conditions is similar to other Impressionistic works. His pleasing and straightforward images quickly became popular among Texans and his works were shown in galleries throughout the state.

Steinfeldt, Cecilia. *The Onderdonks: A Family of Texas Painters*. Trinity University Press, San Antonio, 1976.

Frank Reaugh (1860-1945)

Frank Reaugh was born near Jacksonville, Illinois and at the age of fifteen moved with his parents to a small ranch near Terrell, Texas. The artist preserved the cattle drives and fenceless ranges of Texas, developing an international reputation as a painter of western landscape and of cattle. He completed most of his works outdoors and created several inventions for working on the open range such as a portable easel and hexagon pastels. He taught and influenced other Texas artists such as E. G. Eisenlohr and Reveau Bassett.

Fisk, Frances Battaile. *A History of Texas Artists and Sculptors*. Abilene: Morrison Books, 1928, pp. 52-58.

Audley Dean Nichols (1875-1941)

Audley Nicols spent his earlier years in New York and Pittsburgh, illustrating for "McClure's," "Cosmopolitan," "Collier's," and other magazines. At age 44, the artist came to El Paso in 1919 to improve his health and stayed there to live and paint the desert landscapes of far West Texas.

Baker, James Graham. "Audley Dean Nicols." *Virtual Texas Art Museum*, 1999. Texas A&M University College of Architecture. 1 May 2005
<http://arhone.tamu.edu/texmus/museum/texmuseum.html>

Franz Strahalm (1879-1935)

Franz Strahalm was born in Vienna, Austria. He exhibited at the Royal Academy at Vienna and at Paris before coming to America in 1911. He was a resident of Dallas for fourteen years and painted many local scenes in Dallas. The artist was best known for his landscape scenes and worked in many regions of Texas including the Panhandle Plains and the Big Bend Country. Strahalm created a number of landscape scenes along the Colorado and Pecos Rivers during a summer sketching trip. He also spent some time in Christoval and San Angelo creating paintings of autumn scenery in West Texas.

Fisk, Frances Battaile. *A History of Texas Artists and Sculptors*. Abilene: Morrison Books, 1928. pp 69-70.

Jose Arpa (1859-1952)

Jose Arpa was born in Carmona, Spain, and received his early training at the School of Fine Arts in Seville with instruction from the historical painter, Dr. Edward Cano de la Pena. He set up a studio in San Antonio when the children of a close friend came to the city to attend school in 1923. He found inspiration for his work in the hills, rivers, trees, and wild flowers in the South Texas Plains region near San Antonio.

Fisk, Frances Battaile. *A History of Texas Artists and Sculptors*. Abilene: Morrison Books, 1928. pp. 29-30.

Harry Anthony De Young (1893-1956)

Born in Chicago, De Young studied at the University of Illinois under Edward John Lake and at the Art Institute of Chicago under F. de Forrest Schook and John Warner Norton. Attracted to San Antonio by the Edgar B. Davis Competition, De Young settled in the city in 1928 and established the De Young Art School. He conducted a summer painting camp at Fort Davis and plein-air classes in Monterrey, Mexico, Port Isabel, Eagle Pass, Abilene, Brownwood, and Boerne, and New Mexico.

Steinfeldt, Cecilia. *Art for History's Sake: The Texas Collection of the Witte Museum*. San Antonio: Texas Historical Association for the Witte Museum, 1993, pp. 43 & 44.

Otis Dozier (1904-1987)

Otis Dozier was born in Forney, Texas and studied at the Aunspaugh Art School in Dallas. For several summers beginning in 1937, Dozier made a series of sketching trips to the desert and mountain country of the Big Bend Region. Dozier held a deep interest in the meaning of his subjects and often used surrealistic devices to intensify his ideas. Examples include huge grasshoppers towering over helpless farmers, and statuesque jackrabbits looming gigantically in the foreground of desert landscapes.

Bywaters, Jerry. "Otis Dozier: Painter of Desert and Mountain." *American Artists Magazine* May 1947, pp 20-25.

Olin Herman Travis (1888-1975)

Olin Travis was born in Dallas. He attended Dallas Public Schools and graduated from the Metropolitan Business College. He studied in the Chicago Art Institute with Kenyon Cox and the Spanish painter, Sorolla. In 1924 he returned to Dallas and opened the Art Institute of Dallas.

O'Brien, Esse Forrester. *Art and Artists of Texas*. Dallas: Tardy Press, 1935, pp 213 -214.

Jessie Davis (1887-1962)

Jessie Davis was born near Georgetown, Texas. She moved to Dallas and studied under Frank Reaugh, Martha Simpkins and John Knott. She assisted Reaugh for many years in his classes and traveled with Reaugh's summer sketching groups to West Texas and Colorado in 1923 and 1924.

O'Brien, Esse Forrester. *Art and Artists of Texas*. Dallas: Tardy Press, 1935, pp 82.

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- Carraro, Francine. *Jerry Bywaters: A Life in Art*. University of Texas Press, Austin, 1994.
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- Frary, Michael. *Impressions of the Texas Panhandle*. Texas A&M University Press, College Station 1977.
- Grauer, Paula L. and Michael R. *Dictionary of Texas Artist: 1800-1945*. Texas A&M University Press, College Station, 1999.
- Harwood, Buie. *Decorating Texas: Decorative Painting in the Lone Star State from the 1850s to the 1950s*. Texas Christian University Press, Ft. Worth, 1993.
- Lance, Mary. *Lynn Ford: Texas Artist and Craftsman*. Trinity University Press, San Antonio, 1978.
- McGuire, James Patrick. *Iwonski in Texas: Painter and Citizen*, San Antonio Museum Association in cooperation with The University of Texas at San Antonio Institute of Texan Cultures, San Antonio, 1976.
- McGuire, James Patrick. *Julius Stockfleth: Gulf Coast Marine and Landscape Painter*, Trinity University Press, San Antonio and the Rosenberg Library, Galveston, 1976.
- McGuire, James Patrick. *Herman Lundquist Romantic Landscapist on the Texas Frontier*. University of Texas Press, Austin, 1983.
- Newcomb Jr., William W. *German Artist on the Texas Frontier: Friedrich Richard Petri*. University of Texas Press, Austin, 1978.
- Parisi, Philip. *The Texas Post Office Murals: Art for the people*, Texas A&M University Press, College Station, 2004.
- Powers, John and Deborah. *Texas Painters, Sculptors & Graphic Artists*, Woodmont Books: Austin, 2000

- Ratcliffe, Sam DeShony. *Painting Texas History to 1900*, University of Texas Press, Austin, 1992.
- Reaves, William E., Jr. *Texas Art and a Wilcatter's Dream: Edgar B. Davis and the San Antonio Art League*. Texas A&M University, College Station, 1998.
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- Theisen, Olive Jensen. *The Murals of John Thomas Biggers: American Muralist, African American Artist*. Hampton University Museum, Hampton, Virginia 1996.
- Tyler, Ron. *Pecos to Rio Grande: Interpretations of Far West Texas by Eighteen Artists*. Texas A&M University Press, College Station 1983.
- Tyler, Ron. *Prints and Printmakers of Texas: Proceedings of the Twentieth Annual North American Print Conference*. Texas State Historical Association, Austin, 1997.
- Vogel, Donald and Margaret. *Aunt Clara: The Paintings of Clara McDonald Williamson*. University of Texas Press, Austin, 1966.
- Von Rosenberg, Marjorie. *German Arts of Early Texas: Hermann Lungkwitz and Richard Petri*, Eakin Press, Austin, 1982.
- Wardlaw, Alvia J. *The Art of John Biggers: View from the Upper Room*. Harry N. Abrams, Inc. in Association with the Museum of Fine Arts, Houston 1995.

Exhibition Catalogues by Date

- “The Eyes of Texas: The Lone Star State as seen by her Artists”. Irving Arts Center, Sept 17, 2004 – Jan 2, 2005.
- “The Sketchbooks of Otis Dozier: A Centennial Celebration” SMU, Oct 15-Dec 5, 2004.
- “Otis Dozier: A Centennial Celebration 1904-1987” Nov 6-Dec 10, 2004.
- “Actively Working, Silently Waiting: The Paintings of Emma Richardson Cherry” The Center for Advancement and Study of Early Texas Art (CASETA). Heritage Society Museum, Houston, TX, July 1-Sept 26, 2004.
- “Martha Simkins Rediscovered” Irving Arts Center, Irving, TX. Sept 24-Nov 16, 2003.

- “First Light: Local Art and the Fort Worth Public Library 1901-1961: A Centennial Exhibition,” 2001
- “A Symphony of Shade and Light: Frank Reaugh and his Students” McKinney Avenue Contemporary and Texas Art Collectors Organization, Sept 15-Oct 21, 2001.
- “Lone Star Legacy: Rediscovering Texas Artists of the Past” Greater Denton Arts Council, the Meadows Gallery and The Center for the Visual Arts. Sept 25-Oct 29, 1999.
- “In Context: Painting in Dallas, 1889-1945”. McKinney Avenue Contemporary and Texas Art Collectors Organization, Sept 18-Oct 24, 1999.
- “The Hock Shop Collection: Rediscovering Texas Artists of the Past” Greater Denton Arts Council, Meadows Gallery, The Center for the Visual Arts. Jan 26-March 6, 1998.
- “Charles T. Williams: Retrospective with friends” University of North Texas. Nov. 19, 1996 – Feb 4, 1997.
- “A point of View: Texas Women Painters 1900-1960”. El Paso Museum of Art, Jan 18-March 30, 1996.
- “John Biggers: A Cultural Legacy,” Northeast Texas Community Colleges, Mt. Pleasant, TX, February 5-18, 1993.
- “Prints of the Fort Worth Circle: 1940-1960”. Archer M. Huntington Art Gallery, College of Fine Arts, Univ of Texas at Austin. Sept 4-Nov 1, 1992.
- “Myron Stout Exhibition” Oil and Steel Gallery, Kent Fine Art, Oct 6-Dec 15, 1990.
- “Beyond Regionalism: The Fort Worth School 1945-1955” A Texas Sesquicentennial Exhibition, The Old Jail Art Center, April – July 1986
- “Edward G. Eisenlohr: Paintings, Drawings, Prints” The Art Center, Waco, TX. Sept 7-Oct 20, 1985.
- “Amy Freeman Lee: Centennial Exhibition, 1981
- “A Salute to the Doziers of Dallas,” Dallas Museum of fine Arts, September 20 – October 27, 1974 and Marion Koogler McNay Arts Institute, San Antonio, January 5 – February 2, 1975.
- “Texas Painting and Sculpture: 20th Century” Amon Carter Museum of Western Art, Sept 16-Nov 15, 1971.

- “15th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 27-Feb 28, 1965.
- “26th Annual Texas Painting and Sculpture Exhibition” Dallas Museum of Fine Arts. Oct 10-Nov 8, 1964.
- “14th Texas Crafts Exhibition: Dallas Museum of Fine Arts” Nov 17-Dec 15, 1963.
- “25th Annual Texas painting and Sculpture Exhibition” Dallas Museum of Fine Arts. Oct 5 – Nov 3, 1963.
- “13th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 17-Feb 17, 1963.
- “34th Annual Dallas County Exhibition: Painting, Drawing and Sculpture,” May 29, June 23, 1963.
- “33rd Annual Dallas County Exhibition: Painting, Drawing and Sculpture,” April 15 – May 13, 1962.
- “12th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 21-Feb 18, 1962.
- “13th Annual Texas Crafts Exhibition: Dallas Craft Guild and Dallas Museum of Fine Arts” Oct 7-Nov 12, 1961.
- “11th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 22-Feb 19, 1961.
- “23rd Annual Texas Painting and Sculpture Exhibition” Dallas Museum of Fine Arts, 1961.
- “22nd Annual Texas Painting and Sculpture Exhibition” Dallas Museum of Fine Arts, 1960.
- “H.O. Kelley: Retrospective Exhibition” Dallas Museum of Fine Arts, Oct. 8-Nov. 13, 1960.
- “31st Annual Dallas County Exhibition: Painting, Drawing and Sculpture” May 22-June 12, 1960.
- “10th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 17-Feb 14, 1960.

- “21st Annual Texas Painting and Sculpture Exhibition” Dallas Museum of Fine Arts, 1959.
- “30th Annual Dallas County Exhibition: Painting, Drawing, and Sculpture” April 12-May 17, 1959.
- “Fort Worth Land Marks: 15 Paintings of Bror Utter” Dallas Museum of Fine Arts, Aug. 18-Sept.15, 1957.
- “9th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan, 1959.
- “8th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 1958.
- “10th Annual Texas Crafts Exhibition: Craft Guild of Dallas and the Dallas Museum of Fine Arts” Nov 23- Dec 14, 1958.
- “Dan Wingren: An Exhibition of Paintings” Dallas Museum of Fine Arts, June 15-July 13, 1958.
- “20th Annual Texas Painting and Sculpture Exhibition” Dallas Museum of Fine Arts, 1958.
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- “7th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 1957.
- “A Survey of Texas Painting” Dallas Museum of Fine Arts, 1957.
- “9th Annual Texas Crafts Exhibition: Craft Guild of Dallas and the Dallas Museum of Fine Arts” Nov 27-Dec 15, 1957.
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- “17th Annual Exhibition of Texas Painting and Sculpture” Dallas Museum of Fine Arts, 1955.
- “7th Annual Texas Crafts Exhibition: Craft Guild of Dallas and the Dallas Museum of Fine Arts” Nov 27-Dec 18, 1955.
- “6th Southwestern Exhibition: Prints and Drawings,” Dallas Museum of Fine Arts, Jan 1956.

“Otis Dozier” Nov 25-Dec 30, 1956, Dallas Museum of Fine Arts”.

“16th Annual Exhibition of Texas Painting and Sculpture” Dallas Museum of Fine Arts, 1954.

“6th Annual Texas Crafts Exhibition: Craft Guild of Dallas and the Dallas Museum of Fine Arts” Feb 14-March 7, 1954.

“State Fair of Texas Art Exhibition” Dallas Museum of Fine Arts, 1953.

“50 Years of Painting in Dallas: A Retrospective of Paintings and Drawings by Olin Travis” Dallas Museum of Fine Arts. Jan 11-Feb 8, 1953.

“Texas Architecture 1952” Dallas Museum of Fine Arts.

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“The State Fair of Texas Art Exhibition” Dallas Museum of Fine Arts Oct 4-Oct 19, 1952.

“Exhibition of paintings, Sculpture, and Graphic Arts” Dallas Museum of Fine Arts. June 6-Nov 29, 1936.

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“Arts and Crafts of Early Texas” Ruth Morgan, Dallas Museum of Fine Art, 1945.

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