

HETAG Newsletter No. 47, March 2021

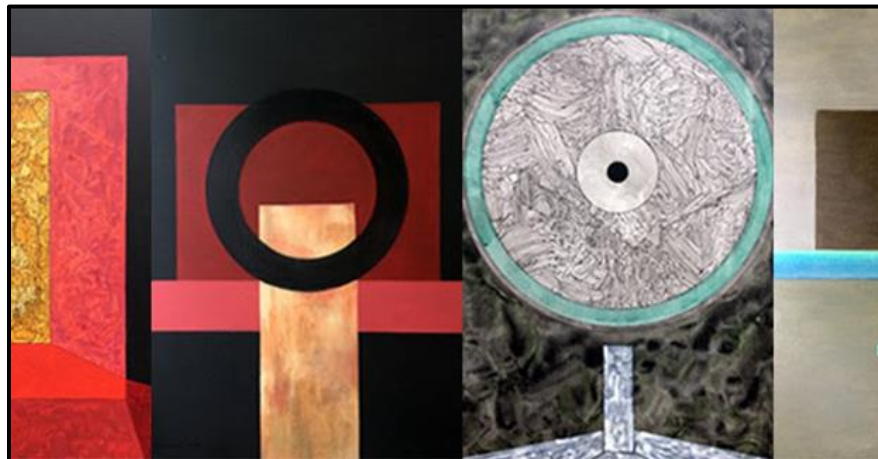
A Year Without HETAG

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> -----Original Message-----
> From: Randolph Tibbits [mailto:tibbits@rice.edu]
> Sent: Thursday, July 24, 2003 12:55 PM
> To: j.
> Subject: Houston, Texas collectors' meeting
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> Jim,
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> As I mentioned on the phone, a few of us are trying to get a Houston
> early
> Texas art collectors' group going.
>
> The first (organizational?) meeting will be
>
> on Sunday, Aug 3, at 2pm.
>
> We'd be happy to have you join us.
>
> If that day doesn't work, but if you'd like to hear about future
> meetings,
> let me know and I'll email you.
>
> Thanks,
> Randy Tibbits
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From the HETAG archives, 2003.

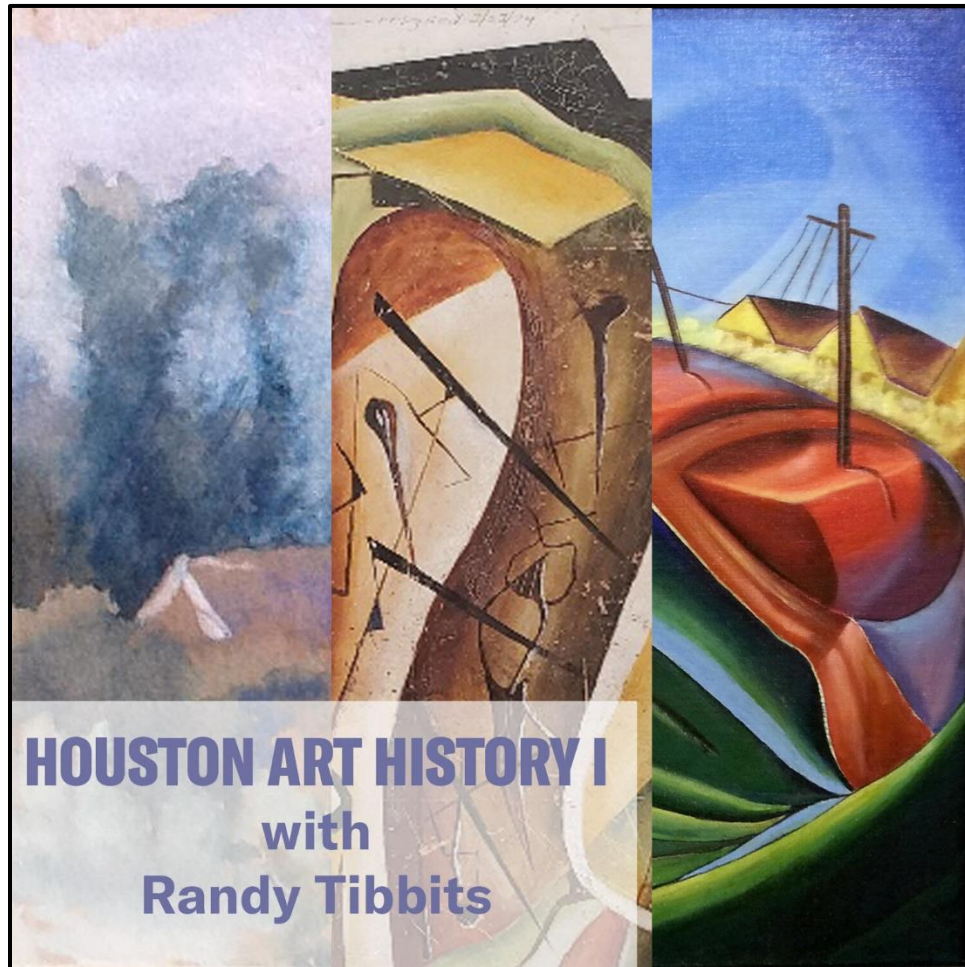
In August, 2003, a few of us got together on a Sunday afternoon to found HETAG – though we didn't call ourselves that then, and even when we did start using the name and acronym, they were only intended to be temporary until we could come up with something better. We never did come up with anything we thought was better, and looks like now we never will. Since that first meeting almost 18 years ago, we've gotten together more or less regularly every few months to visit private collections of Early Texas Art, view exhibitions, hear lectures and enjoy behind-the-scenes tours of museums and galleries. Once in a while we've even taken road trips. Through the years we've pooled our resources to support exhibitions, publications and symposiums; and all the while we've enjoyed visiting with each other and sharing our passion for the fabulous Earlier Houston and Texas Art we all love.

Until this last year. Our last in-person HETAG meeting was on January 30, 2021, when we gathered at The Jung Center, Houston, to view the amazing "conversation" in paintings between artists Leila McConnell and Ron Hartgrove. It seems like only yesterday and also a lifetime ago. Though things are looking a little better, there's no way to know how long it will be until we can gather in person again. Maybe by the fall. Let's hope so. Until then (whenever "then" is), everyone stay healthy – and keep looking at Earlier Houston Art!



Leila McConnell and Ron Hargrove, from their "conversation" in paintings.

Art League Houston - Houston Art History, 1890-1960 – Followup



Many thanks to Art League Houston for making possible the recent Zoom class, [HOUSTON ART HISTORY, 1890-1960](#). What fun it was - 28 of us Zoomed in for this four-week Early Houston Art Fest - from Houston, of course, but also from Dallas, San Antonio, Fort Worth, McKinney and Tyler - and those of us who joined in have now seen more Early Houston Art than anyone else alive today! There's talk of repeating this class (maybe in the Fall) and of adding more Art History and Art Appreciation classes to the ALH course roster. So keep an eye out for ALH updates of classes to come, and if you'd be interested in Houston Art History classes in the future, let ALH know (or let me know, and I'll convey the message to them).

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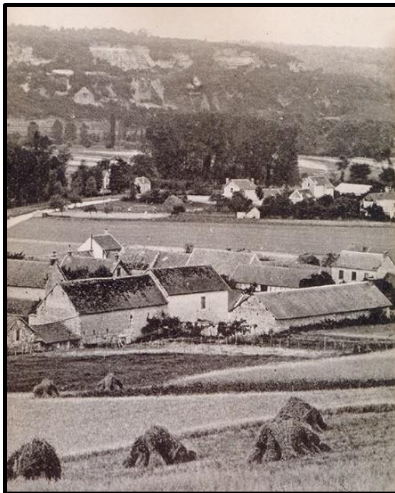
Houston Art History Notes:

Emma Richardson Cherry holds her own at Giverny



Emma Richardson Cherry ca1887.

In October 1888 and April 1889, artist Emma Richardson Cherry (1859-1954) made the journey from Paris to Giverny for visits with her childhood friend Mary Hoyt Sellar, and Mary's new husband, and future Texas artist, Dawson Dawson-Watson. While there, Cherry painted several oils and watercolors, possibly making her the first woman to paint at Giverny (Gerdt's *Monet's Giverny* p33). A number of other artists worked in the town at about the same time, among them Dawson-Watson, himself, Willard Metcalf, Theodore Robinson, John Leslie Breck, Theodore Wendel and Leila Cabot Perry – all long hailed as pioneers of American art. Until fairly recently, Cherry's Giverny contributions have been largely overlooked. This is as unfair as it is unfortunate, since, side-by-side with works by these others, Cherry's paintings plant themselves firmly as equals. The first woman to paint at Giverny, and the artist who introduced Impressionism to Texas, can hold her own with any of them, as shown here, as well as in the touring exhibition [America's Impressionism: Echoes of a Revolution](#), which will be at the San Antonio Museum of Art, June 11 – September 5, 2021.



Nineteenth Century postcard views of Giverny.

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Emma Richardson Cherry [*Street in Giverny*] 1888.



Dawson Dawson-Watson *Street in Giverny* ca1888 and *Self-Portrait* ca1895.

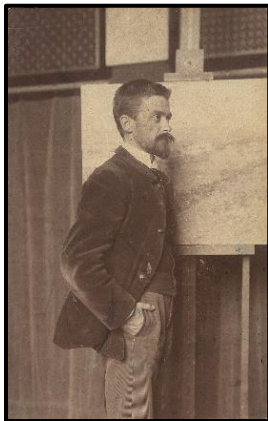


"The Way to the Garden of Madame" photo by Cherry (l), and contemporary view of the street Cherry and Dawson-Watson painted (r).

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Cherry Rainy Afternoon, Giverny ca1889.



Theodore Robinson (l); his Giverny painting *Winter Landscape* 1889 (r).



View of Giverny, late 1800s.

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Emma Richardson Cherry [*Woodland Scene*] ca1889.



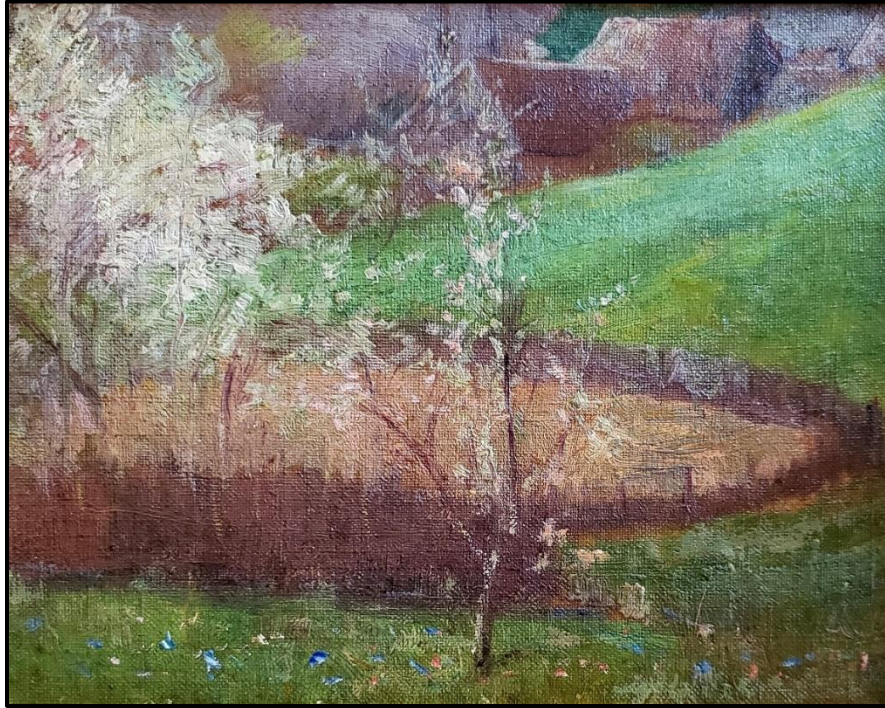
Willard Metcalf *Sunlight and Shadow* 1888 (Museum of Fine Arts, Houston).



198 -- GIVERNY, près Vernon. Vue sur l'Epte. ND Phot.

View of the River Epte near Giverny.

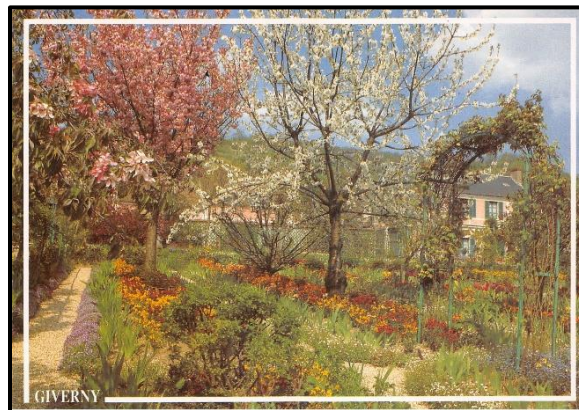
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Emma Richardson Cherry *[Apple Blossoms]* ca1889.

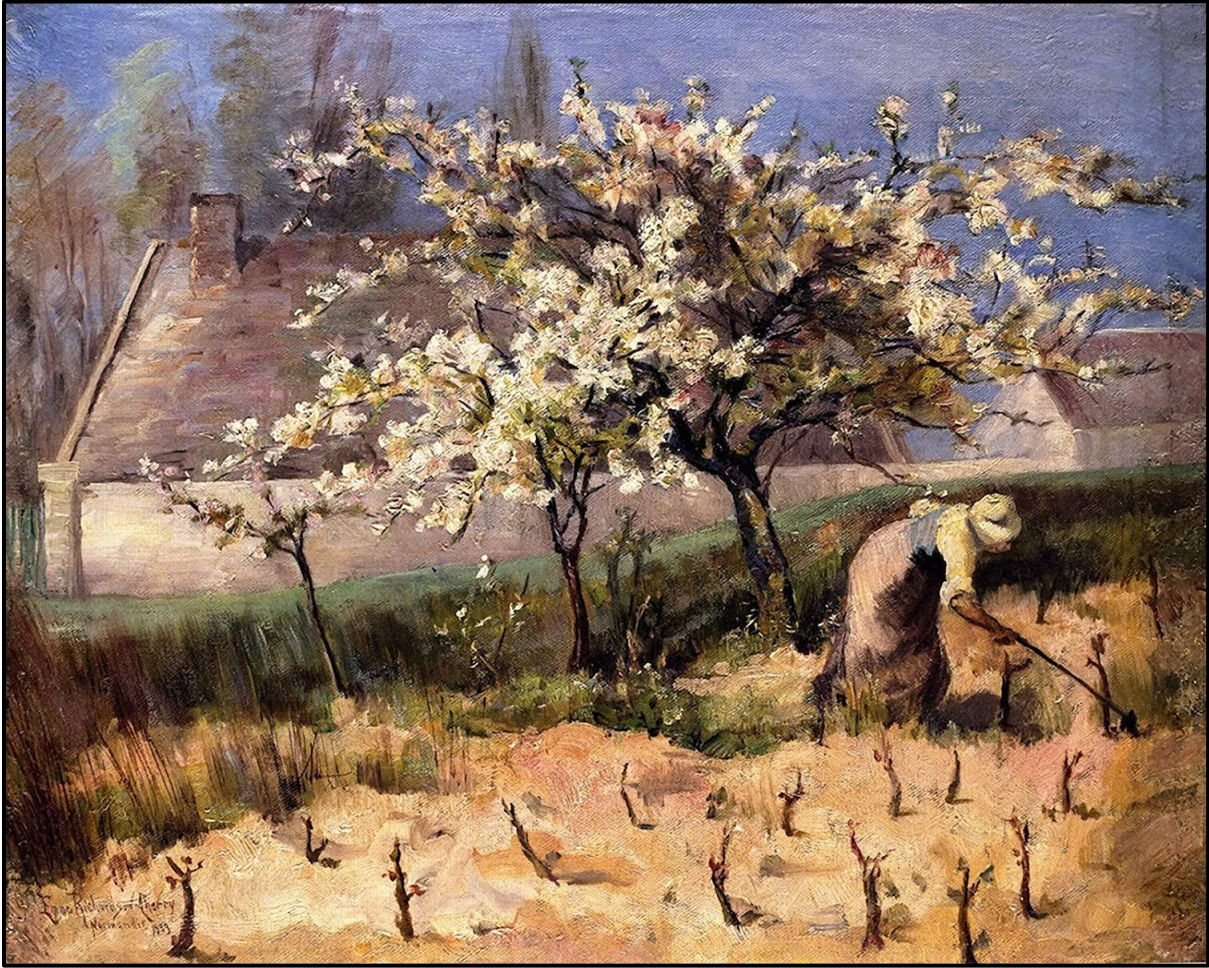


John Leslie Breck *Apple Trees* 1889.



Postcard view of Apple Trees in bloom, Giverny.

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Emma Richardson *Cherry Harvesters* 1889.



Theodore Wendel *Harvest Gleaners, Giverny* 1887/88.

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Emma Richardson Cherry *Normandie Fields* 1888/89.



Lilla Cabot Perry *Après-midi d'automne, Giverny* ca1905/09.



Postcard view of Normandy field, with cow, Giverny.

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Exhibitions of Interest:

[Pearl Fincher Museum of Fine Arts](#)

6815 Cypresswood Dr.

Spring, Texas 77379

(Contact the Museum to confirm opening times.)

[Expressions of the '70s:](#)

[Dick Wray, Earl Staley, and Contemporaries](#)

January 30 – May 2, 2021

"At the onset of the 1970s, Houston was a city on the cusp of exploding growth and change. It was in this setting, during the boom years of the 1970s, that Houston's art scene rose to such national prominence that art insiders spoke of the rise of a regional "Houston School" – uniquely different from the art meccas of New York City, Los Angeles, and Chicago.

"A common spirit wove together many of the city's artists, who frequently took risks in their art. They knew that nobody was looking over their shoulders and they employed this freedom to explore styles and themes using their dynamic, raw, and creative energy. *Expressions of the '70s* highlights several of these remarkable artists whose careers were active during this time in Houston."



Dick Wray, *Untitled*, n.d., oil on canvas,

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"*The Herd Moves On*" by Frank Reaugh, ca. 1932, pastel, Harry Ransom Center, University of Texas at Austin.

[San Angelo Museum of Fine Arts](#)

[In the Steps of the Master: Frank Reaugh, Dean of Texas Artists and His Students](#)

February 23 – April 11, 2021

Featuring works by master Texas artist Frank Reaugh (1860-1945), and never-before-seen works by some of his most prominent students, from a private collection.

CASETA ON THE WEB:

CASETA: Center for the Advancement and Study of Early Texas Art is a great source for virtual Early Texas Art experiences. The CASETA website links you to [video talks from several annual CASETA Symposiums](#) – always worth a look if you missed them in person, or just want to enjoy them again. But even during the pandemic, CASETA is adding virtual content, including The Great Curatorial Wander Series, making behind-the-scenes visits to fascinating Early Texas Art locations around Texas – most recently, a Private [Studio Tour of Sculptor Charles Umlauf](#) at the Umlauf Sculpture Garden and Museum, Austin.



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Curate your own Texas exhibition from the collections of the Museum of Fine Arts, Houston, and Dallas Museum of Art – Without Ever Leaving Home!

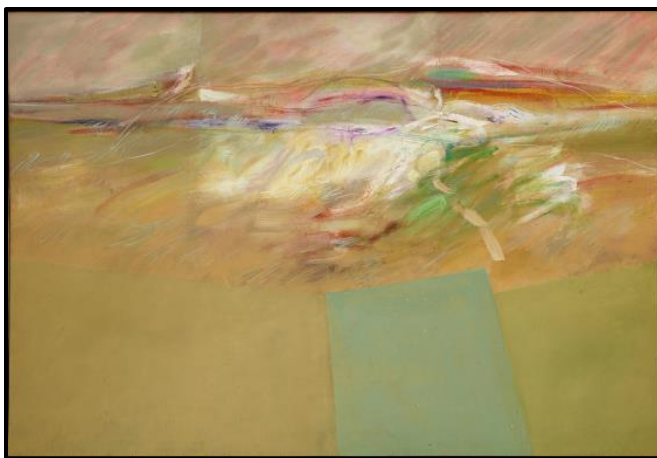


Stephen T. Rascoe *Oil Fields at Night* 1956, Museum of Fine Arts, Houston, 18th Annual Texas Painting and Sculpture Exhibition, purchase prize.

Our freedom to go in-person to exhibitions of Early Texas Art is pandemic-limited these days – though even if we were willing and able to travel, the number of exhibitions to choose from is limited, since so many projects have been put on hold or cancelled. So what better time to curate our own exhibitions through the power of the web? Both the Museum of Fine Arts, Houston, and the Dallas Museum of Art (to focus on just two) have made thousands and thousands of objects in their collections, often with excellent images and detailed information, freely available to anyone with a web-connected computer, tablet or phone. There's so much, in fact, that it's a touch daunting finding just what you want.

But when it comes to find Earlier Houston, and Texas, art in the collections, there's an easy trick that can help. In the period from the 1920s to the 1960s, both the Houston and Dallas museums hosted annual area exhibitions - The Houston Annuals, 1925-1960, The Dallas Allied Arts Exhibitions, 1928-1950, The Texas General Exhibitions, 1940-1965 (the names varied over the years) – often with purchase prizes that added winning works to the permanent collections.

So to curate your own exhibitions, go to the online collections databases for [Museum of Fine Arts, Houston](#), and [Dallas Museum of Art](#), type the phrase "purchase prize" into the appropriate search box (don't forget the "'") and be amazed by the wonders you'll discover – most of them you've never seen on display in the galleries. But now they can be part of your personal exhibition whenever you want.



Richard Stout *Feast* ca1962, Dallas Museum of Art, State Fair of Texas Purchase Prize, 24th Annual Texas Painting and Sculpture Exhibition, 1962.

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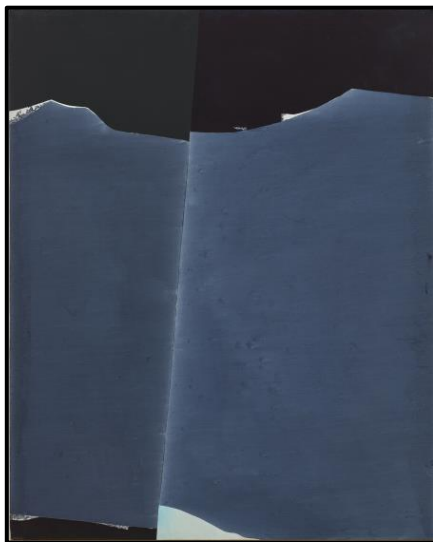


Frances Skinner *Exercise on a Rainy Afternoon* ca1942, Museum of Fine Arts, Houston, purchase prize 1943 (l); Ruth Uhler *Earth Rhythms* ca1935, Dallas Museum of Art (r).

The mission of HETAG is to illuminate Houston's art history by providing viewing opportunities for art, by supporting and doing research on the artists and art communities working in Houston through the years, and by spreading the word.

Back issues of the HETAG Newsletter are available via the
[University of Houston Libraries Digital Library](#)
and
[The Portal to Texas History](#)

**Randy Tibbits, coordinator
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Texas Art Group
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Dorothy Hood *Siyafa II* 1980, DMA.