

UNIVERSITY OF OKLAHOMA SCHOOL OF ART
CHARLES M. RUSSELL CENTER
for the Study of Art of the American West



THE
ARTISTS
OF
TAOS

DRAWN TO THE LIGHT

THIRD BIENNIAL SYMPOSIUM
OCTOBER 2 & 3, 2003

About the Charles M. Russell Center

Founded in 1998, the Charles M. Russell Center for the Study of Art of the American West is the first such university-based program in the nation. The Center, which opened to the public in the fall of 1999, is dedicated to the pursuit and dissemination of knowledge in the field of American art history as it relates to the western United States. Through its library, national symposia, course offerings and related outreach programs, the Russell Center actively engages students and the public in developing a better understanding of, and appreciation for, nineteenth and twentieth century Euro-American and Native American artistic traditions. Special focus is given to art of Charles M. Russell and his contemporaries.

The Russell Center was established at the University of Oklahoma concurrently with an endowed professorship in art history, the Charles Marion Russell Memorial Chair. Both the Center and the endowed chair were made possible through a generous gift from the Nancy Russell Trust and matching funds from the State of Oklahoma.

The Russell Center is both a facility and a program designed to inspire and excite interest in the study of American western art, an aesthetic history that enjoys both a regional and national dimension. While a branch of American art, western art also incorporates European artistic traditions that have, over time, been adapted to themes, experiences and environments unique to the western United States. Art of the American West also encompasses Native American cultures, both as subjects of art and creative forces. During much of America's history, the West has been a defining national symbol. Although considered a region by Euro-Americans, the West was also a myth, a dream, an inspiration, a collection of individual experiences, a process of westering and a destination. For Native Americans, however, process and destination played little part in their thinking. For them, the West was something spiritual as well as corporeal, a sacred domain as well as a common home. The Center's course of study in art of the American West seeks to discover what the West symbolized - and to whom and why.

The Russell Center's collection includes reference volumes, manuscripts, theses and dissertations, periodicals and journals, artist files and slides on or related to the subject of nineteenth and twentieth century western American art.

Thursday, October 2

7:30 p.m. Welcome and Keynote Speaker: Dean A. Porter
Director Emeritus, Snite Art Museum, University of Notre Dame
Taos Society of Artists: Contemporary Criticism

Friday, October 3

8:00 - 8:30 Check in and refreshments

8:30 - 9:00 B. Byron Price
Director, Charles M. Russell Center
Opening Remarks

9:00 - 9:45 Elizabeth Cunningham
Art Historian, Taos, New Mexico
Ernest Blumenschein: New Light on His Painting and Artistic Development

9:45 - 10:00 Break

10:00 - 10:45 Michael R. Grauer
Curator of Art, Panhandle-Plains Historical Museum, Canyon, Texas
What Buck Brought to the Table: W.H. Dunton in Taos, 1912-1936

10:45 - 11:30 Virginia Couse Leavitt
Art Historian, Tucson, Arizona and Taos, New Mexico
Painting the Light: Eanger Irving Couse, a Tonalist in New Mexico

11:30 - 1:15 Luncheon and remarks by B. Byron Price and Andrew Phelan

1:30 - 2:15 Sharyn Udall
Art Historian, College of Santa Fe, New Mexico
Embodied Landscape: The Urge to Anthropomorphize in Southwest Painting

2:15 - 3:00 Ellen Landis
Curator of Art, Museum of Albuquerque, New Mexico
Collectors and Collaborators: Museums and the Artists of Taos

3:00 - 3:15 Break

3:15 - 4:00 Michael Duty
Executive Director, National Center for American Western Art, Kerrville, Texas
Taos Legacy: The Continuing Influence of Taos Masters on Contemporary Western Art

4:00 - 4:30 Closing Remarks

Charles M.
Russell Center

for the Study of Art
of the American West

520 Parrington Oval, Room 202
Norman, Oklahoma 73019-3011
(405) 325-5939

russellcenter@ou.edu
<http://art.ou.edu/russellcenter/>

The University of Oklahoma

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Ten Former Members of the Taos Society of Artists in the garden of E.I. Couse in Taos in the summer of 1932.

Photo courtesy Taos Historic Museums, Taos, New Mexico.

The University of Oklahoma is an equal opportunity institution.