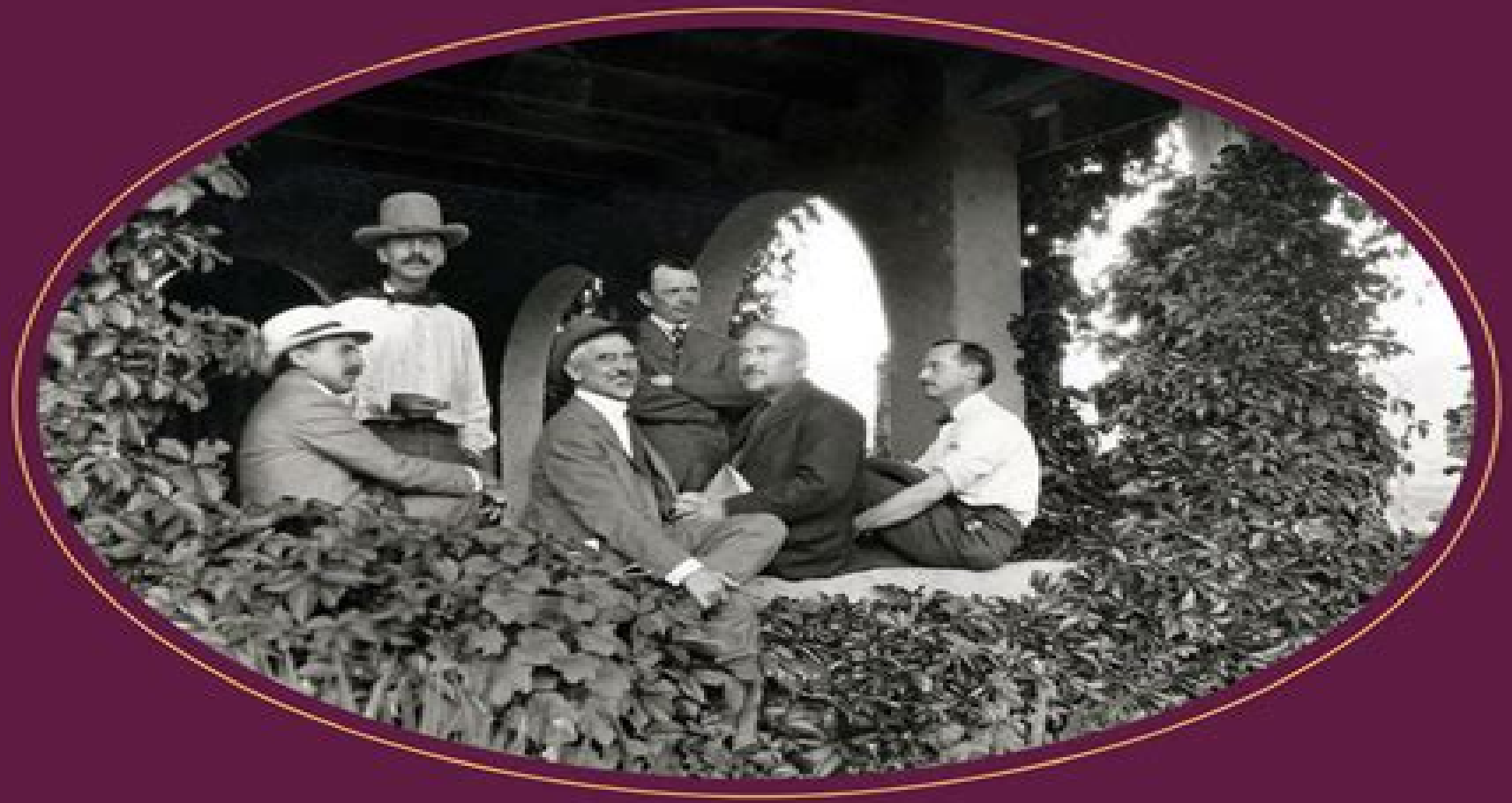




The Story of the Taos Society of Artists

The Taos Society Of Artists

Robert Rankin White



The Taos Society Of Artists:

The Taos Society of Artists Robert Rankin White, 1983 *The Taos Society of Artists*, 1998 **Exhibition of Paintings by the Taos Society of Artists** Detroit Museum of Art, Taos Society of Artists, 1919* **Taos Society of Artists** Peter H. Hassrick, Gerald P. Peters, Melissa W. Speidel, 2025 A lavishly illustrated two volume study of the Taos Society of Artists Essays on the TSA and its founding plus scholarly biographical and art historical essays on twelve TSA artists with exemplary works of the artists studied Provided by publisher *The Taos Society of Artists* Ferargil Galleries, 1924 The Taos Artists Response to Modernism Annette P. Musgrave, University of Houston--Clear Lake. School of Human Sciences and Humanities, 2011 This thesis fills the gap in our knowledge of the Taos Society of Artists whose members forged exciting new directions that resulted in an authentic American art The site of the first New Mexico art colony was in Taos There artists found a refuge where they could experiment and develop personal styles The Taos Society of Artists was originally founded by Joseph Henry Sharp Bert Geer Phillips and Ernest L Blumenschein Within a few years Eanger Irving Couse Oscar E Berninghaus William Herbert Dunton Victor Higgins and Walter Ufer joined the group Histories of American art have largely neglected the important historical moment when American artists in the West moved away from classical artistic traditions into newer modern modes of painting The lives and artworks of the Taos group form an essential chapter in the formation of American modernism This thesis serves to begin the process of bridging the gap in American art history between classical and modern styles from the art of masters such as Fredric Remington and Charles Russell to Georgia O Keeffe and Maynard Dixon While the subject of early Taos paintings may be viewed as simply western or Indian their styles range from idealistic to realistic From the inception of the Taos Society of Artists influential patrons who played a large role in America s southwestern expansion valued their paintings and frequently paid large sums of money for them In spite of their prominence however there is little or no information about the group in widely used art history textbooks Art history classes taught at the college level typically do not include works by Taos artists or mention their important role in American art history This thesis aims to fill the lack of scholarly literature and to demonstrate the importance of the Taos Society of Artists in American art history **Taos Society of Artists** Ernest Leonard Blumenschein, 1927 **The Taos Society of Artists** Ernest C. Peixotto, 1916 Sense of Place The Friends of The Mennello Museum of American Art, 2014 **Local Color** John William Ott, 1996 *Catalogue of an Exhibition of Paintings by the Taos Society of Artists* Worcester Art Museum, Taos Society of Artists, 1922 *The Legendary Artists of Taos* Mary Carroll Nelson, 1980 The founding of New Mexico s famous art colony and its pioneer artists Jacket subtitle **Paintbrushes and Pistols** Sherry Clayton Taggett, Ted Schwarz, 1990 Paintbrushes and Pistols is the story of an unusual alliance that changed the American West and American art at the turn of the century It was an alliance between Ernest Blumenschein and other immature naive men of great artistic talent who became known as the Taos Society of Artists Fred Harvey a genius in the field of food and lodging and the promotion minded men who

operated the Atchison Topeka Santa Fe Railroad Together they helped to create the westward migration that resulted in vast cities and smaller towns that exist today And together the highly eccentric members of the Taos Society of Artists the last artists who would devote themselves to capturing the dying West on canves and in sculpture radically changed styles of American fine art and commercial illustration *Enchanted Visions* ,2005 *The Taos Society of Artists* Robert Rankin White,1998 This definitive documentary history of the Society that made the northern New Mexico town famous as an art colony Collection of 10 Prints Representing the Work of the Taos Society of Artists Taos Society of Artists,19?? The Taos Artists David L. Witt,1984 Ralph Meyers Julie Anderies Curator,2015-10-07 At the heart of the vibrant cultural mix of the Taos Art Colony in what may have been its most vibrant phase the teens and twenties of the Twentieth Century Indians Spanish Anglos and Europeans alike found Ralph Meyers 1885 1948 The first white man to establish trade with Taos Pueblo he was also the guide and often the builder and outfitter for the members of the Taos Society of Artists Fluent with all the cultures of Taos he absorbed cultural traditions of woodcarving silver smithing beading weaving and leather working from native and Hispanic peoples with whom he maintained close relationships Perhaps most remarkably with no formal training in art and only a third grade education he watched the academically trained artists from the eastern U S from Europe and from Russia whom he guided into the mountains on sketching and camping trips and taught himself to paint with such success that Leon Gaspard called him one of the finest colorists in Taos Scheduled to coincide with the 100th anniversary of the founding of the Taos Society of Artists A Taos Original Ralph Meyers and the Taos Society of Artists tells the compelling story of a self taught self reliant outsider whose life and vision helped shaped the country s understanding of the West and the world s understanding of American art *The American West from the Long Expedition to the Taos Society of Artists* Mansfield (Ohio). Art Center,1990 *A Taos Original, Ralph Meyers* Blurb, Incorporated,2015-07-09 At the heart of the vibrant cultural mix of the Taos Art Colony in what may have been its most vibrant phase the teens and twenties of the Twentieth Century Indians Spanish Anglos and Europeans alike found Ralph Meyers 1885 1948 The first white man to establish trade with Taos Pueblo he was also the guide and often the builder and outfitter for the members of the Taos Society of Artists Fluent with all the cultures of Taos he absorbed cultural traditions of woodcarving silversmithing beading weaving and leather working from native and Hispanic peoples with whom he maintained close relationships Perhaps most remarkably with no formal training in art and only a third grade education he watched the academically trained artists from the eastern U S from Europe and from Russia whom he guided into the mountains on sketching and camping trips and taught himself to paint with such success that Leon Gaspard called him one of the finest colorists in Taos Scheduled to coincide with the 100th anniversary of the founding of the Taos Society of Artists A Taos Original Ralph Meyers and the Taos Society of Artists tells the compelling story of a self taught self reliant outsider whose life and vision helped shaped the country s understanding of the West and the world s understanding of American art

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