Southeast Texas Art: Cross-Currents and Influences 1925-1965
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January 22 – April 3, 2011
The Art Museum of Southeast Texas proudly presents the exhibition, *Southeast Texas Art: Cross-Currents and Influences, 1925-1965*. While several exhibitions of work by major Texas artists have occurred around the state during the past decades, this is the first time that a comprehensive exhibition highlighting the work of Southeast Texas artists and those who influenced them has graced the walls of a museum. The major cosmopolitan centers in the state such as Austin, Dallas, Fort Worth, and Houston have maintained center stage in the story of art historical development, but sparse is the knowledge and understanding surrounding the art and artists that originated in the Southeast Texas region 85 miles east of the Houston metropolis.

*Southeast Texas Art: Cross-Currents and Influences, 1925-1965* includes more than 150 paintings, sculpture, ceramics, and works on paper by more than 50 prominent artists working predominantly in the cities of Beaumont and Port Arthur, as well as their influential counterparts working in other areas of Texas. The checklist is comprised of 34 artists from the Southeast Texas region, 13 Houston artists, six Dallas/Fort Worth artists, two San Antonio artists, and five Austin artists. This exhibition examines and juxtaposes the many cross-currents and influences that exist between Southeast Texas artists with other Texas artists and reveals a cohesive network of artistic, stylistic, geographical even biographical connections. These key parallels pinpoint and elevate the evolution of the stylistic trends of the period and the placement of important work originating in Southeast Texas in the grand scheme of Texas art produced during the 20th century. In essence, this exhibition brings to the forefront the artwork of Southeast Texas artists who are credited with impacting and promoting the development of the art scene in this region from 1925 to 1965. Coinciding with this nostalgic reflection of the art and artists of this 40 year period are the dominant artistic styles and the highly influential Texas artists who left their mark upon this region. Their impact was pivotal to the local art scene in Southeast Texas.

The potential for artistic influence and growth began in Beaumont – one of the largest cities in the Southeast Texas region during that period and today. As early as the mid 1930s, prominent, talented and typically wealthy women in the community formed the Beaumont Woman's Club. The 1940 Woman's Club archives reports a museum established by the club's art department in its third year and contained 25 objects in the permanent collection. The club was responsible for providing workshops, various art lectures, annual juried shows and art scholarships to enrich the community. In 1938, the artwork committee selected James H. Chillman, first director of the Museum of Fine Arts, Houston to serve as a juror for the annual juried exhibit of local artists. Many of the Southeast Texas artists featured in *Cross-Currents and Influences* were involved either as members or participants in the Woman's Club or produced work that was selected for the annual art shows.
In 1950, the Beaumont Art League (BAL), a group of local painters under the leadership of Beaumont artist Will Amelia Stems Price, had become exceedingly active and the artists were anxious to find a place to exhibit their work. Their mission statement: "to establish a working group of painters to foster and stimulate fine arts and crafts in the Sabine Area." Stems Price along with Lillian Hayes and three other members were the first to charter the arts organization. The Beaumont Art League formed in 1943 and remained highly instrumental in cultivating the arts in the Southeast Texas region. For example, the BAL held annual membership exhibitions, traveling exhibitions, workshops, lectures, and summer art colonies taught by such accomplished national artists as Frederic Taubes and Jacob Getlar Smith and by local talents such as Dennis McCarthy and Jack Shofner.

The Beaumont Art Museum (BAM) held its grand opening on July 1, 1950 in a rented house at 1035 Calder Avenue headed by artist and arts advocate Waifie Hoffman. The Beaumont Art Museum was relocated to various places in the city since its initiation in 1950, including the Brown building at the Fair Grounds and the Wilson Estate on Ashley Street. In 1987, BAM was renamed the Art Museum of Southeast Texas to encompass a broader area and moved into a new building at 500 Main Street. A testament to the growing importance of Southeast Texas art in the wider scope of Texas art is an article titled "Beaumont Makes Its Own Advance" in the Dallas Morning News on August 18, 1957. In this article, the writer discusses the newly formed Beaumont Art Museum and explains that Beaumont displays an even greater interest and support in forming new cultural and arts facilities than the much larger city of Dallas.

The Texas artists represented in *Cross-Currents and Influences* were connected to the art scene in Beaumont through various local fine art competitions by serving as jurors, working as teachers or instructors of art workshops, or had exhibited their work at the Beaumont Art Museum. Although the majority of artistic cross-pollination occurred as a result of artists traveling to this region, a number of the artists born or living in the Southeast Texas area completed their art studies overseas or in other parts of the United States. In other cases, Southeast Texas artists received tutelage from influential teachers. This was the case with the highly accomplished Port Arthur artist Maudée Carron, who studied in Houston with the early modernist painter Ola McNeill Davidson. Davidson was also linked to the modernists Robert Preusser and Frank Dolejska and traveled to Port Arthur on numerous occasions giving lectures or teaching classes. In addition to these opportunities of influence, numerous annual art exhibitions organized by the top Texas museums that had sprung up in the early 20th century, as well as local art leagues, were circulated to increase exposure to current artistic trends. Beginning in 1937, local talents Katherine Green Baker, Maudée Carron, Lorene David, Erin O'Brien, and Abbe Rose Cox exhibited their work alongside other notable Texas artists in the Museum of Fine Arts, Houston Annual Exhibition of Work by Artists of Southeast Texas.

Art produced in the Southeast Texas area, particularly Beaumont and Port Arthur, during 1925 to 1965 reflected the current trends that also appeared
throughout the rest of the state. The zeitgeist consuming cities such as Houston and Dallas and elsewhere was also prevalent in Southeast Texas cities and like other cities traditional, conservative, realistic subject matter took precedence over abstraction and avant-garde ideals. Regionalism, for instance, was a staple style common in early Texas art prior to the developing modernist, abstract artistic style that was in full swing by mid-century. Jim Edwards, in his provocative essay "Texas Modern: The Rediscovery", writes, "Modernism arrived in Texas at the birth of the Atomic age, brought to the state by artists who had lived through the Great Depression of the 1930s and World War II and its aftermath in the 1940s and '50s. Many of these artists were converts to abstraction, having worked earlier only in figurative styles as regionalists or social realists. Texas modernism happened as a natural outgrowth of individual artists seeking forms of expression that stressed contemporary attitudes about aesthetics and a desire for graphic expressions that were more self referential, while also aspiring to be more universal than the regional depictions of the realists and social realists of the previous generation."

Southeast Texas Art: Cross-Currents and Influences, 1925-1965 presents a rare and invaluable opportunity to re-experience and appreciate Southeast Texas' unique artistic past. This past remains vital to contemporary art created in the region. For many in this community, this exhibition offers a chance to revisit the work of a previous era and witness the relationships, connections and influences these artists had on each other and on the next generation of artists. Moreover, it enables the recognition of the development of the local art scene in terms of the larger picture of Texas art and the circulating styles and ideologies of the period. While the work of the 34 Southeast Texas artists and the remaining 28 other Texas artists in the exhibition may not be new to many, what is revelatory are the cross-currents and influences that abounded.

Sarah Hamilton
Curator of Exhibitions and Collections
Catalogue of Works
Katherine Green Baker
*Untitled (La Belle Ranch)*
c.1940s
oil on canvas
22 x 20 3/8 inches
collection of Lula and James Potter

Katherine Green Baker
*Untitled (Abstract Birdhouses)*
n.d.
oil on panel
12 7/8 x 32 3/4 inches
collection of Margaret Green
Katherine Green Baker
*Untitled (Bathers)*
c. 1940s
oil on canvas
25 x 34 1/2 inches
collection of Annie Green

Katherine Green Baker
*Untitled (Abstract)*
c. 1940s
oil on canvas
21 1/8 x 28 1/8 inches
collection of Annie Green
Katherine Green Baker
Untitled (Sunday Afternoon)
c. 1940s
oil on canvas
22 1/2 x 19 3/8 inches
collection of Annie Green

Katherine Green Baker
Untitled (Railroad Tracks)
c. 1940s
oil on canvas
21 3/8 x 19 1/2 inches
collection of Annie Green
Ruth Borinstein
*Untitled (Still Life)*
c. 1950s
oil on panel
25 3/8 x 9 1/2 inches
collection of Phyllis Lee

Katherine Green Baker
*Landscape*
1936
oil on canvas
19 1/4 x 17 1/2 inches
collection of Seawillow Edwards
Ruth Borinstein
_Falcon’s Cove_
1965
oil on masonite
19 3/8 x 23 1/2 inches
collection of the
Art Museum of Southeast Texas
Beaumont Art Museum
14th Annual Purchase Award
1965.03

Jack Boynton
_Plumed Warrior_
1953
oil on canvas
14 x 26 inches
collection of Charles M. Peveto, Austin
David Brownlow
Moon
c. late 1950s
oil on masonite
7 1/2 x 35 1/4 inches
collection of Randy Tibbits and Rick Bebermeyer

David Brownlow
Untitled (Forest)
1956
oil on masonite
21 1/2 x 15 3/4 inches
private collection
David Brownlow
*Trees*
c. early 1960s
oil on panel,
23 3/8 x 11 1/2 inches
collection of Charles M. Peveto, Austin

David Brownlow
*Untitled (Geometric Blues)*, 1957
oil on panel
19 3/8 x 15 5/8 inches
collection of Charles M. Peveto, Austin
David Brownlow
Untitled (Cathedral)
c. 1960
oil on panel
4 x 5 inches
collection of Charles M. Peveto, Austin

David Brownlow
Untitled (Vertical Cathedral)
c. 1960s
oil on panel
7 1/2 x 21 1/4 inches
collection of Charles M. Peveto, Austin
David Cargill
Abstract
1949
bronze
24 x 8 x 8 inches
collection of Patricia and David Cargill

David Cargill
St. Matthew
1954
terra cotta
23 x 12 x 12 inches
collection of Patricia and David Cargill
David Cargill
*Woman*
1958
cedar
21 x 7 x 6 inches
collection of the Art Museum of Southeast Texas
1958 Junior League Purchase Award
1958.01

Patricia Cargill
*Chrysanthemums*
c. 1950s
oil on panel
21 1/2 x 29 7/8 inches
collection of Patricia and David Cargill
Patricia Cargill
Zinnias
c. 1950s
oil on panel
19 x 12 inches
collection of Patricia and David Cargill

Patricia Cargill
Untitled (Cubist Woman)
c. 1950s
casein on board
21 1/4 x 36 3/8 inches
collection of Patricia and David Cargill
Patricia Cargill
*Untitled (Pears and Grapes)*
c. 1950s
oil on canvas board
11 1/2 x 8 1/2 inches
collection of Patricia and David Cargill

Patricia Cargill
*Untitled (Classical Landscape)*
c. 1950s
casein on watercolor paper
92 x 17 1/2 inches
collection of Patricia and David Cargill
Patricia Cargill
*Dancing Harlequins*
c. 1956
oil on masonite
37 3/4 x 48 inches
collection of William Reaves Fine Art, Houston

Maudee Carron
*Lavender-Blue*
1959
oil on canvas
31 1/2 x 23 1/2 inches
collection of Patricia and David Cargill
Maudee Carron
Decrepit Old House
1954
acrylic on canvas board
19 x 14 inches
collection of the Museum of the Gulf Coast

Maudee Carron
Magic Script #1
1944
watercolor
8 1/2 x 11 1/4 inches
collection of Randy Tibbits and Rick Bebermeyer
Maudee Carron
Self-Portrait
n.d.
watercolor
3 1/2 x 7 inches
private collection

Maudee Carron
Renaissance
1951
watercolor and gouache on paper
14 3/4 x 20 3/4 inches
collection of the Art Museum of Southeast Texas
gift of the artist
1961.03
Gene Charlton
*Still Life*
1949
oil on canvas
10 1/2 x 8 inches
private collection

Herring Coe
*The Memory*
1969
bronze
7 x 9 1/4 x 7 1/2 inches
collection of Herman Hugg
Viola Corley  
*State Flower*  
1928  
oil on canvas  
24 x 16 inches  
private collection

Abbe Rose Cox  
*River Forms*  
c.1940s  
watercolor  
24 x 16 inches  
collection of the Texas Artists Museum
Merle Cox
*Untitled (Caricatures)*
c.1960
watercolor/mixed media on paper
22 x 17 1/2 inches
collection of Mr. and Mrs. Naaman Woodland

Merle Cox
*Bird*
1963
oil on paper board
19 x 16 inches
private collection
Merle Cox
*Bird*
n.d.
oil on board
15 3/8 x 13 3/4 inches
collection of
William Reaves Fine Art, Houston

Lorene David
*Hillside View*
c.1940s
watercolor
14 1/2 x 12 1/2 inches
private collection
Lorene David, *The Cloisters*, c.1940s
lithograph
9 x 16 1/2 inches
private collection

Lorene David
*Destination Unknown*, c.1940s
lithograph
11 1/2 x 14 1/2 inches
private collection
Lorene David
North Country
c. 1940
watercolor
15 x 12 inches
collection of Randy Tibbits
and Rick Bebermeyer

Lorene David
The Battery, Eastport
1936
watercolor
30 7/8 x 24 1/4 inches
collection of the Art Museum of
Southeast Texas
gift of the artist in honor of
Loula Greer
1988.03
Ola McNeill Davidson
*Dead Live Oak*
1930
oil on canvas
24 1/2 x 30 inches
collection of David Lackey and Russell Prince

Ola McNeill Davidson
*Down by the Pond*
c. 1930s
oil on board
14 x 12 inches
collection of President George and Mrs. Laura Bush
Ola McNeill Davidson
*Giant Callas*
c. 1928
oil on canvas
19 1/8 x 23 1/8 inches
collection of the Panhandle Plains Historical Museum, Canyon, Texas
Purchase funded by Cynthia and Bill Gayden and Beth and David Dike

Ola McNeill Davidson
*Untitled (Landscape)*
c. 1930s
oil on panel
15 1/4 x 20 1/2 inches
collection of Randy Tibbits and Rick Bebermeyer
Frank Dolesjka
*Music in Brass*
1938
oil on masonite
24 x 32 inches
collection of Linda and Bill Reaves

Otis Dozier
*Ranch Country*
1948
oil on masonite
29 1/2 x 19 1/4 inches
collection of the Panhandle Plains Historical Museum, Canyon, Texas
gift of the Dozier Foundation
Otis Dozier
Musician of the Night
1956
oil on masonite
36 x 24 inches
collection of
Russell Tether Fine Art

Otis Dozier
Koshari Corn Dance
1955
oil on masonite
35 1/2 x 23 1/2 inches
collection of
Valley House Gallery
Otis Dozier
Rodeo in Colorado
1945
oil on masonite
29 x 19 inches
private collection,
Valley House Gallery

Otis Dozier
Landscape with Sun and Rain
1950
oil on masonite
30 x 19 1/2 inches
private collection
Raymond Everett  
*Untitled (Landscape)*  
1933  
oil on canvas  
11 1/2 x 8 1/4 inches  
private collection

Kelly Fearing  
*Three Female Forms*  
1947  
oil on canvas  
10 5/8 x 7 3/4 inches  
collection of Harvell-Spradling
Kelly Fearing  
*Untitled (Abstract)*  
1948  
oil on masonite  
17 1/2 x 12 inches  
collection of Randy Tibbits and Rick Bebermeyer

Vallie Fletcher  
*Hills of Bandera*  
c. 1940  
oil on canvas  
20 x 16 inches  
collection of Houston Heritage Society  
gift of Frank Nelson Carroll, Jr.
Vallie Fletcher
*Chrysanthemums*
c. 1940
oil on canvas
29 1/2 x 24 1/2 inches
collection of Houston Heritage Society
gift of Frank Nelson Carroll, Jr.

Michael Frary
*Inside the Wall*
1964
oil on masonite
29 1/2 x 23 1/2 inches
collection of Charles M. Peveto, Austin
Henri Gadbois
Cloud Over Sugarloaf, El Paso
1964
oil on canvas
30 x 29 inches
collection of Charles M. Peveto, Austin

Henri Gadbois
Untitled (Persimmons)
1954
oil on canvas
16 1/2 x 22 inches
private collection
Al Gaytan
*Untitled (Abstract Still Life)*
N.D.
oil on canvas
16 x 20 inches
collection of Jane Sladczyk Whitlock

Al Gaytan
*Alone at Last*
c. 1960s
watercolor
28 1/2 x 20 1/4 inches
collection of the artist
Al Gaytan
*Tamazunchale*
1958
watercolor
13 x 19 3/4 inches
collection of the artist

Al Gaytan
*War and Warriors*
1960
duco on panel
18 x 24 inches
private collection
Al Gaytan
*Untitled (Red Abstract)*
c.1960s
oil on panel
12 x 18 inches
private collection

Frank Gerrietts
*Composition #12 (Moonlight on Bald Mountain)*
1960
watercolor on paper
20 3/4 x 15 3/4 inches
collection of Mr. and Mrs. Naaman Woodland
Frank Gerrietts
*Fair*
1960
watercolor and
gouache on paper
22 x 13 1/2 inches
collection of
Stephen and Cris Heying

Frank Gerrietts
*Comparison*
1958
watercolor and gouache on paper
14 x 18 inches
collection of Vivian and Gary Nicholas
Georg Hampton
*Untitled (Black and Yellow Abstract)*
1958
oil on canvas
18 x 24 inches
collection of Lauri and Troy Ford

Georg Hampton
*Untitled (The Two Graces)*
n.d.
oil on canvas
18 x 24 inches
collection of Lauri and Troy Ford
Georg Hampton
*Untitled (Surrealist Figures in Landscape)*
1947
oil on canvas
24 1/2 x 29 1/2 inches
collection of Lauri and Troy Ford

Georg Hampton
*Portrait of Jane Allis*
1944
oil on canvas
24 3/8 x 29 3/8 inches
collection of Jane Sladczyk Whitlock
Georg Hampton
Spring Storm
1948
oil on canvas
20 3/16 x 24 1/4 inches
Education collection of the Art Museum of Southeast Texas
gift of Dr. Hervy Hiner

Georg Hampton
Refugees
1947
oil on canvas
19 1/2 x 23 1/2 inches
collection of Lauri and Troy Ford
Georg Hampton

*Untitled (Portrait of a Woman)*

1924

oil on canvas

15 x 19 1/4 inches

collection of Linda and William Reaves

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Georg Hampton

*Untitled (Portrait of Billy Adkins)*

1957

oil on canvas

18 x 24 inches

collection of Tommy Adkins
Lillian Hayes
Angel
1960
woodcut
8 x 28 3/8 inches
collection of the artist’s estate

Lillian Hayes
Untitled (Bait House)
c.1950s
watercolor
16 1/2 x 15 1/2 inches
private collection
Lillian Hayes  
*Untitled (Watermelon Purse)*  
c. 1950s  
oil on burlap,  
15 1/2 x 19 1/2 inches  
collection of Randy Tibbits and Rick Bebemeyer

Lillian Hayes  
*Untitled (Abstract Blues and Greens)*  
c. 1950s  
oil on canvas  
19 1/8 x 15 1/4 inches  
private collection
Lillian Hayes
*Street Mood*
1952
oil on masonite
23 x 20 inches
collection of Judi Truett

Marvin Hayes
*Paul Millard House*
1961
oil on masonite
48 x 36 inches
collection of the Beaumont Art League
Waifie Hoffman
*Untitled (Landscape)*
c.1950s
oil on canvas
27 x 23 inches
collection of the
Art Museum of Southeast Texas
gift of Elizabeth and Patrick Boyt
2004.08

Alexandre Hogue
*Spindletop, 1901*
1941
lithograph
17 x 11 inches
collection of the
Art Museum of Southeast Texas
gift of Homer T. Fort, Jr.
1968.01
Clarice Holloway
*Untitled (Dancers)*
c.1950s
oil on canvas
24 x 20 inches
collection of Herman Hugg

Clarice Holloway
*Untitled (Portrait of Lady)*
c.1950s
oil on panel
23 3/8 x 29 1/2 inches
private collection
Clarice Holloway

Stroll in the Garden
c.1960
waxed casein on panel
13 1/2 x 20 5/8 inches
collection of the Texas Artists Museum

Clarice Holloway

Swamp Ghosts
c.1950s
oil on canvas
20 x 16 inches
collection of Lauri and Troy Ford
Clarice Holloway
Two Siblings
n.d.
oil on canvas
9 1/2 x 13 1/2 inches
private collection

Herman Hugg
You Name It
c. 1965
laminated pine
12 1/4 x 35 1/4 x 10 1/2 inches
collection of the artist
Herman Hugg
*Foxhole*
1947
oil on canvas
33 x 27 1/4 inches
collection of the artist

Herman Hugg
*Forsaken Garden*
1947
oil on canvas
26 7/8 x 23 3/8 inches
collection of the artist
Herman Hugg

*Loon*

c. 1960

wood

21 x 18 x 5 3/4 inches

private collection

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Herman Hugg

*Untitled*

1958

alabaster

9 x 25 x 10 inches

collection of the artist
Heman Hugg
*Untitled (Spiral)*
n.d.
enamel, wood, marble
6 1/2 x 39 1/2 x 5 inches
private collection

Grace Spaulding John
*Oleanders*
c. 1930
oil on canvas
27 1/2 x 23 3/4 inches
collection of Linda and William Reaves
Grace Spaulding John
Study for Parasols and Posies
C. 1940
Oil on burlap
35 3/4 x 29 1/4 inches
Collection of Linda and William Reaves

Robert Johnson
Untitled (Red Boat House)
C. 1950
Watercolor
21 1/2 x 16 1/4 inches
Collection of the Beaumont Art League
DeForest Judd
*Untitled*
1942
lithograph
12 1/2 x 9 inches
collection of the
Art Museum of Southeast Texas
gift of Rob Clark
2009.07.09

DeForest Judd
*Blue Fish*
1953
oil on masonite
34 x 26 inches
collection of the
Art Museum of Southeast Texas
Beaumont Art Museum’s
Second Annual Purchase Prize Award
2009.08
Ruth Laird
*Untitled*
c.1950s
fired clay
4 1/2 x 9 x 4 1/2 inches
collection of Randy Tibbits and Rick Bebermeyer

Ruth Laird
*Untitled*
c.1950s
fired clay
2 1/2 x 3 1/2 x 2 1/2 inches
private collection

Ruth Laird
*Untitled*
c.1950s
fired clay
4 1/4 x 7 1/2 x 4 1/4 inches
collection of Randy Tibbits and Rick Bebermeyer

Ruth Laird
*Untitled*
c.1950s
fired clay
4 x 4 3/4 x 4 inches
collection of Randy Tibbits and Rick Bebermeyer

Ruth Laird
*Untitled*
c.1950s
fired clay
4 1/4 x 7 1/2 x 4 1/4 inches
private collection

Ruth Laird
*Untitled*
c.1950s
fired clay
2 1/2 x 3 x 2 1/2 inches
collection of Randy Tibbits and Rick Bebermeyer
Ruth Laird
*Plant Forms*
c.1950s
fired clay
5 x 22 x 5 1/4 inches
private collection

Ruth Laird
*Becoming*
c.1950s
fired clay
3 1/8 x 11 3/4 x 2 inches
collection of Randy Tibbits and Rick Bebermeyer
Phyllis Lee
*Groom Resting*
1963
oil on canvas
35 1/2 x 23 1/2 inches
collection of the artist

Phyllis Lee
*Woman with Birdcage*
1962
oil on canvas
26 3/8 x 31 1/2 inches
collection of the artist
William Lester
Negro Man Eating
1946
oil on masonite
17 1/2 x 23 1/2 inches
collection of Charles M. Peveto, Austin

Phyllis Lee
Spring
1961
oil on canvas
41 1/2 x 30 1/4 inches
collection of the artist
William Lester
*Coffee Break*
1947
oil on masonite
23 1/2 x 29 5/8 inches
collection of Harvell-Spradling

Bill Levy
*Untitled (Landscape, Church and People)*
1956
India ink and watercolor on paper
13 x 21 inches
collection of the Beaumont Art League
Penelope Lingan
*Untitled (Portrait of a Girl)*
c. 1910
oil on porcelain
2 1/2 x 3 1/2 inches
collection of Randy Tibbits and Rick Bebermeyer

Blanche Lombard
*I Dreamed of Rice*
1952
oil on masonite
19 3/4 x 23 3/4 inches
collection of the Art Museum of Southeast Texas
2011.05
Robert Madden
Landscape
1964
oil on canvas
40 x 28 inches
collection of the artist

Robert Madden
Untitled (Gas Station)
n.d.
watercolor
21 x 14 1/2 inches
private collection
Robert Madden
Figures
c.1965
oil on canvas
24 x 30 inches
private collection
Dennis McCarthy

Untitled (Downtown Scene)
c.1940s
watercolor
11 x 15 1/2 inches
collection of Pattee Newman and Bob Whynot

Dennis McCarthy

Untitled (Swamp)
c.1940s
watercolor
12 1/4 x 14 1/4 inches
collection of the Beaumont Art League
Dennis McCarthy
*Neches*
c.1950s
watercolor
16 1/4 x 14 1/4 inches
collection of Pattee Newman and Bob Whynot

Dennis McCarthy
*Untitled (Green Roof)*
c.1940s
15 x 10 1/2 inches
collection of Pattee Newman and Bob Whynot
Dennis McCarthy
*Untitled (House in the Woods)*
c.1940s
watercolor
12 3/4 x 10 inches
collection of Pattee Newman and Bob Whynot

Dennis McCarthy
*Untitled (Man by the River)*
c.1940s
watercolor
17 3/4 x 14 1/4 inches
collection of the Beaumont Art League
Leila McConnell
*The First Bar of Peace*
1961
oil on canvas
35 5/8 x 23 11/16 inches
collection of
Charles M. Peveto, Austin

Willie Moore
*Chopping Cotton*
c. 1965
oil stick on board
17 1/2 x 15 1/4 inches
collection of Linda and William Reaves
Jerry Newman
*Untitled (Shadows in Landscape)*
c.1960s
oil on canvas
19 1/2 x 15 3/4 inches
collection of Pattee Newman and Bob Whynot

Alice Naylor
*Springtime*
1958
watercolor
27 1/2 x 21 3/8 inches
collection of the Beaumont Art League
Jerry Newman
*Untitled (Cowboy)*
c. 1950
oil on canvas
11 1/2 x 8 1/2 inches
collection of Pattee Newman and Bob Whynot
Jerry Newman

*The Marsh*

c. 1960s
oil on canvas
35 1/4 x 23 1/2 inches
collection of Pattee Newman and Bob Whynot

Jerry Newman

*Hill Country #6*

1964
oil on canvas
16 x 12 inches
collection of Pattee Newman and Bob Whynot
Jerry Newman
After Hours #8 (The Green Necklace)
1962
oil on canvas
8 1/2 x 10 1/2 inches
collection of Pattee Newman and Bob Whynot

Jerry Newman
After Hours #6 (The Green Coat)
1962
oil on canvas
11 3/8 x 15 1/2 inches
collection of Pattee Newman and Bob Whynot
Watson Neyland
Untitled (Self-Portrait)
c. 1920s
oil on canvas
9 1/2 x 11 1/2 inches
collection of Randy Tibbits and Rick Bebermeyer

Jerry Newman
Gulf Coast #12
1964
oil on canvas
20 5/8 x 16 3/4 inches
collection of Pattee Newman and Bob Whynot
Watson Neyland
Marna Valley
c. 1920s
oil on panel
20 1/2 x 15 1/4 inches
private collection

Erin O’Brien
Darkest Africa
c. 1936
oil on panel
11 x 15 inches
private collection
Robert Preusser
*Elsewhere*
1938
oil on masonite
13 1/4 x 10 1/2 inches
collection of Randy Tibbits
and Rick Bebermeyer

Robert Preusser
*Tentacular Extensions*
1946
oil on masonite
15 5/8 x 11 1/2 inches
collection of David Lackey
and Russell Prince
Will Amelia Stems Price

Dock

c. 1950s

oil on panel

31 1/4 x 17 1/2 inches

collection of

the artist’s estate

Will Amelia Stems Price

Untitled (Sand Dunes)

1939

watercolor

21 1/2 x 12 inches

collection of

the artist’s estate
Will Amelia Stems Price
Eve
1932
oil on canvas board
35 1/4 x 47 1/4 inches
collection of the artist’s estate

Will Amelia Stems Price
Untitled (Early House)
c. 1940s
oil on panel
24 x 31 inches
private collection
Will Amelia Stems Price

*Untitled (Shipyard)*
c. 1940s
oil on panel
35 1/2 x 19 1/2 inches
collection of the artist’s estate

Will Amelia Stems Price

*Untitled (Portrait of Lillian Hayes)*
c. 1950
oil on canvas
23 1/2 x 29 5/8 inches
collection of the Beaumont Art League
Will Amelia Stems Price

The Collection
c. 1940s
oil on board
47 3/8 x 23 5/8 inches
collection of the artist's estate

Will Amelia Stems Price

Beansnapper
c. 1940s
oil on panel
23 3/8 x 47 5/8 inches
collection of the artist's estate
Robert Rogan
Untitled (Neighborhoood)
n.d.
oil on canvas
36 x 28 inches
collection of the artist

Robert Rogan
Untitled (Still Life with Oil Lamp)
1950
oil on canvas
21 1/2 x 29 1/2 inches
collection of Charles M. Peveto, Austin
Robert Rogan
*Untitled (Still Life)*
c. 1960
acrylic lacquer on panel
24 x 19 3/4 inches
private collection

Robert Rogan
*Untitled*
1964
duco on panel
30 x 16 inches
collection of Harvell-Spradling
Robert Rogan
*Untitled (Red Blocks)*
c. 1960
oil on canvas
24 x 30 inches
private collection

Robert Rogan
*Untitled (Port of Beaumont)*
c. 1960
oil on canvas
40 x 30 inches
private collection
Robert Rogan
*Untitled (Still Life with Fish)*
c. 1960
oil on canvas
30 x 22 3/4 inches
private collection

Robert Rogan
*Untitled (Red House)*
c. 1960s
oil on canvas
34 x 26 inches
collection of the artist
Jack Shofner
*Misty Morning*
c. 1950s
silkscreen
14 3/8 x 9 1/2 inches
collection of Frances Shofner

Jack Shofner
*Guard on Railroad*
c. 1951
watercolor
16 1/2 x 15 inches
collection of Frances Shofner
Jack Shofner  
Charm String  
c. 1950s  
watercolor  
16 x 22 inches  
collection of Frances Shofner

Frances Skinner  
I Saw a Bird That Was Not There  
1955  
oil on board  
16 3/4 x 9 3/4 inches  
collection of Randy Tibbits and Rick Bebermeyer
Jacob Getlar Smith  
_This Tortured Earth_  
1947  
oil on canvas  
30 x 36 inches  
collection of Patricia and David Cargill

Chester Snowden  
_Roosters_  
c. 1950s  
oil on masonite  
38 1/2 x 23 3/4 inches  
collection of Randy Tibbits and Rick Bebermeyer
Coreen Spellman
Abstraction #51
n.d.
watercolor
8 1/8 x 11 inches
private collection

Coreen Spellman
Nude
n.d.
lithograph
9 1/4 x 6 1/4 inches
private collection
Everett Spruce
*Man with Small Net*
1940s
oil on panel
15 1/2 x 23 3/4 inches
collection of Harvell-Spradling

Coreen Spellman
*The Red Table*
1932
oil on canvas board
17 3/8 x 23 3/8 inches
private collection
Everett Spruce

*Mountain Stream*

1940

oil on masonite

35 1/4 x 24 inches

collection of Charles M. Peveto, Austin
Richard Stout
Twin Derricks
1950
oil on canvas board
12 x 15 inches
private collection

Richard Stout
Black Wave
1959
oil on canvas
68 3/4 x 23 1/4 inches
collection of Charles M. Peveto, Austin
Lynn Sweat
*Untitled (Abstract Blues)*
1958
oil on panel
21 1/8 x 11 1/2 inches
collection of Al Gaytan

Stella Sullivan
*Untitled (Houses)*
1961
acrylic on paper
10 1/2 x 7 1/2 inches
private collection
Lynn Sweat
*Untitled (Emerging Into the Future)*
c. 1960
oil on panel
17 x 22 1/4 inches
collection of Phyllis Lee

Lynn Sweat
*Untitled (Dragonflies)*
c. 1960
oil on panel
15 1/2 x 19 1/2 inches
collection of Phyllis Lee
Lynn Sweat
*Untitled (Woman with Birds)*
1960
oil on canvas
24 5/8 x 29 1/2 inches
private collection

Lynn Sweat
*Untitled (Man with Two Birds)*
c. 1960
oil on panel
28 x 35 3/4 inches
collection of Michael Lee
Lynn Sweat
*Untitled (Angel)*
c. 1960s
oil on panel
10 1/2 x 13 1/2 inches
collection of Michael Lee

Lynn Sweat
*Untitled (Portrait of Jack Shofner)*
c. 1960s
oil on panel
11 3/4 x 15 7/8 inches
collection of Michael Lee
Lynn Sweat

*Untitled (Apple Boy)*
c. 1960s
oil on panel
9 x 10 3/4 inches
collection of Michael Lee

Lynn Sweat

*Hodgepodge of Color*
1960
oil on canvas,
92 1/2 x 29 1/2 inches
collection of the Art Museum of Southeast Texas
gift of Mr. Raymond Hawa
1999.02.01
Lynn Sweat
*Untitled (Shrimp Boats)*
c. 1960
oil on canvas
16 1/4 x 19 1/2 inches
collection of Jane Sladczyk Whitlock

Frederic Taubes
*The Painter*
1958
oil on panel
10 1/2 x 7 3/8 inches
collection of David Lackey and Russell Prince
Frederic Taubes
*Untitled (Portrait)*
1954
oil on canvas
15 1/8 x 19 1/4 inches
private collection

Frederic Taubes
*Untitled (Portrait of Wife)*
c. 1940s
oil on canvas
13 7/16 x 17 inches
collection of Herman Hugg
Ethyle White
*Rice Fields*
1963
oil on panel
29 1/4 x 21 inches
collection of the
Beaumont Art League

Julius Woeltz
*Street Corner*
1952
oil on paper
30 1/8 x 18 3/8 inches
collection of the
Art Museum of Southeast Texas
gift of Mrs. W.F. Hoffman
1952.03
Naaman Woodland
*Untitled (Fish on Plate)*
c. early 1950s
oil on panel
12 x 15 3/4 inches
collection of the artist

Naaman Woodland
*Vieux Carre*
1960
oil on canvas board
18 x 24 inches
collection of the artist
Naaman Woodland
*Road Not Taken*
1962
oil on canvas board
24 x 18 inches
collection of the artist
Biographies
**Katherine Green Baker (1906-1990)**

Katherine Green Baker was born in Beaumont in 1906. She studied painting and sculpture at Rosary College in River Forest, Illinois, before entering the University of Texas at Austin. She was a student of the landscape painter Raymond Everett in Austin, Alexandre Hogue of the Dallas Nine group in Dallas, and John Barber in Paris, where she studied for two years. Hogue's impact is evident in the paintings of the 1940s created by Baker, which contain an obvious sense of realism with an added degree of organic form and line, as well as increased expressiveness in the color. The depiction of everyday life played out in one's surroundings further reflects a regionalist influence. The artist's 1936 painting *Landscape* was selected in the Texas Centennial Exposition and depicts gently rolling hills in a style reminiscent of Hogue's. This work is also similar in both color and loose, organic form to the 1936 work *The Battery, Eastport* by acclaimed Beaumont artist Lorene David. Baker also exhibited in the Annual Southeast Texas Artists Exhibition in Houston in 1937 and the Beaumont Woman's Club in 1936 among several others. After 1937, Baker served as vice-president in the family lumber business (E.H. Green).

**Ruth Borinstein (b. 1924)**

Ruth Borinstein was born in 1924. She graduated from the University of Illinois and received an art scholarship from the John Herron Art Institute in Indianapolis. Borinstein's work was shown in numerous galleries in Texas and New York and in 1966 she was named as one of the six leading watercolor artists in the United States. She is reported to have had 12 solo exhibitions during her career. The artist owned the Borinstein Art Gallery in Beaumont for several years with her husband, Abe and also opened a gallery in Austin where she currently resides. She taught classes at the Beaumont Art Museum in the early 1960s with artists such as Clarice Holloway, Phyllis Lee, and Lillian Hayes. Her painting *Falcon's Cove* included in AMSET's exhibition won first prize in the 1966 Beaumont Art Museum Fifteenth Annual Exhibition. This exhibition was juried by the highly acclaimed Texas artist Kelly Fearing, who during that time was an art professor at the University of Texas, Austin.

**James (Jack) Boynton (1928-2010)**

Jack Boynton was born in Fort Worth in 1928. He received a Bachelor of Fine Arts in 1949 and a Master of Fine Arts in 1955 from Texas Christian University in Fort Worth. In 1955, Boynton moved to Houston and served as an art instructor at the University of Houston from 1955 - 1957. He was a professor of art at the University of St. Thomas from 1969 - 1985. He also served as instructor or visiting faculty at the San Francisco Art Institute, University of New Mexico, Museum School, Museum of Fine Arts, Houston and Northwood Academy in Dallas. Boynton's work is known all over Texas and the United States. In 1954, his work was included in the Guggenheim Museum's show *Young American Painters*, as well as at the Whitney Museum's *Young America* exhibition in 1957.

Boynton's work was included in the D.D. Feldman Collection of Contemporary Art. In 1955, his abstract painting *Downtown and Suburban* was awarded best painting in the collection that year. The exhibition had a wide array of work by the most talented Texas artists and traveled to the Beaumont Art Museum for a two-week showing in January of 1955.

**David Brownlow (1915-2006)**

David Brownlow was born in 1915 and grew up on a farm in western Tarrant County (Fort Worth area). A 1965 Beaumont Enterprise article notes that the artist was a former resident of Beaumont. Brownlow was a self-taught painter and a member of the early modernist group of artists formed in the 1940s known as the Fort Worth Circle. He was named artist of the year in Fort Worth in 1965 and exhibited his work in numerous exhibitions and juried competitions. In 1956, Brownlow had a one-man show of 24 paintings at the Beaumont Art Museum. A newspaper article from that year states, "Conceded by the state's museums to
be one of Texas' most accomplished artists, Mr. Brownlow, it so develops, is one of those refreshing anomalies, a modest perfectionist." Brownlow was a member of the Beaumont Art Museum during the late 1950s and 1960s and also exhibited his work there in 1965 alongside Beaumont artist Lynn Sweat.

David Cargill (b.1929)
David Cargill was born in Huntsville, Texas in 1929 and spent his early childhood in Navasota, Texas. He moved with his family to Beaumont in 1935. The artist first enrolled at Rice University from 1946 - 1948 where he studied pre-med. By the fall of 1948, he had changed career paths and began studying industrial design at Pratt Institute in New York where he met his wife Patricia Cargill. The Cargills were married in 1950, and in 1951 returned to Beaumont where Cargill received his first commissions for portrait busts and murals. The artist received his Master of Fine Arts in sculpture from Cranbrook Academy of Art in 1955 and soon thereafter embarked on travels to Europe. Throughout his artistic career, Cargill received numerous awards both locally and nationally and graced the city of Beaumont and other locales with his majestic and humanistic sculptures.

Cargill's sculpture contains visual elements that juxtapose both the abstract and objective. His work is remarkable in its spiritual and expressive qualities. He works in a variety of materials including wood, marble, terra cotta, stone, lead and bronze.

Patricia Cargill (b.1929)
Patricia Chickowsky Cargill was born in 1929 and raised in Detroit, Michigan. She studied illustration at the Pratt Institute in New York from 1948 - 1951 where she met her husband, Beaumont sculptor David Cargill who studied industrial design. Cargill's importance as an artist in Beaumont is evident from the numerous exhibitions her work was included in during the mid 20th century. Her painting titled *Afternoon* from 1955 won the purchase prize award in the Beaumont Art Museum's fourth annual exhibition. In 1954, she was also chosen along with locals Dennis McCarthy and Maudee Carron to exhibit in the Texas Watercolor Society's fifth annual that was described as a highly competitive regional show. In a 1951 exhibition, the Beaumont Art Museum featured her paintings and interior design work along with sculptures by David Cargill. The Cargills built their home and studio in Beaumont's Old Town district in 1955 and still live there today. Upon returning to Beaumont in 1955, the Beaumont Art Museum was flourishing and they became involved almost immediately by teaching art classes there as well as in their home.

Maudee Carron (1912-1996)
Maudee Lilyan Carron was born in Melville, Louisiana in 1912 and around 1915 moved with her family to Beaumont before finally settling in the City of Port Arthur. From a very early age, Carron showed a strong interest in art and by age 14 had enrolled in art classes. The prolific artist, who worked in a variety of media including sculpture, assemblage, painting, drawing and printmaking, is remembered by the Southeast Texas community as a joyful, eccentric Bohemian. Carron was also an active participant in theater and writing. By 1933, a married woman, Carron received several scholarship offers in art including one from Sophie Newcomb College in New Orleans, a city she frequented. Instead, she accepted one at the Creative Arts School in Houston. It was studying here under the female pioneer modernist Ola McNeill Davidson that the artist came upon the most valuable experience of her life. Davidson encouraged Carron to develop a true personal vision and awareness of the trends in contemporary art. It is likely that Davidson instilled in the artist a preference for abstraction. In a 1950 Beaumont Journal article, Davidson commented regarding Carron, "It was she who told me to forget realism, that I was a modernist."

Carron also crossed paths with another important early modernist in Houston studying under Davidson from 1930 - 1939, Robert Preusser. Preusser is credited as producing the first non-objective painting in 1940 to win at the Annual Exhibition of Houston Artists. He was also one of the founders, along with Frank Dolejska, of the Contemporary Arts Association in Houston in 1948. In the 1930s, the artist exhibited regularly in the
Annual Exhibition of Work by Houston Artists sponsored by the Museum of Fine Arts, Houston. Furthermore, her work was included in group exhibitions at a New Orleans gallery. By the 1950s, Carron's work was maturing and she exhibited annually in Texas, Mississippi, and Louisiana. She had a solo exhibition in 1950 at the Beaumont Art Museum with 38 paintings and three sculptures. She remained a working artist up until her death in 1996 and is credited as one of the most influential artists of this region.

**Gene Charlton (1909-1979)**

Gene Charlton was born in Cairo, Illinois in 1909 and moved to Houston at the age of seven. He studied with Ola McNeill Davidson in Houston and at the Art Students League in New York. He made a painting trip to Italy and France in 1937 and, in 1938, became part of a Houston artists' cooperative gallery with other area artists including Forrest Bess and Charlton's good friend, traveling companion and studio mate, Carden Bailey. The painting included in this exhibition titled *Still Life* from 1949 was painted during the artist's most productive period, shortly after his one-man show at the Museum of Fine Arts, Houston. The painting was exhibited at the Contemporary Arts Museum, Houston in 1952.

Charlton's connection with Beaumont is the artist Maudee Carron who studied with his teacher Ola McNeill Davidson. In a 1936 Port Arthur News article, it is reported that Charlton granted Carron a scholarship in order to study with Davidson. The two were also involved with the theater great Margo Jones in Houston in the late 1930s. Charlton also exhibited in the Annual Southeast Texas Artists Exhibitions.

**Herring Coe (1907-1999)**

Herring Matchett Coe was born in Loeb, Texas (Lumberton) in 1907 and raised in Louisiana. He lived most of his life in Beaumont and graduated from South Park College (now Lamar University) in 1926. He studied electrical engineering and worked for a time at a refinery and a cemetery-monument company while pursuing sculpture as a hobby. In 1928, he moved to Houston where he worked for the Pyramid Stone Company, a maker of architectural monuments. Coe returned to Beaumont the following year and completed several commissions. The artist returned to study sculpture at the Cranbrook Academy of Art from 1939-1940, but soon thereafter entered the U.S. Navy during World War II. He had a solo exhibition at the Beaumont Art Museum in 1968 and won first prize in sculpture in the First Beaumont Art Museum Annual Exhibition in 1952. His greatest works include the New London School cenotaph created in 1939, a 1936 sculpture of Confederate War hero Richard Dowling located in Sabine Pass, Texas, and architectural friezes from 1931 on the Jefferson County Court House among numerous others.

**Viola Corley (1888-1983)**

Viola Corley was born on a ranch near Milano, Texas in 1888. She received private instruction as a child and after her marriage in 1905 moved near Del Rio where she became regional director of the Texas Fine Arts Association. She traveled often to San Antonio studying under the artists: Eloise Polk McGill, Dawson Dawson-Watson, Jose Arpa, and Harry Anthony De Young. Corley's works were exhibited in regional and national exhibitions from the 1930s to the 1960s. She had more than 30 solo exhibitions. In 1948, Corley left Del Rio to study at the Corcoran School of Art in Washington D.C. and upon her return to Texas began teaching painting and writing. She spent time painting landscapes and portraits in Beaumont, Del Rio, Alpine and Dallas. In the 1950s, she was active in the Beaumont Woman's Club and was the chairperson for the Annual Sabine Area Art show in 1951.

**Abbe Rose Cox (1906-2002)**

Abbe Rose Cox was born in Houston in 1906. She received her Bachelor's degree at the College of Industrial Design (now Texas Woman’s University) in Denton and earned her Master of Arts degree at Columbia University in New York. She studied at the Art Institute of Chicago, Chicago Academy of Fine Arts, Taubes-Pierce School of Art, and privately under John Costigan. Cox worked as a commercial artist in Port Arthur in the 1920s and 1930s. She also taught in the public schools and private classes. She moved to Allendale,
New Jersey in the 1940s where she became director of administration at the Ridgewood School of Art. Cox is listed frequently as exhibiting in the Southern States Art League Annual in the 1930s and 1941-1942 and the Annual Southeast Texas Artists Exhibition in Houston from 1937-1939.

Merle Cox (b.1910 - unknown)
Merle Cox was born in Port Arthur in 1910. The existing information on Cox is sparse and what little is known was obtained through surviving family members. Cox graduated from Thomas Jefferson High School in Port Arthur in 1927. Maudee Carron was her enthusiastic, well-educated and close artist friend whose influence is evident in Cox's work *Untitled (Caricatures)*. Her grandson remembers the friendship as "family" in nature. He also recalls his grandmother painting constantly and happily "from her imagination" during the early to mid 1960s. She and her brother traveled to Mexico to bring back frames for her paintings. The earliest documented show was a two-person exhibition with Hazel O'Neil in 1949. She exhibited in the early 1960s in New Orleans, San Antonio and the Beaumont / Port Arthur area. A description taken from a newspaper article of the time is apt, describing her work as both "naive and expressive".

Lorene David (1897-1987)
Lorene Ada David was born in Independence, Missouri in 1897. She taught in the public schools there from 1918-1931. She received her Bachelor's degree from Central Missouri State Teachers College in 1922. In 1931, she moved with her aunt to Beaumont to be near relatives after the death of her uncle. She began teaching art in the Beaumont public schools and in 1933 she received her Master of Arts degree from Columbia University in New York. She studied at the Art Students League of New York and at the Kansas City Art Institute. In 1948, David became art director for the Beaumont public schools and held that title until she retired in 1967. She was also highly involved in the organization of the Beaumont Art Museum and served on the board of directors for many years. During her Beaumont years, David exhibited in juried shows, often winning prizes, both in Texas and nationally. She showed in New York, California, Denver, Philadelphia, Kansas City, Washington D.C. and New Orleans from 1932 through 1956. Also during this period she exhibited in many of the major Texas shows, as well as the Southern States Art League shows and numerous circuit exhibitions in Texas, the Dallas Museum of Art and the Museum of Fine Arts in Santa Fe. The French art magazine La Revue Moderne frequently published stories about David with photographs of her work.

David traveled to the east coast in the summers to study and paint in the artist's colonies of Cape Cod, Provincetown and Martha's Vineyard. Most of her works depict eastern subjects, which may account for the fact that she is largely unknown among Texas collectors who often prefer to collect Texas scenes. *Hillside View* is one of David's earliest prize winners. It was first shown in Beaumont in the early 1930s where it placed third in the state fair. In 1936, it was selected for a prize at the American Fine Arts Galleries show in New York and the American Watercolor Society of New York selected it for its touring show.

In 1941, David's lithograph *Destination Unknown* won over Jerry Bywaters, Blanche McVeigh and Alexandre Hogue for a 10 dollar award of merit in the Dallas Print Society show. In 1942, a major juried show titled *Artists for Victory* was mounted at the Metropolitan Museum of Art in New York. David's lithography *The Cloisters* was included in the show.

Ola McNeill Davidson (1884-1976)
Ola McNeill Davidson was born in Brazoria County (60 miles south of Houston) and raised in the Texas Panhandle. Davidson studied with Evangeline Fowler at North Texas Female College and at Kidd-Key Conservatory of Music and Art in Sherman, Texas. After moving to Dallas, the artist relocated to Houston in 1920. She taught at the Museum School, Museum of Fine Arts, Houston and also studied there with Emma Richardson Cherry. One of her students in the mid 1930s, Maudee Carron, recalled that Davidson encouraged students to find a personal vision and insisted on consciousness of "every vital current" in the art of the day.
Davidson traveled to Beaumont and Port Arthur on several occasions according to various articles in the Port Arthur News. In 1946, the artist was a judge along with Port Arthur artist Georg Hampton at the Port Arthur Art Association for an art student contest. Also, in the same year, Davidson held classes for students at the home of Clarice Holloway in Port Arthur. In another article from 1945, Davidson lectured on painting at the Port Arthur Art Association and an exhibition of prints loaned by the Museum of Modern Art was displayed in conjunction with the talk. Other lecturers included in the 1945 program were Coreen Spellman, Lorene David and James Chillman. A 1945 article written by Clarice Holloway titled "Magnetism of McNeil Davidson Gives Inspiration to Port Arthur Artists" addresses Davidson's personality, views on art and life, and her youthful spirit and zest for life. Davidson states, "I'm an Art Appreciator, and the main idea is Creative Art. I want to find and encourage the CREATORS, especially the young ones, because they are the backbone of the future. Artists are the prophets of things to come. They always have been and always will be. The world can't do without them."

*Dead Live Oak* from 1931 showcases Davidson at her best and, though not an abstract painting, foreshadows her concern for pure form and color later demonstrated by several of her students, including Robert Preusser and Frank Dolesjka. She exhibited *Dead Live Oak* in the Seventh Annual Exhibition of Work by Houston Artists in 1931 and the Twelfth Annual Exhibition of the Southern States Art League in 1932.

**Frank Dolesjka (1921-1989)**

Frank Dolesjka was born in Houston in 1921. Dolesjka was an early abstract modernist in the city along with Robert Preusser, who both studied with Ola McNeill Davidson in the 1930s. The artist was also one of the founders of the Contemporary Arts Association in Houston and served as co-director of the Contemporary Arts Museum from 1948-1954. Dolesjka stopped painting in the mid 1950s to concentrate on creating handcrafted objects due to his involvement in the Houston artisans group Handmakers. The artist's work was featured in numerous exhibitions and competitions throughout Texas and had solo exhibitions at the Corpus Christi Art Museum in 1949, the Dallas Museum of Fine Arts in 1951 and the Museum of Fine Arts, Houston in 1952.

Dolesjka served as a juror in the Beaumont Art Museum's Third Annual Exhibition in 1954. He served on the jury with Jay Broussard, director of the Louisiana Art Commission of Baton Rouge and David Parsons, faculty member of Rice Institute (Rice University today), Houston. Among the artists featured in AMSET's current exhibition whose work was selected in the Beaumont Art Museum's Third Annual included: David Cargill, David Brownlow, Lorene David, Kelly Fearing, Georg Hampton, Waifie Hoffman, Dennis McCarthy, Leila McConnell, and Richard Stout.

**Otis Dozier (1904-1987)**

Otis Marion Dozier was born in Fomey, Texas in 1904. He was raised on a farm in Mesquite, Texas with his three other siblings, which likely cultivated his love for nature and wildlife seen in his paintings and prints. In 1921, his family moved to Dallas and he began art lessons with the city's first art teacher, Vivian Anspaugh. He also received training with Frank Reaugh and Cora Edge. By 1932, Dozier was a charter member of the Dallas Artists League and began teaching at the newly established Dallas School of Creative Arts. He also became deeply involved in the regionalist group of artists known as the Dallas Nine in the 1930s. The artist received a scholarship to study at the Colorado Springs Fine Art Center in 1937 and remained there until 1945. While in Colorado, the artist made hundreds of journeys into the Rocky Mountains and produced more than 3,000 sketches of mountains and ghost towns. By 1945, Dozier was a professor at Southern Methodist University in Dallas and later taught at the Dallas Museum of Art. While living in Dallas for the majority of his life, the artist made frequent sketching trips to Louisiana, Florida, Arizona, New Mexico, Utah, the Texas coast and the Big Bend area. Dozier's work is among the most significant produced in the state and he exhibited widely winning numerous important awards. Although agrarian regionalist subject matter embodies Dozier's oeuvre, his style evolved from realism to one that also featured surrealist and cubist
Otis Dozier had a one-man exhibition at the Beaumont Art Museum in 1956. In a Beaumont Enterprise article, Dozier is regarded as a “friend of the museum”. Dozier’s exhibition at the Beaumont Art Museum in 1956 traveled from the Dallas Museum of Art and included 55 oil paintings created from 1942 - 1956. Four paintings included in this exhibition were featured in the 1956 show: *Landscape with Sun and Rain* (1950), *Koshari Corn Dance* (1955), *Musician of the Night* (1956), and *Rodeo in Colorado* (1945). Dozier also juried the Beaumont Art Museum’s Second Annual Exhibition in 1953 along with Coreen Spellman and Lorentz Kleiser where DeForrest Judd’s *Blue Fish* won the first prize purchase award. A 1956 newspaper article comments, “Outgiving in his art spirit, Mr. Dozier has been interested in Beaumont's fledgling museum and came here several years ago to judge one of the early Beaumont Art Museum Membership Annuals.”

**Raymond Everett (1885-1948)**
Raymond Everett was born in New Jersey in 1885. He earned a Bachelor of Arts degree at Drexel Institute in Philadelphia in 1906 and a Bachelor of Science in architecture from Harvard University in 1909. In 1909, Everett assisted in organizing the architecture department at Pennsylvania State College and the following year joined the architecture faculty at the University of Michigan, Ann Arbor. Everett also studied abroad in Rome and at the Academie Julian in Paris during the summer. In 1915, he began a teaching position at the University of Texas, Austin where he taught drawing and painting until his death in 1948. Everett, who is best known for his landscapes and street scenes of Texas, worked in a variety of media including the graphic arts and sculpture and was included in numerous exhibitions in Texas.

Beaumont artist Katherine Green Baker was a student of Everett’s at the University of Texas, Austin.

**Kelly Fearing (b.1918)**
William Kelly Fearing was born in Fordyce, Arkansas in 1918. In the late 1930s, he studied art at Louisiana Polytechnic Institute earning a Bachelor of Arts degree in 1941. He completed his Master of Arts degree at Columbia University in New York in 1950. After his education, Fearing became a faculty member at the University of Texas, Austin where he remained until 1987. Prior to his time in Austin, Fearing was head of the Texas Wesleyan College art department from 1945 - 1947. Along with teaching, Fearing was a member of the early modernist group of artists known as the Fort Worth Circle who brought the avant-garde to art in Texas during the 1940s. His work has been exhibited all over the state of Texas as well as nationally and won numerous awards. The overarching theme in Fearing’s work revolves around a deep sense of spirituality as well as surrealism.

Fearing’s work was likely included in the University of Texas faculty exhibition that traveled to the Beaumont Art Museum in 1964 - 1966. The artist also served as a juror for the Beaumont Art Museum’s Fifteenth Annual Exhibition in 1966 where Ruth Borinstein’s *Falcon’s Cove* was awarded first prize purchase award.

**Valentine "Vallie" Fletcher (1874-1959)**
Valentine "Vallie" Fletcher was born in Beaumont in 1874. Fletcher began her early art studies at the Baylor Female College in Belton, Texas. She continued in New Orleans at a girls finishing school and in 1899 attended Cooper Union and the Art Students League in New York. Her studies also took her to Colorado, where she studied landscape painting under Robert Graham, as well as California. The artist also embarked on art studies in Europe.

Fletcher painted near San Antonio starting in 1925 and lived in the city during the 1930s and 1940s. The two paintings included in this exhibition, *Hills of Bandera* and *Chrysanthemums*, were both painted around 1940, likely during the time Fletcher lived in San Antonio. The subject matter depicted in these two works (portraits, still lifes and landscapes) are illustrative of the traditional, academic style the artist maintained throughout.
her career. By 1951, the artist returned to Beaumont where she was an officer and member of the board of
directors of the Beaumont Art Museum. In 1936, the artist exhibited at the Beaumont Woman’s Club annu-
al show. Fletcher had a solo exhibition of 16 paintings displayed at the Beaumont Art Museum in 1951. An
article commenting on this exhibition states, “Some 20 canvases tell a vivid story of Texas bluebonnets, of
the magnificent distances of the Colorado Rockies, of the bayous near Beaumont, of charming locales in
San Diego and of the land around San Antonio.”

Michael Frary (1918-2005)
Michael Frary was born in Santa Monica, California in 1918. He earned his Bachelor of Arts degree in archi-
tecture and his Master of Fine Arts in painting from the University of Southern California. In 1950, Frary extend-
ed his art studies in Paris at the Académie de la Grande Chaumière. Upon completion of his education, he
also worked as an artist and designer for MGM in Hollywood. In 1954, he became a professor of art at the
University of Texas, Austin which lasted until his retirement as professor emeritus in 1986. Frary was consid-
ered one of the second generation professors to come to UT Austin following the first generation of mod-
emists such as Ward Lockwood, William Lester and Everett Spruce. The artist has won more than 180 awards
and prizes and been included in over 200 solo exhibitions. Although known primarily as a watercolorist, Frary
also worked in oil and encaustic that contain a sophisticated use of color and texture to increase the emo-
tion and meaning in the work.

Frary's work was included in the University of Texas faculty exhibition that traveled to the Beaumont Art

Henri Gadbois (b.1930)
Henri Gadbois was born in Houston in 1930. He received his education in Houston schools, graduating from
Lamar High School and the University of Houston where he earned a Bachelor of Fine Arts degree in 1952
and a Master of Letters in 1953. Gadbois worked as an instructor at the Museum School, Museum of Fine
Arts, Houston from 1952 - 1965. During this time, he painted and exhibited regionally and nationally.
Gadbois is married to Houston artist Leila McConnell who is also featured in this exhibition. The artist exhib-
ited his work at the Beaumont Art Museum.

Al Gaytan (b.1925)
Al Gaytan was born in Port Arthur in 1925. He served in the Coast Guard during World War II and in the Navy
during the Korean War. In 1954, he returned to Southeast Texas pursuing his art career. Gaytan studied
commercial art at Lamar University in the 1950s and in 1960 attended the Instituto Allende in San Miguel,
Mexico where he earned his Master's degree. In the 1950s, Gaytan worked primarily in watercolor and won
numerous awards for his works. One of those awards occurred in 1958 when the artist won first place in a
national art fraternity competition. Gaytan's oeuvre also includes mosaics, paintings, sculptures and at one
time he designed scenes for stage productions of the Beaumont Community Players.

Frank Gerrietts (b.1937)
Frank Gerrietts was born in Port Arthur in 1937. Gerrietts earned a Bachelor of Arts degree in graphic design
from Lamar University. He credits Myrtle Kerr, a highly influential professor of art at Lamar for a number of
years, for steering him to pursue art. The artist completed his art education with a Master of Fine Arts from
the Instituto Allende in San Miguel de Allende, Guanajuato, Mexico. He remained there for two more years
as an instructor living in the renowned artist colony where he found the Mexican culture to be a key source
of new inspiration. Upon his return to Beaumont, Gerrietts owned an art gallery for three years and taught
art in the Beaumont public schools for 20 years. The artist has worked in metal sculpture, both in welded
steel and bronze, lost-wax casting, watercolor, acrylics, silk-screen, and oils, though his preference was
always for watercolor or acrylics. His work has received numerous awards and been included in regional
and national juried shows and exhibitions.
Georg Hampton (1904-1996)
Georg Hampton was born in Nacogdoches in 1904. He studied at the Art Institute of Chicago, the Audubon Tyler School of Chicago, the Chicago Academy of Fine Arts, the Art Students League of New York, and the Pennsylvania Academy of Fine Arts. He also studied under Richard Lahey at the Corcoran School, Washington, D.C., and Emil Bistram of Taos, New Mexico. Hampton was a major figure in Beaumont’s art scene having retrospective exhibitions at the Beaumont Art Museum in 1951 and 1958. His oeuvre consists mainly of oil and acrylic paintings, watercolors, and drawings. He lectured frequently on modern art and taught art workshops. He maintained a close friendship with Maudee Caron and Waifie Hoffman among other artists in the community. The artist's work, namely his early portraits, are realistic depictions, while his later works created around the late 1940s, lean toward pure abstraction with only subtle hints of objectivity. Hampton was also a successful business man in Port Arthur having owned a furniture store.

Lillian Hayes (1920-1980)
Lillian Hayes was a native of Galveston born in 1920 and lived in Beaumont for the remainder of her life until 1980. The artist studied at the University of Houston and Lamar University. Hayes was an important painter in Beaumont and taught at the Beaumont Art League and the Beaumont Art Museum. She was a friend, teacher and mentor to Richard Stout who described her as a "wonderful painter". Hayes was also on the board of directors during the early years of the Beaumont Art Museum. Her painting *Street Mood* from 1952 representing a scene from the French Quarter in New Orleans won first prize in the Beaumont Art Museum's First Annual Exhibition. A newspaper article from 1952 claims that while Hayes is in the realistic school she "recently has been concerned with design in abstract forms and she is developing an interest and taste for the non-objective."

Marvin Hayes (b.1939)
Marvin Hayes was born in Canton, Mississippi in 1939 and raised in Hamshire, Texas. The award-winning illustrator's artistic talents were realized early on by his high school English teacher Juanita Martin, and Mr. Bennett, an accountant for a local rice dryer and a painter who took the young Hayes to the Beaumont Art League for drawing classes. Hayes received an academic scholarship to attend Lamar University from 1960 - 1963 and while there was influenced by the associate art professor Myrtle Kerr. After Lamar, Hayes continued at Columbia University in New York where he received his Masters degree. Upon graduation from Columbia, the artist worked with numerous prestigious magazine companies including Redbook, Playboy, Esquire, Reader's Digest and several others. He eventually turned to fine art working primarily in egg tempera and copperplate etchings. One of his most prestigious works to date includes his series of 53 etchings representing scenes from the Old and New Testaments titled *God's Images*. His work has been featured in one-man shows in the United States, Europe and South America and is in museums and private collections. Hayes currently works at the Metropolitan Museum of Art in New York.

The painting on view in this exhibition *Paul Millard House* won first prize in the first Neches River Festival Art Show in 1960. The precision and fluidity of line in the depiction of the willowy trees in the scene foreshadow Hayes' later mastery of the etching printmaking technique.

Waifie "Wai Wai" Hoffman (1908-1991)
Waifie Hackworth Hoffman was born in Clay City, Kentucky. She received her art training during the 12 years she spent in Europe and South America. She studied under artists of international repute all representative of the French impressionist school of painting. Hoffman served as the Beaumont Art Museum's first president for two years and helped organize numerous art exhibits there. She had a solo exhibition of 24 paintings at the Beaumont Art Museum in 1954, which was the fifth since she returned to the United States in 1944 from art studies abroad. Hoffman moved to Port Arthur in 1943 when her husband was transferred from Buenos Aires, Argentina to Port Neches to start Neches Butane Products Company. By 1944, the artist lived in Beaumont and spearheaded the start of the Beaumont Art Museum in 1949 at a rental house on Calder
Avenue that was restored by members of the Beaumont Art League. Initially, the idea began as a means to exhibit her works with a solo show, but during that time there was not such a venue available in Beaumont.

Alexandre Hogue (1898-1994)
Alexandre Hogue was born in Memphis, Missouri in 1898. His family moved to Denton, Texas when he was six weeks old. Hogue relocated to Minneapolis, Minnesota after graduating from high school in 1918 where he took art courses at the College of Art and Design. Returning to Dallas, he developed skills in illustration, design, and lettering to prepare himself for moving to New York. The artist lived in New York from 1921 - 1925 where he studied art in the museums and galleries. He returned to Texas during the summers to paint with Frank Reaugh and, in 1926, Hogue began visits to Taos, New Mexico where he met Ernest Blumenschein and W. Herbert Dunton. By the 1930s, the artist became increasingly associated with the development of Texas art, especially in Dallas.

During this time, Hogue also became a member of the regionalist group of painters of the Dallas Nine. The Dallas Nine consisted of the following artists: Jerry Bywaters, Thomas Stell, Jr., Harry Camohan, Otis Dozier, William Lester, Everett Spruce, John Douglass, and Perry Nichols. Other artists closely associated with the group were Charles Bowling, Russell Vemon Hunter, Merritt Mauzey, Florence McClung, Don Brown, and Lloyd Goff. The sculptors Dorothy Austin, Michael G. Owen, Allie Victoria Tennant, and Octavio Medellín also participated in the Dallas Regionalist movement. Hogue taught painting and drawing from 1931 until 1942 at the Texas State College for Women in Denton. Following this appointment, he was head of the art department at the University of Tulsa in Oklahoma from 1945 - 1963 when he retired as professor emeritus.

Hogue's lithograph *Spindletop, 1901* from 1941 is included in this exhibition to illustrate the stylistic connections that it possesses with that of the work of Beaumont artist Katherine Green Baker, who studied with the artist during the 1940s.

Clarice Holloway (1905-1989)
Clarice Akin Holloway was born in Port Arthur in 1905. A significant figure in Beaumont both in terms of her artistic production and as a supporter of the arts in the city, Holloway graduated from Lamar University (then known as Lamar College). She received instruction and criticism on various occasions from Otis Dozier, Frederic Taubes, Elliott O'Hara, Jacob Getlar Smith, and Bud Biggs among many others. She also assisted Taubes in summer workshops between 1958 and 1978. Holloway also taught private art classes in her Port Arthur home. She worked in the oil painting and watercolor mediums winning numerous awards. She exhibited in the Beaumont Art Museum’s Annual Exhibitions and in many regional competitions such as the Texas General Exhibition from 1947-1948, the Annual Texas Artists Circuit Exhibition in 1949, and the Texas Watercolor Society in 1961.

Herman Hugg (b.1921)
Herman Hugg was born in Strawberry, Arkansas in 1921. The artist and his family moved to the Texas Panhandle when he was six years old. Prior to his arrival in Beaumont, Hugg was a U.S. Navy Seabee in the Pacific, an art student at West Texas State University in Canyon, Texas, and a bodybuilder who trained with champions. Hugg moved to Beaumont in 1954 to teach art and English at South Park High School and some of his students included artists John Alexander and George Wentz. Hugg's career consisted of numerous exhibitions and awards. Although primarily a painter, Hugg also creates sculpture in stone, wood and enamel. In the late 1960s, the artist began working on large-scale enamels created on recycled metal surfaces such as refrigerator doors and washing machines. His work is dominated by spiritual and surrealistic elements.
Grace Spaulding John (1890-1972)
Grace Zillah Briggs Spaulding John was born in Battle Creek, Michigan in 1890 and spent her childhood in Vermont. When her father took a position as editor of the Beaumont Enterprise, John moved with her family to Texas in 1903. She took her first art lessons in Beaumont with the artist Penelope Lingan who, observing John's natural talent, recommended that she attend art school and pursue a professional career as an artist. John was a graduate of Beaumont High School in 1910. She studied at the School of Fine Arts at Washington University in St. Louis, and, by 1912, was attending the Art Institute of Chicago. In the early 1920s, she studied at the Art Students League of New York and, in 1927, traveled to France, Spain, and Italy. During the late 1920s and 1930s, John developed an interest in the Southwest and Mexico. She made many trips to Santa Fe, New Mexico where she was one of the first artists to adopt the area as her subject. In 1929, she studied at the Escuela de Bellas Artes in Mexico City where she sketched and painted the local people.

DeForest Judd (1916-1992)
DeForest Hale Judd was born in Hartsgrove, Ohio in 1916. Judd graduated from the Cleveland Institute of Art in 1938 and received a post-graduate scholarship to continue his studies at the Institute in 1939. From 1940 - 1942, Judd studied at the Colorado Springs Fine Arts Center under the center's director, Boardman Robinson, and Texas artist Otis Dozier. During World War II, Judd served in the United States Army. His academic career as professor of painting, drawing, and design began in 1946 when he moved to Dallas to teach at Southern Methodist University and the Dallas Museum of Fine Arts. In 1967, Judd was promoted to full professor at SMU. He retired from the university in 1981. Judd continued to live in Dallas and devote his time to art until his death in 1992.

Judd's work reflects his study of nature: mountains, lakes, rocks, flowers, cactus, Gulf Coast, and scenes of everyday life that were painted or drawn in a semi-abstract form that made bold use of color. Judd received numerous awards for his work, and while teaching at SMU, his work was featured in many one-man shows in Texas including the Dallas Museum of Fine Arts (1946), Southern Methodist University (1950, 1965, 1969, 1981), Elisabet Ney Museum (1952), Sul Ross State College (1957), Texas Tech Museum (1959), Fort Worth Art Center (1962), and the Beaumont Art Museum (1971).

Judd's Blue Fish from 1953, included in this exhibition, won the first prize purchase award in the Second Annual Exhibition at the Beaumont Art Museum in 1953. The painting was selected by jurors: Otis Dozier, Coreen Spellman and Lorentz Kleiser.

Ruth Laird (1921-2007)
Emily Ruth Laird was born in Houston in 1921. She attended the University of Texas at Austin and Cranbrook Academy of Art. For several years, she taught ceramics at the University of Houston, the University of St. Thomas, and the Museum School, Museum of Fine Arts, Houston. She was an original member of the Handmakers, a group of local artists whose shop sold their individual products commercially. Laird's abstract and clean-lined ceramic sculptures contain personal symbolism related to her religious experiences practicing Catholicism. Some of her early pieces contained forms from nature such as birds and onion-shaped pots.

Laird exhibited at the Beaumont Art Museum in 1956 with Houston ceramicist and sculptor Hannah Stewart.

Phyllis Lee (b. 1927)
Phyllis Lee was born in Dayton, Ohio in 1927. Lee received her art training at the Dayton Art Institute in Dayton, Ohio in 1947. In her early years, she was a freelance illustrator of children's books and portrait painter. Lee was an instructor at the Beaumont Art Museum in the early 1960s, exhibited in solo shows at the Beaumont Art Museum and won several awards for her works. In addition, she juried regional art competitions and lectured on art at the Beaumont Art Museum and the Beaumont Art League. Her painting titled
Spring Is a Green Mountain won first prize in the 1964 Thirteenth Beaumont Art Museum Annual Exhibition. She was also the first place winner of the Neches River Festival Art Show in 1963 and received Honorable Mention in 1964. She characterizes her paintings and sculpture as a “unique blend of impressionism and realism that capture a timeless quality of emotion and sensitivity.”

William Lester (1910-1991)
William Lewis Lester was born in Graham, Texas in 1910. Lester was the only boy of nine siblings. His family moved to Dallas in 1924 when the artist was 14 years old. He studied with Alexandre Hogue in 1928 and graduated from high school in 1929. While at the Dallas Art Institute from 1930-1932, Lester received instruction from Olin Travis and Thomas Stell, Jr. He had his first one-man exhibition in 1932 and through the 1940s, was considered one of the state’s most important artists. He won numerous regional prizes and purchase awards and exhibited widely. While in Dallas, he worked on several mural commissions for the Public Works Art Projects. Lester also spent time painting on the Texas Gulf coast and in the Big Bend area. In the summers of 1949 and 1950, he taught at Sul Ross State College in Alpine, Texas. In the 1950s and 60s, the artist traveled to Mexico and Europe. In 1942, Lester joined the faculty at the University of Texas, Austin with Everett Spruce. Ten years later, he became the chairman of the department and retired there in 1972.

Lester's work resembles that of Everett Spruce, Otis Dozier and Alexandre Hogue. The subject matter is grounded in regionalism (agrarian scenes), but the style is shaped toward a greater sense of abstraction and an exaggeration of visual elements. Lester began as an objective/realist painter but throughout his career evolved into a non-objective artist.

One of Lester's connections to Beaumont occurred from 1964-1966 when a University of Texas, Austin faculty exhibition traveled to the Beaumont Art Museum. The group of works was on display beginning in 1964 through February of 1966. Although the list of artists represented in that show is unknown, Lester probably was included as he was teaching there during this time.

Penelope Lingan (1860-1943)
Penelope Bailey Lingan was born in North Carolina in 1860. She studied drawing at Queens College in Charlotte, North Carolina. Lingan moved to Texas in 1882 following her marriage and was a student of Maria Cage Kimball in Galveston. She attended Sophie Newcomb College in New Orleans and also the Art Institute of Chicago. From the 1880s until before her death, the artist taught privately in Houston mainly in portraiture and sculpture. Her work was included in the Annual Exhibition of the State Fair of Texas, Dallas where in 1914 she won a medal and the Southern States Art League Annual Exhibition in the late 1920s and 1940, among many others.

Around the turn of the 20th century, Lingan lived in Beaumont and taught the Houston artist Grace Spaulding John. Her work was included in the Exhibit of Beaumont Artists at the Beaumont Woman's Club in 1936.

Robert Madden (b.1931)
Robert Madden was born in Shreveport, Louisiana in 1931. He received his Bachelor of Arts degree at Centenary College in Shreveport in 1953 studying under the well-known Louisiana regionalist Don Browne. Untitled (Gas Station), a watercolor by Madden created during or shortly after his time at Centenary, displays the influence of Browne’s style on the artist's work. In 1956, he received his Master of Fine Arts degree at the University of Arkansas. During this time, he was introduced to current and avant-garde styles that characterize the majority of his body of work. While certain clues of objectivity resonate in the titles of some of Madden's works including Just Ducky, Landscape, and Figures, these objects are barely discernible amidst the abstraction. Beginning in 1959 for over 30 years, Madden taught art at Lamar University where he influenced countless numbers of students. His work received numerous awards and was featured in a variety of juried exhibitions and museum shows in Texas and Louisiana.
**Dennis McCarthy (1893-1973)**

Dennis McCarthy was born in 1893 in San Francisco, California. The artist was educated in Denver and Chicago. Prior to his time in Texas, McCarthy worked for 15 years at the Hearst Enterprises in San Francisco and New York. Before 1925, McCarthy was a cartoonist for the Fort Worth Record. In the 1930s and 1940s, he worked for the Beaumont Enterprise and Beaumont Journal as a cartoonist and journalist, illustrating his own articles on topics of historical, biographical, and political interest. A specialist in watercolor, he taught classes and provided lectures for many years at the Beaumont Art League. McCarthy also exhibited frequently at the Beaumont Art Museum specifically in 1955 when 30 of his watercolors of local and area scenery of places such as the Big Thicket were displayed and another one-man show in 1958. A 1955 article about the exhibition states that the artist had shown his work not only in local and area shows but in a number of galleries around the country. McCarthy commented "I still think there is no landscape beauty to equal the countryside of our Beaumont area. It should be a constant inspiration to all students and artists." In a 1958 Beaumont Enterprise article, the artist is described as "Beaumont's best known artist, whose paintings, we feel safe in saying, are the most commonly sought by collectors of the area. Mr. McCarthy has a great feeling for this part of the country where he has spent several decades recording the characteristics of the landscape and the types that people it." McCarthy died in Prescott, Arizona in 1973.

**Leila McConnell (b.1927)**

Leila McConnell was born in Los Angeles in 1927. She moved to Houston at the age of six where she attended public schools. McConnell began art studies at Rice Institute's School of Architecture at age 16 and was influenced by James Chillman. While at Rice, the artist also studied at the Museum School, Museum of Fine Arts, Houston and, in 1949, spent time at the California School of Fine Arts in San Francisco, where she studied with Mark Rothko who led her away from realism. A trip to Italy in 1960 also produced a change in the appearance of her work. It consisted of the blending and softening of colors in what became her "sky paintings". In the 1950s and 1960s, McConnell taught adults and children at the Museum School, Museum of Fine Arts, Houston while exhibiting her work in numerous exhibitions and juried competitions. The artist exhibited at the Beaumont Art Museum in the early 1950s.

**Willie Moore (b.1935)**

Willie Moore was born in Hampton, Arkansas in 1935. He moved to Houston in 1954. After graduation from Jack Yates High School in 1955, he entered Texas Southern University where he studied under the highly influential artist John Biggers. He earned a Bachelor of Fine Arts degree at TSU in 1961. Moore taught art in the Port Arthur Independent School District and later served as an artist-in-residence at Galena Park ISD outside of Houston. He was a technical illustrator for Civil Air Patrol at Ellington Air Force Base. He supported himself as an independent sign painter for almost 20 years. Since 1994, he has resumed work as a full-time artist exhibiting his work at the 19th Street Gallery in Houston's Heights district. In addition to his work as a painter, Moore is also an accomplished poet.

**Alice Naylor (1892-1974)**

Mary Alice Stephenson Naylor was born and raised in Columbus, Texas in 1892. She moved to San Antonio in 1934. Naylor studied at Hardin Junior College, Wichita Falls, Southern Methodist University in Dallas, the University of New Mexico in Albuquerque, the Witte Memorial Museum art school in San Antonio and the San Antonio Art Institute. One of her instructors was the Austin abstractionist Michael Frary. During World War II, Naylor taught patients in local military hospitals. At the San Antonio Art Institute from 1942 - 1958, she taught painting, lithography and engraving and served as chairman of the art department at Incamate Word College, San Antonio from 1958 to 1962. In 1953, she was named Woman of the Year in Art in a San Antonio newspaper.

Naylor's *Springtime*, included in this exhibition, won a purchase prize award in the Seventh Annual Exhibition at the Beaumont Art Museum in 1958.
Jerry Newman (1934-2008)
Jerry Newman was born in Beaumont in 1934. Newman attended the University of Texas at Austin where one of his professors was the important early Texas artist Everett Spruce. The artist's landscape paintings from his early period reflect an adaptation of styles that he likely experienced while working with the early modernist Spruce at UT Austin. Newman earned a Master of Fine Arts degree at the University of Southern California and was a professor of art at Lamar University for more than 40 years. He retired in 1999 and received the honor of distinguished professor emeritus. Some of his former students include John Alexander and Paul Manes among numerous other successful artists. Newman's work was featured in countless exhibitions and juried competitions both nationally and internationally.

Watson Neyland (1898-1963)
Watson Neyland was born in Liberty, Texas in 1898 and was a resident there much of his life. He studied art at Rice Institute's architecture department and then went on to enroll in the Pennsylvania Academy of Fine Arts in Philadelphia. He traveled and studied in Europe and became a portrait painter and muralist exhibiting in Texas, New York, Philadelphia and Paris. He worked in Beaumont in the early 1930s when he painted a mural at the Tyrrell Historical Library. He also was acquainted with Erin O'Brien, as he exhibited a portrait of her in 1934 in the Tenth Annual Exhibition of Works by Houston Artists.

Erin O'Brien (1900-1993)
Erin O'Brien was born in Beaumont in 1900 to a prominent local family. She studied at the Art Students League of New York and at the Chicago Academy of Fine Arts. Her obituary in 1993 notes that "she took extension courses from the University of Texas in government, mathematics, and ship-drafting" which facilitated her employment in the "engineering department of Sun Oil Company" during World War II. Her large and artistic extended family remembers her as a talented and devoted artist who designed her handsome New Orleans style home on Thomas Road. She exhibited in the 1920s and 1930s in Beaumont and Houston.

Robert Preusser (1919-1992)
Robert Preusser was born in Houston in 1919. He studied with Ola McNeill Davidson beginning at the age of 11. By 17 years of age, Preusser was encouraged to enroll in the Moholy-Nagy Institute of Design in Chicago and studied there during the early 1940s before entering the army from 1942 to 1945. He also studied at the Art Center School in Los Angeles and Tulane University's Newcomb School of Art in New Orleans. Preusser taught at the Museum School, Museum of Fine Arts, Houston and was one of the founding members of the Contemporary Arts Association, Houston. Later, he went on to teach at Harvard University and M.I.T. in Boston.

Preusser is credited as one of the earliest non-objective artists in Texas and exhibited nationally and internationally winning numerous prestigious awards for his work. In numerous publications including the New York Times and the Art in America Review, he was touted as one of the most interesting and promising artists in Texas.

Although the research suggests that Preusser's connections with the Beaumont art scene were not direct, it is likely that his art was seen by many of the artists working in Southeast Texas through various traveling exhibitions. Moreover, the Port Arthur artist Maudee Carron was known to have studied with Ola McNeill Davidson in Houston during the same time as Preusser, thus, indicating a cross-current influence.

Will Amelia Sterns Price (1907-1995)
Will Amelia Sterns Price was born in Denison, Texas in 1907. The artist's early life was spent in Muskogee, Oklahoma where her first solo exhibition was held in 1939. She studied under numerous influential art teachers and critics most notably Frank von de Lacken at the University of Tulsa, Jacob Getlar Smith and Dmitri Romanovsky in New York, and Walter Ufer in Taos, New Mexico in 1934. She also attended the Chicago
Academy of Fine Arts for her early art studies. Price was a major figure in the development of Beaumont’s art scene during the mid 20th century. She moved to the city with her family in 1942 from West Virginia and remained there until 1967 when she relocated to Taos. Price eventually moved back to Beaumont in the 1980s.

In a Beaumont Journal article from November 3, 1957, she was named one of the “leaders in art in the south and has been one of the prime figures in building Beaumont’s large and enthusiastic art colony.” Another article from 1950 claims her as the "top-level local talent". Her achievements include assisting in the founding of the Beaumont Art League and the Beaumont Art Museum where she taught anatomy and life-painting classes. Price's paintings, watercolors, and drawings, were featured in more than 35 solo exhibitions around the country during her lifetime. She was also the recipient of numerous arts awards during her lifetime and was active in arts associations including the Texas Fine Arts Association, National Association of Women Artists, and the Texas Watercolor Society.

Dr. Robert Rogan (b.1922)

Dr. Robert Rogan was born in Topeka, Kansas in 1922. He received his Bachelor of Arts degree in 1948 from Washburn University in Topeka, Kansas followed by a Master's degree in 1950 from the University of Iowa. At the University of Iowa, the shift to a new modernism from the regionalist painting style of artists like Grant Wood, who produced the famous work *American Gothic*, had occurred just prior to Dr. Rogan’s arrival. An exhibition of work by the internationally renowned artists Fernand Leger, Salvador Dali and Stuart Davis came to Iowa City in 1946. Dr. Rogan earned his doctorate in education at the University of Kansas in 1964. He held several academic positions before arriving at Lamar University in 1961 where he taught art education until 1990. For 19 years, he served as the chairman of the art department. The artist/educator was highly instrumental at Lamar in incorporating nude modeling into the curriculum, as well as shifting from a commercial art to a fine arts focus. Outside of Lamar, he worked with Lorene David and many other area artists and teachers to promote art education. Working primarily abstract with a bright, bold color palette, Dr. Rogan comments that he was fascinated by the water when he moved to the Southeast Texas region. He was drawn to the ports, boats, refineries, and rice farms as subjects for his paintings.

Jack Shofner (1925-1983)

Jack Shofner was born in Beaumont in 1925. After graduating from high school he attended the Chicago Academy of Fine Arts where he studied cartooning. He was drafted into the army while in Chicago. When released he entered Chouinard Art School in Los Angeles where he pursued illustration and design. Shofner was hired as the staff artist / illustrator at the Beaumont Journal and Enterprise. In his early years, he was a student of Beaumont artist and teacher Lorene David. He exhibited 21 works in a one-man show at the Beaumont Art Museum in 1951. One of his watercolors titled *Charm String* included in this exhibition was one of those featured in the 1951 Beaumont Art Museum exhibition. Shofner was also close friends with Beaumont artist Lynn Sweat.

Frances Skinner (1901-1983)

Frances Johnson Skinner was born in Dallas in 1901. She studied at the Museum of Fine Arts, Boston Art School and the Chouinard Art Institute in Los Angeles. She also studied with Frank Klepper and Everett Spruce. Skinner moved from Dallas to Houston in 1942 and began teaching at the Museum School, Museum of Fine Arts, Houston the following year until 1961. Skinner exhibited widely with much success and many awards until the late 1950s. Skinner's connection to Beaumont occurred in 1958 when she was chosen as one of the three jurors for the Seventh Annual Exhibition at the Beaumont Art Museum. The other two jurors included Jay Broussard, director of the Louisiana Art Commission in Baton Rouge and James Woodruff anam. Two works in this exhibition that were awarded prizes included *Springtime* by Alice Naylor and *Woman* by David Cargill.
Jacob Getlar Smith (1898-1958)

Jacob Getlar Smith was born in New York City in 1898. Smith's early studies were at the National Academy in New York followed by travel and study in Europe and North Africa in 1926. After winning the Guggenheim Fellowship in 1930, he spent the year painting in Southern France. He also won the coveted $750.00 Logan Prize in oil painting at the $750 Logan Prize in oil painting at the Art Institute of Chicago. Nationally renowned for his paintings and scholarly writings about art and artists, as contributing editor and feature writer for American Artist Magazine, he also taught in art schools, colleges and art associations throughout the United States and Mexico. His paintings hang in the permanent collections of many art museums, public institutions, and private collections. The United States Treasury Department commissioned him to paint murals in the post offices of Nyack, New York and Salisbury, Maryland. His book Watercolor for the Beginner won wide acclaim.

Jacob Getlar Smith traveled to Southeast Texas during the mid-20th Century and mentored numerous artists in the region including Ethyle White, Clarice Holloway, Will Amelia Stems Price and Richard Stout among others.

Chester Snowden (1900-1984)

Chester Genora Snowden was born in Elgin, Texas in 1900. He studied at the University of Texas in Austin and the Cooper Union in New York, Art Students League of New York, Grand Central Galleries Art School in New York, and the Richard Art School in Los Angeles. His teachers included Harry Stemberg, Boardman Robinson and Walter Jack Duncan. Snowden was a painter and illustrator for the publications of naturalist author Royal Dixon. The artist showed in many Annual Exhibitions of Work by Houston Artists and the Annual Southeast Texas Artists Exhibition among numerous others. During the 1950s, Snowden's work was shown at the Beaumont Art Museum on several occasions. A group exhibition of works by former students of the Museum School, Museum of Fine Arts, Houston organized by Robert Preusser was shown in 1951. It included work by Snowden, Lowell Collins, Frank Freed, Gertrude Levy, Leila McConnell, Stella Sullivan and George Shackelford.

Coreen Spellman (1905-1978)

Coreen Mary Spellman was born in Fomey, Texas in 1905 and moved to Dallas as a young child. She studied under Vivian Anspaugh and attended the College of Industrial Arts (now Texas Woman's University) in Denton where she received her Bachelor's in costume design in 1925. She earned a Master of Arts from Columbia University in 1926 and a Master of Fine Arts from the University of Iowa in 1942. Spellman received a Carnegie Scholarship for study at Harvard University during the summer of 1927. Further art studies include the Art Students League of New York from 1928 to 1929, San Carlos Academy in Mexico City during the summer of 1932 and in Provincetown, Massachusetts under Charles Martin in 1933. She also spent time at the Art Institute of Chicago. From 1925 to 1974, the artist taught painting, illustration and drawing at Texas Woman's University in Denton as well as at the Dallas Museum of Fine Arts School in the 1940s.

Coreen Spellman juried the 1953 Beaumont Art Museum Second Annual Exhibition along with Otis Dozier and Lorentz Kleiser, an artist working in Orange, Texas. Other artists in this current exhibition also in the Second Beaumont Art Museum Annual include: Patricia Cargill, Robert Johnson, Jack Boynton, Lorene David, Georg Hampton, Lillian Hayes, Waifie Hoffman, Clarice Holloway, Blanche Lombard, Dennis McCarthy, Maudee Carron, Herring Coe, David Cargill and Richard Stout.

Everett Spruce (1908-2002)

Everett Franklin Spruce was born near Conway, Arkansas in the Ozark Mountains in 1908. After graduating from high school, Spruce met the artist Olin Travis who taught at a summer art camp near Spruce's birthplace. In 1925, Travis brought Spruce to Dallas to study at the Dallas Art Institute where he met Thomas Stell, Jr., Otis Dozier and William Lester. In the late 1930s and 1940s, Dozier, Lester, Stell and Spruce would form the
Dallas Nine regionalist group. In 1931, Spruce worked as a gallery assistant at the Dallas Museum of Fine Arts and, by 1935, was promoted to registrar and assistant to the director. His first solo exhibition was at that institution in 1932. In 1940, the artist became an instructor in life drawing and creative design at the University of Texas, Austin where he would remain until his retirement in 1974. Spruce often found subject matter for his work in the Texas landscape such as the Gulf Coast, the Texas Hill Country, the Big Bend area, and West Texas. "Spruce never broke with the barrier of realism, however. No matter how abstract, his painting still contained some - perhaps very slight - reference to the Texas landscape that he loved."

Spruce provided a connection to the Beaumont art scene through his 35 year teaching career at the University of Texas, Austin. Beaumont artist and teacher Jerry Newman studied with Spruce during his undergraduate time at the institution. Newman would be an inspiration and mentor to later Beaumont artistic greats such as Paul Manes and John Alexander among many others.

Spruce's work was also likely exhibited at the Beaumont Art Museum from 1964 - 1966 in the faculty exhibition that traveled to Beaumont and then to the University of Arkansas in Fayetteville.

Richard Stout (b.1934)
Richard Stout was born in Beaumont in 1934. He earned his Bachelor of Fine Arts degree at the Art Institute of Chicago in 1957 and his Master of Fine Arts degree in 1969 from the University of Texas at Austin. He moved to Houston in 1959 where he was an instructor at the Museum School of the Museum of Fine Arts, Houston from 1959 - 1967. From 1969 until 1996, Stout served as instructor and Associate Professor of Art at the University of Houston. He had solo exhibitions at the Beaumont Art Museum in 1952, 1958 and 1961. In the 1952 Beaumont Art Museum exhibition, Stout was the youngest artist at 17 years old to have a solo exhibition at the museum. In his early years, the artist studied with Waifie Hoffman and Dennis McCarthy and took summer art lessons with Jacob Getlar Smith.

Stella Sullivan (b.1924)
Stella Sullivan was born in Houston in 1924. She studied with Ola McNeill Davidson in her early years followed by Rice Institute (Rice University) in 1945. Sullivan also attended the Museum School, Museum of Fine Arts, Houston from 1949 to 1950 and Cranbrook Academy of Art in 1954. She taught at the Museum School, Museum of Fine Arts, Houston and the University of Houston. Her work has been exhibited in 30 one-woman shows in various locations around Texas.

Sullivan was included in a MFA faculty exhibition at the Beaumont Art Museum in 1951.

Lynn Sweat (b.1934)
Lynn Sweat was born in Alexandria, Louisiana in 1934. He grew up in Nederland and received his degree in commercial art from Lamar University in Beaumont in 1956. Sweat worked at the Beaumont Enterprise and Beaumont Journal as a staff artist from 1956 - 1959. He left the area in 1963 to move to New York to pursue his artistic career. He is nationally recognized as the illustrator of the Amelia Bedelia children's book series. Sweat exhibited his work with many of the important local artists included in the Beaumont Art Museum Annual Exhibitions since 1958. He was also featured in a solo exhibition in 1965 alongside significant Fort Worth abstract artist David Brownlow. While in Beaumont, Sweat maintained a friendship with Jack Shofner who was an artist and staff illustrator for the Beaumont Enterprise and Journal.

Sweat, whose work is predominantly abstract with minimal figural elements and surrealistic undertones, commented once in an interview, "My childhood was spent on the coast of Texas. My first memories are those of being close to nature, dragonflies, turtles, frogs, ducks, wild geese, birds, and clouds. I always had a love for pencils, crayons, and libraries. After I graduated from high school, my interest in art led me to study commercial illustration in college." Sweat currently lives in Connecticut.
Frederic Taubes (1900-1981)
Frederic Taubes was born in 1900 in Lwow, Poland. He came to the United States in the 1930s. From the 1940s through the 1970s, Taubes visited Beaumont on different occasions. He was a nationally known painter with art supplies sold in his name and who appeared in the pages of Life magazine and edited the Encyclopedia Britannica. As a writer, he published more than 40 authoritative books about art, many of which became standard texts and bestsellers. Taubes traveled widely and taught at summer art camps in South Texas, as well as teaching at least once at the Beaumont Art League. Port Arthur artist Clarice Holloway a student of his, who is also exhibited here, sometimes helped him teach when he worked in Texas. Several other artists remember Taubes' visits to the Southeast Texas region including Beaumont artist Herman Hugg.

Ethyle Herman White (1904-1996)
Ethyle White was born in San Antonio in 1904. She studied china painting in Corpus Christi from 1922 - 1923 under Louise Sinclair and easel painting in Galveston in 1930 under Jules Cannert and Paul Richard Schumann. Her summer art studies included instruction by artists such as Mary Heisler, Dorothy Bergamo, Frederic Taubes and Jacob Getlar Smith. She also attended the San Antonio Art Institute in 1947. White further wrote and illustrated two books of poetry; one of which is titled The Poet's Hour and was published by the Blotter Press in 1966. She exhibited her work in a solo show at the Beaumont Art Museum in 1968 and in the Annual Texas Artists Circuit Exhibition in 1947 - 1949 and 1955. A Beaumont Enterprise article from 1968 states that "one of her paintings was selected by James Johnson Sweeney, international art critic, for exhibition in the Beaumont Art Museum's Tenth Annual Exhibit being featured in the museum at this time."

Julius Woeltz (1911-1956)
Julius Edwin Woeltz was born in San Antonio in 1911. He studied as a youth under Wilson Nixon, Jose Arpa and Xavier Gonzalez followed by a year at the Académie Julian in Paris. Woeltz also studied at the Art Institute of Chicago where he won two scholarships. Following graduation, the artist traveled to Mexico and France for independent study. He taught in San Antonio in 1932 as the head of the art department at Sul Ross State Teachers College in Alpine, Texas and also at the Sul Ross Summer School of Art from 1933 to 1937. Woeltz also spent time teaching in New Orleans and from 1941 to 1951 was an assistant professor of art at the University of Texas, Austin.

Woeltz's work Street Corner, created in 1952, won second place in the First Annual Exhibition at the Beaumont Art Museum.

Naaman Woodland (b.1926)
Naaman Woodland was born in Alexandria, Louisiana in 1926. He received two Bachelor's degrees from Louisiana State University in the areas of history, government and English and a Master's degree in history from Northwestern University in Evanston, Illinois. Woodland moved to Beaumont in 1957 where he was a professor of history at Lamar University for more than 37 years. Although he only studied art through private lessons at various times during his life, Woodland was involved in the Beaumont art scene in the 1960s and submitted work in the annual juried exhibitions. He remembers painting as a hobby in his graduate school days. He also served on the board of directors at the Beaumont Art Museum and designed sets for the Beaumont Civic Opera.
Bibliography


Notes:

Research concerning local Southeast Texas art events and information regarding artists and exhibition history utilized for the exhibition *Southeast Texas Art: Cross-Currents and Influences, 1925-1965* was obtained through the Art Museum of Southeast Texas archive records. These records include the Beaumont Enterprise, Beaumont Journal and The Port Arthur News newspaper articles dating from the 1940s to the early 1970s, as well as exhibition catalogue brochures also contained in the museum's archives.
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