
TOURING *O Beautiful* (Loo Gallery 2018)

December, 15 2018 (Ongoing)

This touring packet emphasizes experiential inquiry-based learning by asking questions to help visitors think about the exhibition. Expertise on every work is not necessary.

With Visitors:

- ASK: **Do you recognize any of the people or places depicted in these works?**
 - Maybe: Garden of the Gods, Pike's Peak, Cripple Creek, Don Quixote etc.
- INFORM: this exhibition encompasses the history of the Broadmoor Arts Academy (BAA) which was created in 1919 and includes artwork from subsequent years 'til 1970s. The BAA became the FAC in 1936 (TLs can review history in guidebook and text in following pages).
- DIRECT: During this tour, we will be contemplating the exhibition through a variety of lenses, as we question: **How does the artwork of the BAA change or stay the same over time? In subject matter? In style? And what might have led to those changes?**
- EXPLAIN: to create dialogue about these works of art, we want you to consider how this exhibition takes into account the shifting perspectives of the last century.
 - There several different slips that describe changing perspectives throughout the timeframe of this exhibition, each one detailed on a slip of paper with a few questions to consider.
 - Each person will get a slip.
 - Read over the information and questions; ponder on your own or share your thoughts with others around you, also finding out what they have on their slips.
 - If you want to trade your slip for a different one, feel free to get a new one.
 - After will have a chance to hear our collective knowledge and embrace multiple viewpoints.
- Give one slip to each visitor.
- After there's been time (10-15 min) then call people back together to share thoughts or conversations they had. Accept all comments, not making any "better" than others.

Slips (need to be in large font size when used with visitors):

Shifting Perspectives: Indigenous peoples, including the Cheyenne, Arapaho, and Ute, have lived in the Pikes Peak region for thousands of years. Motivated by Manifest Destiny (the belief that expansion westward was both inevitable and divinely mandated), white settlers arrived in large numbers after the 1858 discovery of gold in Colorado. Native American populations were displaced and decimated as a result. The Western landscapes on view here convey Manifest Destiny by showing the land as unoccupied and available for settlement.

How does the beauty of the Western landscapes contribute to Manifest Destiny? Is there a point in time where the art begins to reflect other perspectives?

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Shifting perspectives: The use of land was influenced by events such as the PIKE'S PEAK GOLD RUSH from 1890s – 1920. Major gold mining around Pikes Peak began around the 1890s with the Cripple Creek strike. But as the easternmost of Colorado's Fourteeners, the appearance of Pikes Peak on the western horizon served as an encouraging signpost for weary westward immigrants, and the mountain came to represent the rush to the Rockies more generally.

How do artists from the Broadmoor Arts Academy acknowledge this historical perspective of Colorado Springs? Can you think of other ways that attitudes toward the land have changed in the 20th Century?

Shifting Perspectives: As a teaching academy in the European tradition, the BAA embodied and reflected structures of privilege. Teachers from the East, such as Randall Davey, commanded high fees. Female teachers had lesser status and pay. For example, in the annual exhibition of BAA student and faculty work, women artists comprised 50% of the participants. However, male artists commanded prices more than twice those of female artists: on average, \$223.42 for a piece by a male artist versus \$86.74 for a female artist's work. Colorado's success giving women the right to vote in 1893 came over a quarter of a century before the achievement of **national women's suffrage in 1920**. This important step toward equality for women, however, women still have to overcome gender bias; during the BAA, art was seen as a social grace for women and not a suitable career.

What do you notice about women's artwork on display in this exhibition?

Shifting Perspectives: With some 15 million people unemployed during the Great Depression (more than 20 percent of the U.S. population at the time) Franklin D. Roosevelt instituted his "New Deal" programs to aid in recovery from the Great Depression; one was the **Works Progress Administration (WPA)**. A BAA artist, George Biddle helped convince the President to form a branch of the WPA to fund work programs in the arts. The WPA arts programs led to the later creation of the National Foundation of the Arts. Several BAA artists participated in the WPA, mostly creating murals in public spaces across the United States. Still reeling from the Great Depression, many WPA-sponsored artists remained committed to social realist styles and agendas. Rather than rebel against the Establishment, WPA muralists used their state-sponsored public platform to capture and codify American identities for future generations.

What qualities this art might have contributed to successful WPA work? Are there narratives? Which seem easier to understand? How do they represent a strong sense of Nationalism, especially as they relate to local history?

Shifting Perspectives: In 1913, the provocative New York Armory Show introduced European modernist styles such as Cubism, Constructivism, and Futurism to American artists. However, still reeling from the Great Depression, many WPA-sponsored artists remained committed to social realist styles and agendas. Rather than rebel against the Establishment, WPA muralists used their state-sponsored public platform to capture and codify American identities for future generations. Abstraction was not a European invention. European artists such as Pablo Picasso and Paul Gauguin found inspiration in abstract designs from African, Oceanic, Asian, Islamic, and Indigenous cultures. Though these appropriated motifs are commonplace in European art, artists from the originating cultures are almost completely excluded from the narratives and canons of Western art.

What do you notice about the similarities and differences in the artistic styles and subject matter across this exhibition?

Shifting Perspectives: Over the 100-year span of art in this exhibition, there were numerous National and International conflicts. Artists inevitably respond to current events. Artists were even employed by the military during times of conflict to document a perspective and elicit a response in viewers. Mass produced imagery in the form of lithographs or photographs, were increasingly used as an inexpensive way to share information with the general public. The FAC's embrace of lithography signaled the school's interest in – and commitment to – fostering art for a wide range of types of artists, as well as viewers.

How did significant local and global events, such as the Depression and World War II, impact art throughout the 20th Century? How is the effect of viewing a painting different than viewing a photograph, or other forms of art?

Based on visitor energy and enthusiasm for dialogue, either do the same with the styles sheet, or use the styles sheet as a guide to ask questions about style. To do so, share a specific style and ASK: **How are each of the following styles seen in the art in this gallery?**

SHARE: This exhibition was developed as a way to celebrate our past, honor where we've come from, and encourage us to consider the variety of narratives that encompass our history. Contemplate these questions as you continue to view the exhibition: **Why would we reflect on history, changing times, values and various perspectives? How can this reflection impact us both individually and as a society?**

RELATED EVENTS

January 5th First Saturday Member Tour: Joy Armstrong and Kris Stanec

January 26th 100th Anniversary Celebration

EXHIBITION TEXT

NOTE: Throughout this exhibition, you will encounter **Shifting Perspectives**, texts that present alternative viewpoints, ideas, and narratives. We invite you to share your own unique perspective, inquire about Fine Arts Center history and collections, and engage in conversation using the materials provided within this gallery.

Exhibition Introductory Text

O Beautiful! Shifting Landscapes of the Pikes Peak Region

Katharine Lee Bates' famous 1893 poem, Pikes Peak, captured the sublime grandeur of the Pikes Peak region. Colorado's natural landscape of spacious skies and purple mountains also inspired artists, such as the painters Harvey Otis Young and William Henry Bancroft. In turn, their paintings spread knowledge of the beauties of Colorado to audiences across the country.

In the early 20th century, Colorado Springs became a popular destination for sight-seeing and healing. The city was known as "Little London" due to its cosmopolitan cultural landscape (and the significant British support of its railroads). Artists from across the country travelled to Colorado Springs, drawn by the scenery as well as the vibrant Broadmoor Art Academy (BAA). By 1936, when the BAA became the Colorado Springs Fine Arts Center, Colorado Springs was a nexus for innovative American art.

At the same time, the early 20th century was a period of tremendous turmoil. The work made by BAA teachers and students reflects the impact of two world wars, the Great Depression, and social and technological upheaval. Artists hold a mirror to our times, and the art of Colorado Springs reflects the tumult as well as the opportunities of the 20th century. Through 100 years of art in the Pikes Peak

region, this exhibition explores a shifting social and artistic landscape – one that remains influential for artists today.

Joy Armstrong, Curator of Modern and Contemporary Art
Anna Doctor, Research Assistant
Blair Huff, Curatorial Assistant

Shifting Perspectives: Indigenous peoples, including the Cheyenne, Arapaho, and Ute, have lived in the Pikes Peak region for thousands of years. Motivated by Manifest Destiny (the belief that expansion westward was both inevitable and divinely mandated), white settlers arrived in large numbers after the 1858 discovery of gold in Colorado. Native American populations were displaced and decimated as a result. The Western landscapes on view here convey Manifest Destiny by showing the land as unoccupied and available for settlement.

Supplementary Wall Panels

The Broadmoor Art Academy

Established in 1919, the Broadmoor Art Academy (BAA) taught artistic techniques in the European tradition. Often focusing on realistic, even idealistic, representations of nature and the human form, academies such as the BAA imported celebrated artists as teachers. John Carlson and Robert Reid, the BAA's first instructors, brought New York academic sensibilities to the Rocky Mountain West.

BAA artists Birger Sandzén and Willard Nash taught the language of Impressionism and Post-Impressionism, harnessing vibrant colors in rough, divided brushstrokes to depict the environment. Regardless of their personal styles, all the BAA artists were inspired by the clear air and dramatic scale of the Pikes Peak landscape.

Shifting Perspectives: As a teaching academy in the European tradition, the BAA embodied and reflected structures of privilege. Teachers from the East, such as Randall Davey, commanded high fees. Female teachers had lesser status and pay. For example, in the annual exhibition of BAA student and faculty work, women artists comprised 50% of the participants. However, male artists commanded prices more than twice those of female artists: on average, \$223.42 for a piece by a male artist versus \$86.74 for a female artist's work.

The Fine Arts Center

In 1936, the Broadmoor Art Academy became the Colorado Springs Fine Arts Center (FAC), a multidisciplinary institution envisioned by Elizabeth Sage Hare, Julie Penrose, and Alice Bemis Taylor. During the Depression, American Regionalism and Social Realism emerged as art movements committed to representing the everyday working class experience. With progressive painter and printmaker Boardman Robinson at the helm of the art school, the institution gained national recognition.

In response to the Great Depression, President Franklin D. Roosevelt enacted New Deal arts policies that afforded artists economic opportunities, often in the form of mural commissions. FAC instructor George Biddle helped conceptualize Roosevelt's policies. In a letter to his childhood friend, Roosevelt, Biddle wrote, "the artists of America are conscious as they have never been of the social revolution that our country and civilization are going through; and they would be eager to express these ideals in permanent art form if they were given the government's cooperation."

The FAC produced many accomplished muralists: between 1936 and 1940, artists affiliated with the FAC won commissions for 60 murals, including the Tabor Utley and Archie Musick paintings at the Colorado Springs City Auditorium.

Shifting Perspectives: In 1913, the provocative New York Armory Show introduced European modernist styles such as Cubism, Constructivism, and Futurism to American artists. However, still reeling from the Great Depression, many WPA-sponsored artists remained committed to social realist styles and agendas. Rather than rebel against the Establishment, WPA muralists used their state-sponsored public platform to capture and codify American identities for future generations.

From Representation to Abstraction

During and after the World Wars, many European artists fled to the United States, bringing their modernist sensibilities with them. These international influences soon became evident in the work of mid-century artists in the Pikes Peak region.

In paintings by Lewis Tilley, we witness a striking transition from traditional to modern styles, revealing the influence of artists like Pablo Picasso and Jean Charlot. While the figure remains clearly identifiable, the forms deconstruct into geometric shapes. Charles Bunnell and Ethel Magafan abstracted the landscape using Cubist influences and vibrant color. Notice how abstract artist Mary Chenoweth, an influential Colorado College professor, was inspired by the colors (ochres, greys, and browns) and shapes inspired by the landscape of the region.

Shifting Perspectives: Abstraction was not a European invention. European artists such as Pablo Picasso and Paul Gauguin found inspiration in abstract designs from African, Oceanic, Asian, Islamic, and Indigenous cultures. Though these appropriated motifs are commonplace in European art, artists from the originating cultures are almost completely excluded from the narratives and canons of Western art.

Legacies

In the Broadmoor Art Academy (and as the Fine Arts Center), close relationships between teacher and student were a fundamental part of art instruction. This personal influence can be observed between 1923 landscape instructor Birger Sandzén and student Nellie Knopf. Sandzén's unique, Impressionistic style provoked Knopf's vivacious brushstrokes and pastel color palette. Both artists aim to capture the unique lighting cast on Pikes Peak.

Similarly, landscape instructor Ernest Lawson mentored then-student Charles Bunnell, resulting in Bunnell's experimentation with a painterly style reminiscent of Lawson's signature "crushed jewel" technique. Denver East High School art teacher Helen Perry encouraged gifted students like Ethel and Jenne Magafan and Bernard Arnest to pursue art professionally. Today, the FAC's Bemis School of Art upholds the legacy of its predecessors by cultivating an inspiring and supportive environment for students to learn and grow.

Shifting Perspectives: A legacy can be passed between individuals, but we can also observe the inheritance of vision and methods on a broader level. As a institution, the FAC is engaged in a conversation about its history and legacy. We are investigating our own past in order to better serve our community in the present, and to create a dynamic future for the arts in our society. What are your hopes for the FAC and how can we begin today?

A Center for Lithography

In the early 1920s, Birger Sandzén introduced lithography to the Broadmoor Art Academy, coinciding with a period of nationwide renewed interest in the process. Due to the institution's intimate size, students could work closely with the instructor and the professional master printer assisting in the studio.

When Boardman Robinson arrived at the BAA in the early 1930s, he hired instructors such as Ward Lockwood and Tabor Utley, both masters of the medium. Later, talented printmakers like Charles Locke and his pupil Lawrence Barrett developed an increasingly robust program. Barrett became a nationally sought-after master printmaker, not only teaching but also collaborating with visiting artists from 1938–1952.

By the 1950s, the FAC was one of the most important art schools teaching lithography in the United States.

Shifting Perspectives: Invented in 1798, lithography originated as a technique for mass production of inexpensive printed materials. However, in the early 20th century, new technologies such as the offset press opened up the possibilities of the medium for artists. The FAC's embrace of lithography signaled the school's interest in – and commitment to – fostering art for a wide range of types of artists, as well as viewers.

ABOUT THE ARTISTS

1. Born in Oxford, England, **Hamilton Hamilton** immigrated to the United States as a child with his family. He was largely a self-taught artist and is best known for the work that resulted from his sketching expedition through Colorado and the American West in 1873. Hamilton Hamilton's landscapes, such as this high-elevation mountain scene, are daring and emotive, evoking the sublime feeling one experiences when immersed in this exciting environment. In 1881, he moved to New York to and worked alongside friends like Hudson River School and Rocky Mountain School landscapist Thomas Moran.
2. At the age of 18, **Charles Partridge Adams** moved to Denver, Colorado in 1876. There, he met and received guidance from artist Helen Henderson Chain, who had mentors such as Hamilton Hamilton and influential Hudson River School landscapist George Inness. Many artists at this time, such as Adams and his mentors, were inspired by the Hudson River School landscapists who came from New York to embark on sketching expeditions in the West. From these sketches, they would create awe-inspiring work in their Eastern and European trained style to take back and share with those at home, similar to Adams' painting of Mount Sneffels.
3. **Harvey Otis Young** first came out West from his birth place of Vermont to gold-rush California in 1859. This particular Rocky Mountain landscape was painted in 1874, during his travels through the West. At this point in his career, Young was traveling not only throughout the United States but to Europe as well. His studies in Europe with the masters were crucial to the development of his technique. Young's painting captures an idealized version of the nature he experienced in the "rugged" West through bright colors and dashing brushstrokes. The artist eventually settled in Manitou Springs in 1879 and later Colorado Springs in 1898 where he became a resident artist.
4. English-born artist **William Henry Bancroft** eventually settled in Colorado Springs in 1881 after he ran away from home at 15 to embark on a wild Western escapade. When Hudson River School landscapist Thomas Moran was in Leadville, Colorado for a sketching trip, Bancroft carried the artist's paint box. Bancroft established himself as a Western landscapist in Colorado Springs and would accompany other influential Western landscapists such as W.H.M. Cox and Joe Hitchens on sketching trips to document

their observations of the “untamed” West. Harvey Otis Young’s use of color and application of paint was extremely influential on the development of Bancroft’s technique.

5. Self-taught artist **Charles Craig** earned his art school tuition by painting portraits in Ohio. Eventually, he became the pupil of Peter Moran, the youngest of the Moran brothers, influential landscapists at the Hudson River School in New York. In addition to interpreting the Western landscape, Craig had a curiosity for Western Indigenous peoples and spent time recording various tribes. This creek scene illustrates the painstaking attention to detail he applied to his painted Western interpretations. Craig moved to Colorado Springs after 1883 and became an active participant in the developing arts culture in Colorado.
6. Due to his ailing health, **Leslie Skelton** relocated to Colorado Springs in the 1890s after studying landscape painting in Paris around 1885 (the same year Robert Reid studied in the city). In 1900, he organized an art exhibit at Colorado College to showcase resident artists like Harvey Otis Young, Charles Craig, and one of the artists who established the first art school in Colorado Springs, Anne Parrish. As the director of the Broadmoor Art Society, Skelton was dedicated to bringing what he believed to be the best art to Colorado Springs through the importation of European and East coast artistic styles. At the Broadmoor Art Academy Skelton was on some of the first committees there such as the Art Committee and Exhibition Committee.
7. **John McClymont** was formally trained in Scotland at the Edinburgh School of Art and Royal Scottish Academy. He immigrated to Colorado Springs at the turn of the century and soon became a leading painter in the area. Although mainly known for his stunningly realistic portraiture, the artist also created landscapes in the widely dominant Impressionistic style at that time. This landscape captures the serenity and beauty of a sunrise over the plains.
8. **Francis Drexel Smith** studied at the Art Institute of Chicago under John Vanderpoel and at the Broadmoor Art Academy with John F. Carlson. Both his instructors were former students at Paris’ Académie Julian, the art academy many Americans attended after rejected from the Académie des Beaux Arts (usually due to a failing the French language exam). Smith was extremely active in the early years of the Broadmoor Art Academy serving on the first board of trustees in 1919 and registering as an active artist. He later became president of the Broadmoor Art Academy and a trustee of the Fine Arts Center. This sweet Colorado landscape shows the influence of John F. Carlson, who specialized in winter scenes.
9. **Robert Reid** first studied at Art Students League in New York then at Académie Julian in Paris in 1885. Through this training, Reid’s style developed into American Impressionism which is seen in his choice of color, use of light, and application of paint. Robert Reid was brought from New York as the inaugural figure painting instructor for the Broadmoor Art Academy. This particular landscape strays from his preferred subject matter of women but still embodies his Impressionist style.
10. Swedish-born American Impressionist **John F. Carlson** was educated in Paris’ Académie Colarossi as well as at the Art Students League in New York. Brought from Woodstock’s School of Landscape Painting, Carlson became the first landscape painting instructor at the Broadmoor Art Academy in 1919. He was a strong believer in *en plein air* (outdoor) painting, for nature “will remain forever the fountain of ‘inspiration material.’” Thus, he took his students on field trips to Garden of the Gods and Crystal Park, a local wild flower garden. Due to his busy teaching schedule, Carlson could only focus on his painting in the late fall and winter, which developed his specialty in the subject matter.
11. **Birger Sandzén** was formally trained in his native Sweden but continued his studies in Paris where an exposure to pointillism by mentor Edmond Aman-Jean had lasting impacts on his energetic brushwork. His most productive and successful years coincided with his position as landscape painting instructor at the Broadmoor Art Academy from 1923-24. His interpretation of the landscape through careful attention to the relationship between color and composition had profound effects on students like Nellie Knopf.

12. **Lloyd Moylan** received his education at the Minneapolis Art Institute and Art Students League in New York. Similar to many East coast artists of the time, he was lured by the mystique of the American West. A student of the Broadmoor Art Academy in 1923, Moylan came back as the instructor for winter class in 1929-31. While out West, Moylan took many trips to New Mexico and Arizona to sketch the Hispanic and Indigenous peoples, which became the primary focus of his art.
13. **Nellie Knopf**, graduate of Art Institute of Chicago, came to the Broadmoor Art Academy while on sabbatical from Illinois State Woman's College in 1923. She was stimulated by the new, exciting Rocky Mountain environment and its captivating unique lighting and coloring. Birger Sandzén's technique can be seen as a clear influence on Knopf's stylistic reinvigoration.
14. **Randall Davey** was mentored by influential Academician Robert Henri in New York. Educated at the Art Students League, Davey became a successful portraitist and landscapist. Davey came to at the Broadmoor Art Academy in 1925 on request of the generous donor of the Broadmoor Art Academy, Julie Penrose, after an enchanting encounter between the two in New Mexico. *Polo at Broadmoor*, subject-wise, is an outlier with what the rest of the school was producing at the time. Despite this, it reflects Davey well for he was an avid polo player. While teaching, his salary was \$800/month, compared to the typical \$200/month, for, what he claimed, was the expensive upkeep of his horses. The painting also demonstrates common social practices of Colorado Springs' elite class during this time.
15. **Ernestine Parsons** was a student at Colorado College when she enrolled in classes at the Broadmoor Art Academy in the mid to late 1920s. Her painting of *Evening Star Mine* depicts a local, snowy, and now desolate mine. The discovery of gold in Cripple Creek, Colorado in 1890 rapidly drew many people to the area, but by the late 1920s and early 1930s, that mine's success declined, turning once thriving areas into ghost towns. Landscape painting teacher, Ernest Lawson found these spots intriguing and frequently painted them. This fascination and use of abandoned mines in Lawson's paintings inspired other teachers and students at the Academy to explore the subject too.
16. In the late 1920s, **Archie Musick** enrolled in classes at the Broadmoor Art Academy after studying with the extremely influential painter and muralist, Thomas Hart Benton, at the Art Students League in New York. At the Academy, Musick studied under Randall Davey, Ernest Lawson, and eventually Boardman Robinson. This familiar landscape of Austin Bluffs near Colorado Springs is marked by complex, earthy tones applied in a lively manner. After his participation in the Academy, Musick continued to work as an educator in the Cheyenne School District and remained a colorful, outspoken community member.
17. **Charles Ragland Bunnell** first moved to Colorado Springs with his family in 1915. After serving in World War I, Bunnell enrolled in classes at the Broadmoor Art Academy in 1922-23. When Ernest Lawson came to teach at the Academy in the late 1920s, Bunnell developed a close relationship with the instructor. Lawson's technique had a particularly strong impact on the development of Bunnell's broken-color impressionist technique. Bunnell continued to work with other teachers who came through the Academy in the 1930s such as Frank Mechau and Boardman Robinson, assisting the muralists on commissions from the New Deal's Works Progress Administration. Bunnell's style transformed in the late 1930s and 40s as it became increasingly abstracted. This exposed Colorado Springs to a new, radical artistic movement.
18. Due to poor health, **Ernest Lawson** came to Colorado Springs from the Kansas City Art Institute in 1927. A member of the rebellious art group in New York known as "the Eight," Lawson set out to create a distinctly American style of painting through his unique, "lyrically atmospheric" landscapes made up of his trademark "crushed jewel" technique. He taught landscape painting at the Broadmoor Art Academy from 1928-30. *Early Morning Cripple Creek, Colorado* demonstrates the artist's fascination with abandoned mines and ghost towns. Over the course of his time in Colorado Springs, Lawson struggled to overcome the challenges of depicting a landscape that he found to be bleak and forbidding.

19. Before a prolific two decades at the Broadmoor Art Academy and its successor, the Fine Arts Center, **Boardman Robinson** established himself as a successful illustrator in New York as well as a muralist and teacher at the Art Students League. In 1930, at the request of Elizabeth Sage Hare, Robinson drove cross-country to teach at the Fountain Valley School. Additionally he became the new director of the Academy, boosting its reputation as students flocked to the school to study under the artist. Robinson's education in Paris had exposed him to the political cartoons of Honoré Daumier which influenced his own cartoonish human representations, seen here in his depiction of Don Quixote and Sancho as they travel through a landscape eerily similar to Garden of the Gods.
20. **Willard Nash** moved to New Mexico in 1920 to become one of the earliest artists in the Santa Fe Art Colony as well as one of the founding members of the Los Cincos Pintores, a group that experimented with modernist techniques from European movements such as Cubism, Fauvism, and Expressionism in their paintings. Nash was particularly influenced by French post-Impressionist Paul Cézanne, demonstrated through the formation of the New Mexican landscape through large areas of color and some contours. Experiencing financial strains brought on by the Great Depression, Nash accepted the position as the Academy's landscape instructor for the summer of 1931.
21. While overseas in the army during World War I, **Ward Lockwood** experienced European culture first hand. Seeing works by French post-Impressionists Paul Cézanne and Vincent Van Gogh significantly impacted the development of Lockwood's style. He moved out West in 1926, to Taos, New Mexico, and quickly became a member of the Taos Society of Artists. From 1932-33, he taught landscape painting at the Broadmoor Art Academy and later returned to teach lithography. Furthermore, he assisted his mentor, American modernist and trailblazer for Cubism in America, Andrew Dasburg on Works Progress Administration murals at the Academy's successor, the Fine Arts Center. Watercolors were Lockwood's medium of choice since he believed it gave him the most freedom for creative expression to create scenes like this Southwestern landscape.
22. Same as 21
23. **Tabor Utley** relocated from Alabama to Denver, Colorado for health reasons, where he founded a commercial art business that made stage sets and Colorado maps. Through map making, he discovered a love for the local terrain which led him to pursue landscape painting. Among the many instructors he had at the Broadmoor Art Academy, Utley was particularly fond of Boardman Robinson and was appointed by Robinson as his assistant to teach lithography in 1934. In addition, Utley assisted Robinson on his New Deal mural commission at Radio City, New York. This granted him his own New Deal mural commissions at local spots like the Antlers Hotel and Colorado Springs Municipal Auditorium.
24. **Bernard Arnest's** choice to pursue a career in art came from the encouragement of his inspiring art teacher, Helen Perry, at Denver's East High School. Subsequently, he came to the Broadmoor Art Academy, later renamed the Fine Arts Center, in the mid to late 1930s to study with Boardman Robinson but was also taught by Henry Varnum Poor. These two instructors taught him how to manipulate light to create form and his mastery of these difficult concepts is evident in this study from later in his career, depicting his studio at the Fine Arts Center and rendered in his unique and emotive style.
25. During the Great Depression, a handful of the instructors and students at the Fine Arts Center were commissioned by the government, mostly through the New Deal branch of the Works Progress Administration's Federal Art Project, to create murals in public spaces across the United States. Each commission was specific to the region it was in, going on the walls of local post offices and other extremely public spots. Not only was it a chance to reemploy artists, but also an opportunity to capture the everyday American experience. **Bernard Arnest's** study for a mural seems influenced by the murals of **Frank Mechau**, such as *Wild Horses* located in the museum's courtyard, in its composition and dynamism.

26. Same as 24
27. **Helen Perry** was the art teacher at Denver's East High School who had a lasting impact on students such as Bernard Arnest, Ethel Magafan, and Jenne Magafan. A former artists herself, she encouraged all of them to pursue art, even by financially supporting Ethel and Jenne's classes with celebrated muralist Frank Mechau. In this painting, Helen Perry creates a sweet, dreamy atmosphere through the soft blending of color and the paint's application.
28. After quitting his career as a lawyer in 1911, **George Biddle** left for Paris to study at Académie Julian. While there, he absorbed a variety of art styles. Mainly a painter and lithographer, Biddle became interested in mural making when, in 1928, he went on a sketching trip through Mexico with the famous Mexican muralist Diego Rivera. A childhood friend of Franklin D. Roosevelt, Biddle urged the president to create what eventually became the Federal Arts Project, a branch of the Works Progress Administration, which employed many artists across the country including many at the Fine Arts Center, where he taught from 1936-37.
29. **Kenneth Evett** received his education from Colorado State College in Greeley. In the summer of 1936, Evett was in Estes Park, CO and met American muralist Thomas Hart Benton who encouraged the young artist to go to the Fine Arts Center to study under Boardman Robinson. Evett studied under George Biddle and Henry Varnum Poor as well as assisted Robinson in mural commissions. Evett himself received commissions to paint murals for post offices in Colorado, Nebraska, and Kansas. *The Welder* captures the everyday conditions of the working class, demonstrating the Social Realism that was prevalent in his work and the work of many other artists during the Great Depression and into World War II.
30. In 1936, **David Fredenthal** received a scholarship from the Cranbrook Academy near Detroit to take classes at the Fine Arts Center with Boardman Robinson. After this he worked as a muralist for the Works Progress Administration and developed his reputation as one of America's most respected watercolorists. His work is filled with complexity and vigor that reflects his vivacity for life and living.
31. Dallas artist **Otis Dozier** was awarded a scholarship to study with Boardman Robinson in 1938 and then became Robinson's assistant until 1945. During this time, Dozier recorded the mountains he climbed and natural surroundings he immersed himself in to produce uniquely Colorado paintings.
32. **Henry Varnum Poor** got his art education at Stanford University later followed by the Slade School in London and Académie Julian in Paris. Mostly known for his ceramic work at the time, the artist began to focus more on painting in the 1930s. Poor dabbled in muralism, working on New Deal commissions at spots like the Department of Justice in Washington, D.C. and at Penn State's Old Main. In 1937, Poor taught landscape painting at the Fine Arts Center and became director of the museum's summer school in 1938. During his time at the Fine Arts Center, his treatment of oil paint was fluid and sensual as can be seen in this portrait of a red-haired woman.
33. The Italian-born artist **Peppino Mangravite** began his studies in art at a young age in Carrara, Italy. After his family immigrated to the United States, Mangravite took classes at the Cooper Union Art School and the Art Students League with Academician Robert Henri in New York. His choice in subject matter, inspired by his studies in Europe and by his mentor Henri, is based on personal experience and the nuances of human relationships. His use of elongated figures, inspired by Spanish Renaissance artist El Greco, underscores his romantic and poetic tone. During the fall of 1937, Mangravite became the Fine Art Center's stand-in art director while Boardman Robinson was on sabbatical, also teaching at both the Fine Arts Center and Fountain Valley School.
34. **Frank Mechau** grew up in Glenwood Springs, attending Denver University and, briefly, the Art Institute of Chicago. In Europe in 1929, he encountered the work of European masters, like Renaissance artist Piero della Francesca, invoking a style shift. In 1932, Mechau taught at the Kirkland School of Art in Denver and completed murals under the New Deal. He received his first Guggenheim fellowship in 1934, which, unlike other artists, he used to continue work in the United States. In 1936, he painted

the mural *Wild Horses* for the new Fine Arts Center, still located in the museum's courtyard. Brought by Boardman Robinson, he taught life classes and mural painting from 1937-1938. His childhood experiences exploring local nature, the subject of this lithograph, greatly shaped his work.

35. Same as 33

36. Same as 33

37. **Ethel Magafan's** determination to have a successful artistic career stemmed from both her mother's lacking enthusiasm and the failure of Denver East high school's talented artist and teacher, Helen Perry, at this. Ethel and her twin, Jenne, came to the Fine Arts Center in 1937 to further their education with muralists Boardman Robinson, Peppino Mangravite, and Frank Mechau, whom they had studied with in Denver. They quickly developed into talented muralists themselves. Under the Federal Arts Project, women received equal opportunity in competitions due to the anonymity of sketch submissions. Ethel won numerous commissions beginning in 1937. Around 1943, the market dwindled and Ethel shifted to easel painting, using her palette knife to create form. Her work became increasingly abstracted following the sudden death of Jenne in 1952.

38. In 1936, **Jenne Magafan** won a scholarship that allowed her and Ethel to continue their arts education at the Fine Arts Center where she further blossomed into a talented artist. She was awarded the first of several Federal mural commissions in 1939 for a Nebraskan post office. Materials expenses came out of commission fees and unlike other artists who cut corners, Jenne and Ethel believed in spending a little more for high quality materials which meant receiving less for the commission. Jenne married high school sweetheart Eduardo Chavez, a fellow assistant of Frank Mechau. The couple and Ethel moved to Woodstock, NY where the twins lived separately for the first time in their life. In 1952, Jenne died suddenly after a trip to Europe on Eduardo's Fullbright grant.

39. First studying on full scholarship at the Cleveland School of Art, **Manuel Bromberg** came to the Fine Arts Center in the late 1930s to study with Boardman Robinson. In 1939, at the age of 23, Bromberg was awarded the mural commission at the Greybull, Wyoming Post Office entitled *Chuck Wagon Serenade*. Later in World War II the artist joined a select group of active duty artists to document the realities of war.

40. Educated at the Minneapolis School of Art and Art Students League in New York on scholarship, **Adolf Dehn** is celebrated for his innovative work in lithography. Originally introduced to the medium in New York around 1920 by Boardman Robinson and master printer George Miller, Dehn worked in black and white until, in 1937, he turned to watercolors and, for the first time, extensively used color. During the Great Depression, Dehn made affordable prints for the Associated American Artists. In 1939, while on a road trip, Dehn stopped in Colorado Springs to see mentor Boardman Robinson, resulting in him teaching at the Fine Arts Center until 1942. During this time, he collaborated with celebrated lithographer Lawrence Barrett and enjoyed painting his local surroundings like the nearby town Florissant.

41. *Trout Fishing on the Gunnison* captures Adolf Dehn's impression and experience with the nearby area while on one of his many trips around the state.

42. Born in Georgia, **Lewis Tilley** came to the Fine Arts Center in 1939 to study with Boardman Robinson on the advice of University of Georgia's head of the art department, Lamar Dodd. Tilley quickly transitioned from the role of Robinson's student to teaching assistant to instructor on account of his exceptional talent and ambition. The highly inspiring environment at the Fine Arts Center, filled with so many talented artists attracted to the area by Boardman Robinson, stimulated Tilley creatively. In a slightly abstracted manner, *Calming the Waters* displays a crowded boat that includes a haloed Madonna and child as well as, potentially, a portrait of Boardman Robinson.

43. Created in the early 1950s, *Two Cocks and a Hen* departs from Tilley's naturalistic figural representations and demonstrates whimsical abstraction. The scene is dominated by large, bright fields

of color occupied by three expressive and amusing chickens. This stylistic shift was potentially inspired by the schoolwide stylistic shift at the Fine Arts Center's art school.

44. **Paul Parker** was educated at the Art Institute of Chicago as well as the American Academy of Art in Chicago. A friend of Elizabeth Sage Hare, a member of the Colorado Springs elite who created the Fountain Valley School and brought Boardman Robinson to the area, Parker came to Colorado Springs and became the director of the Fine Arts Center in 1939. He continued to paint during this time, creating pieces inspired by his observations of the faces and places of his travels.
45. **George Vander Sluis** came to the Fine Arts Center after studying at the Cleveland School of Fine Art. During the Great Depression, he painted government sponsored murals such as one for a post office in Rifle, CO. Vander Sluis came back to the Fine Arts Center to teach winter classes from 1940-1942. In 1942 he joined the 603rd Engineer Camouflage Battalion or "Ghost Division." Several Fine Arts Center artists took part in World War II as war artists including Bernard Arnest, Manuel Bromberg, and Eduardo Chavez, or war correspondents, like Frank Mechau and David Fredenthal. The works *Russian Refugees* and *Displaced Persons* recount the artist's observations of individuals living in the war-ravaged Europe.
46. Same as 45
47. Same as 45
48. **Eric Bransby** came to the Fine Arts Center with his wife and fellow artist, Mary Ann, in 1945. Both had received a scholarship to study with Boardman Robinson which lasted through 1947. Prior to this, Bransby had studied under well-known American muralist Thomas Hart Benton during the Great Depression at the Kansas City Art Institute. After Boardman Robinson retired as Professor Emeritus in 1947, Bransby worked with new director of the art school, Jean Charlot, to paint the domed ceiling in Colorado College's Cossitt Hall. Bransby later taught at the Fine Arts Center. He restored the Boardman Robinson's murals that originally decorated the museum's front entrance and contributed the dynamic mural in the main hall.
49. A later work for Eric Bransby, *Gabriel* explores a blurring between traditional ways of representation with its focus on accurate human anatomy and perspective and abstraction. Around 1952 the artist studied with fellow artist and educator, Josef Albers, who drew influence from the reformed, modern, and geometric European art movements of Constructivism and Bauhaus.
50. Studying art in Paris, his place of birth, **Jean Charlot's** style originates from a combination of his distant Aztec heritage, the exposure to Mexican and pre-Columbian artifacts at an early age in Paris, his love for the work of Jose Guadalupe Posada, and his experiences working around the Mexican muralist Diego Rivera. He largely spent his adult life working and living in Mexico. He came to the Fine Arts Center in 1947 by the encouragement of a former student at University of Georgia, Lewis Tilley, and became the director as well as an instructor, staying until 1949. The lively *Dance of El Tepozteco* is set at the Aztec site of El Tepozteco, in particular the temple dedicated to Tepoztecatl, the Aztec god of the alcoholic beverage pulque.
51. While at the Fine Arts Center, Jean Charlot worked with lithographer Lawrence Barrett on several print editions such as the festive *Christmas 1947*.
52. Abstract Expressionist **Emerson Woelffer** studied at the Art Institute of Chicago. He used the Surrealist method of automatic drawing and the subconscious to create paintings filled with jagged pieces and bold colors. Woelffer replaced Charlot at the Fine Arts Center in 1949, shifting the art school's body of thought from generally realistic representations of the natural world to process and concept-based art.
53. **Herman Raymond** decided to pursue art over music in New York City and subsequently studied at the Art Students League to develop his style. Abstract expressionism characterized the first parts of his career, as it dominated the art world at this time, allowing him to create atmospheric abstractions. He moved to Colorado in 1951 in the hopes of finding a quieter place to live and paint. He taught at the Fine Arts Center from 1951-54.

54. **Ellen O'Brien** came to Colorado Springs after her education at Detroit's Cranbrook Academy of Art, David Fredenthal's alma mater, and Cornell University. She then moved to Paris to work with Fernand Léger, an extremely influential French Cubist artist, which had a lasting impact on the development of O'Brien's style. In 1951 she returned to Colorado Springs as an instructor at the Fine Arts Center. *Forms from Nature* takes abstraction and applies it to the Rocky Mountain West, creating a distinct type of art.
55. **Mary Chenoweth** studied at the Art Institute of Chicago, Pratt Institute in New York City, and eventually University of Denver under Vance Kirkland. She earned her master's degree at the University of Illinois at Champaign-Urbana in 1953, was hired by Emerson Woeffler to teach at the Fine Arts Center's art school that same year, and then became a professor of art at Colorado College for thirty years. She is considered a semi-abstractionist, although her art is difficult to categorize due to its many variations throughout her experimental and extremely bountiful career. A lot of her work's subject matter is inspired by her experiences traveling abroad.
56. – 64. **Robert Motherwell** was one of the key artists in the development of the Abstract Expressionist movement. Educated as a philosopher at Stanford, Harvard, and Columbia, he became the unofficial interpreter of the artistic movement. He joined all artists participating in the Abstract Expressionist movement (also known as the New York School) under one body of thought. Motherwell first started making art through the surrealist method of "automatic drawing," a way of engaging the unconscious in one's art. The only first generation Abstract Expressionist to utilize printmaking, his work explored and responded to European modernism's influence on American art. In 1953, Motherwell came to the Fine Arts Center to teach. He explored a variety of subjects in countless series throughout his long and prolific career.

FLAT FILES

Graphic artist **Warren Chappell** received his education at the University of Richmond followed by the Art Students League in New York where he worked with lithographer and eventual Fine Arts Center school instructor, Charles Locke. Chappell came to Colorado Springs in 1935 to work as assistant to Boardman Robinson, whose illustrations in published editorials had inspired him as a child. Chappell went on to become a successful illustrator and typographer.

Eduardo Chavez originally came from a ranching and farming family that operated in Northeastern New Mexico and Colorado. During the Great Depression, he and Ethel and Jenne Magafan assisted Frank Mechau with Federal commissions. In addition, he studied under Mechau, Boardman Robinson, and Peppino Mangravite during the 1930s at the Fine Arts Center. Eventually, he became a successful muralist and completed numerous government commissions throughout the West before serving in World War II. Encouraged by Mechau to draw from his surroundings, much of Chavez's earlier work is dominated by the local environment as well as childhood experiences in the rural West.

Local businessman, outdoorsman, and lithographer **Percy Hagerman** originally settled in Colorado Springs in 1885. A life member during the Broadmoor Art Academy years, Hagerman became the president of the Fine Art Center's board from 1939 to 1950. He studied with and was influenced by lithographers Adolf Dehn and Lawrence Barrett, using the mountains he summited as inspiration for his lithographs. Hagerman Peak located near Aspen, Colorado was named after this mountaineer artist.

Yasuo Kuniyoshi went to the Los Angeles School of Art and Design after emigrating from Japan in 1906, solidifying his decision to pursue art. In 1910, he moved to New York and studied at various institutions, including the Art Students League, where he later taught. He eventually relocated to Woodstock arts colony.

While driving cross country in 1941, Kuniyoshi stopped at the Fine Arts Center school. His focus on desolate areas in the state coincided with a stylistic shift that reflected the bleak interwar period. Although the successful artist was well-integrated in American life and its art world, harsh immigration laws (especially for Japanese immigrants) prevented Kuniyoshi from ever becoming a U.S. citizen.

Martyl Langsdorf, known as Martyl, started her arts education early in life. As a teenager, she studied with successful portrait painter, Charles Hawthorne, in the vibrantly artistic Provincetown, Massachusetts. She encountered the prominent muralist Thomas Hart Benton in the small Missouri arts colony known as St. Genevieve, a location developed by her mother. Although an already established artist by the time she came to the Fine Arts Center in 1940, her studies with instructors such as Arnold Blanch and Boardman Robinson influenced an awareness of the human interest and its incorporation into her work.

Born in Naples, Italy, **Rico Lebrun** first came to the United States in 1924 to work in a stained-glass factory. Prior to this, Lebrun received his education at the Naples Academy of Fine Arts and studied muralism in Florence. He worked on Federal commissions during the Great Depression. In 1945, the artist became an instructor at the Fine Arts Center where he produced many lithographs that represented social outcasts and people with mobility impairments to express the tragic realities that result from war's destruction.

Doris Lee was a pupil of former Broadmoor Art Academy instructor, Ernest Lawson, at the Kansas City Art Institute. In addition, she studied with semi-abstractionists in Paris and at the California School of Fine Arts with soon-to-be Fine Arts Center instructor, Arnold Blanch. An artist who had mastered several mediums, Lee is best known for her WPA sponsored murals and her paintings. Her insightful scenes of everyday American life at that time are communicated in an intentional visual simplicity that could be digested by artists and average people alike. In the summers of the late 1930s, Lee worked as a guest artist at the Fine Arts Center.

Reginald Neal immigrated to the United States from England as a toddler with his family. He received his education at Yale University and later studied with Grant Wood at the University of Iowa. In 1934, he began to familiarize himself with printmaking techniques and, in 1941, became the technical assistant in the Fine Arts Center's lithography studio. He worked closely with master printer Lawrence Barrett and lithography instructor Adolf Dehn. Influenced by his time with Wood, Neal's style is considered Regionalist, as he became fascinated with Colorado mining ghost towns such as Cripple Creek.

Fred Shane studied at Kansas City Art Institute with Randall Davey, following him to Santa Fe and eventually to the Broadmoor Art Academy. Shane enrolled in classes at the Academy in 1925 and 1926. Shane cultivated significant relationships with well-known American artists like Robert Henri and Thomas Hart Benton through his time in New York and his participation in the WPA. His friendships with Boardman Robinson and other Fine Arts Center instructors brought him back to the area as a visiting artist in 1941. Widely known for his authentic portraiture and satirical American scenes, Shane embraced Regionalism in works such as *Owens Books and Stationery Store*.

Originally from Detroit, Michigan, **Verna Jean Versa** came to the Fine Arts Center in 1943 to attend both the Colorado College and the Fine Arts Center School. She received the opportunity through a scholarship she won at Cass Technical High School and, while here, continued to receive numerous awards for the lithographs she produced in the school's studio.