



Fine Arts Center
COLORADO SPRINGS
MUSEUM | THEATRE | ART SCHOOL

CSFINEARTSCENTER.ORG

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Other Artist Bios

Jozef Bakos

(1891–1977)

The Polish artist founded Los Cinco Pintores (the five painters), Santa Fe's first Modernist art group, and was dedicated to works that depicted specifically American subjects, such as the New Mexico landscape, local adobe architecture and Native American dances. He studied art with John E. Thompson at the Albright Art Institute in Buffalo, New York, and taught at the University of Colorado in Boulder. In 1920, during a break from teaching, Bakos visited Walter Mruk, a childhood friend and artist who was living in Santa Fe. During his stay he exhibited some paintings together with Mruk at the Museum of Fine Arts in Santa Fe.

Gustave Baumann

(1881–1971)

Baumann was one of the leading figures of the color-woodcut revival in America. Born in Magdeburg, Germany, Baumann moved to the U.S. at the age of 10 and by 17, attended night classes at the Art Institute of Chicago. After spending time in Brown County, Ind., as a member of the Brown County Art Colony, Baumann headed to the Southwest in 1918. He found Taos to be too crowded and social but eventually ended up settling in Santa Fe, where he became known as a master of woodcuts, while also producing oils and sculpture.

Tom Benrimo

(1887 – 1958)

A self-taught artist, Benrimo was born in San Francisco and lived there until the San Francisco earthquake and fire of 1906 destroyed his home. Relocating to New York with his family, he worked as a scenic designer for theatrical shows and created illustrations for various advertising companies. After working commercially in New York and California, Benrimo relocated to Taos due to his poor health. There, he was finally able to flourish creatively. New Mexico proved to be the perfect place for him to conduct a solitary practice among the mountains, enabling him to create his own distinctive surrealist style in which to portray the American Southwest.

Emil James Bisttram

(1895–1976)

The Hungarian-born boxer-turned artist studied at the National Academy of Art and Design, then Cooper Union, Parsons, and The Art Student's League, then taught at the New York School of Fine and Applied Arts and the Master Institute of the Roerich Museum. He moved to Taos in 1930 and would take forays to Mexico to study mural painting under Diego Rivera. In 1938, Bisttram founded the Transcendental Painting Group with Raymond Jonson and several other Santa Fe artists, and then in 1952 co-founded the Taos Art Association.

Harry Paul Burlin

(1886-1969)

A Modernist Abstract Expressionist painter, Burlin became the youngest participant in New York's famed 1913 69th Regiment Armory Show, the first Modern art exhibition in the United States. He moved to Santa Fe that same year, specializing in portraits of Pueblo Indians, landscapes and images of daily life. His realist works eventually gave way to experimentation with symbols and anthropomorphism.

Pedro Cervantez

(1914 – 1987)

Born in Wilcox, Ariz., Cervantez lived most of his life in Texico and Clovis, New Mexico. He began painting in oils around 1930 and assisted Russell Vernon Hunter on his mural *The Last Frontier*. Cervantez later made easel paintings that were exhibited at the Museum of Fine Arts at Santa Fe, and in 1938, his work was included in an exhibition at the Museum of Modern Art in New York. He was one of the first Hispanic artists in the U.S. to receive national attention.

Catherine Carter Critcher

(1868 –1964)

Critcher was the first and only female member of the Taos Society of Artists. In 1905, she established a Parisian art school, Cour Critcher, for American artists who had difficulty understanding French. She later returned to Washington D.C., where she became an instructor at the Corcoran School of Art and opened the Critcher School of Painting and Applied Arts. It was 1920 when she made her first trip to Taos, where she became infatuated with the landscape. From then on, she spent most of her summers there and became known for her portraits of the inhabitants of Taos Pueblo.

Andrew Dasburg

(1887 – 1979)

Born in France, Dasburg immigrated in 1892 to America, where he studied art at the Art Studies League and the New York School of Art. Returning to France in 1910, Dasburg came in contact with the great artists of the day and even met Pablo Picasso and Henri Matisse. Inspired by what he had learned in France, Dasburg returned to the United States, where he contributed to the famous 1913 Armory Show. It was in 1918 that he traveled to Taos, where he became one of the leading Modernists there for over 60 years.

William Herbert "Buck" Dunton

(1878 –1936)

Born near Augusta, Maine, Dunton's life changed after he ventured in 1896 to Montana, where he fell in love with the West. After studying at the Art Students League, he became a commercial illustrator for Harper's, Scribner's and many other magazines. It was in 1912 that he ventured to Taos, where he would permanently relocate and become a founding member of the Taos Society of Artists. His paintings mostly featured cowboys, wildlife, New Mexico and the Southwest.

Marsden Hartley

(1877 – 1943)

Born in Lewiston, Maine, Hartley, a poet and essayist, began studying art at the Cleveland School of Art before earning a scholarship to continue his studies in New York. While there, he took classes at William Merritt Chase's New York School of Art and attended the National Academy of Design. Alfred Stieglitz, Georgia O'Keefe's husband, gave Hartley his first solo exhibition, which enabled him to travel to Europe

and hone his craft. After returning from Europe, Hartley continued to travel, visiting Bermuda and New Mexico, where he was able to express the spiritual essence of nature through various still-life and landscape paintings.

Carl von Hassler

(1887-1969)

German artist Carl von Hassler burst onto the arts scene in New York City's Greenwich Village, connecting with a group of artists calling themselves the Greenwich Ash Can Group, a collection of urban painters whose work in documenting the lifestyle of the city in which they lived would be the starting point for Edward Hopper. But the group eventually tired of the city and began spending time in New Mexico. For von Hassler, Albuquerque presented new vistas and dramatic contrast to New York.

William Victor Higgins

(1884 –1949)

Born in Indiana, Higgins studied art at the Chicago Art Institute as well as the Chicago Academy of Fine Arts. In 1914, he traveled to Taos and settled there permanently within a year and soon became the youngest member of the Taos Society of Artists. Higgins studied at the Royal Academy of Munich and was credited with bringing Modernism to Realism. He was awarded the Logan Prize at the Art institute of Chicago and was elected to the National Academy in 1921. His death in 1949 signaled the end of the Taos art colony.

Alexandre Hogue

(1898 –1994)

Hogue, a printmaker and painter, was raised in Texas and started his formal art education at the College of Art and Design in Minneapolis. He eventually settled in Dallas and began making long visits to Taos, forming close relationships with Ernest Blumenschein, Victor Higgins and others who became valuable mentors and advisers. Hogue remains best known for his Dust Bowl scenes of the 1930s, but, during his Taos visits, he became deeply interested in the Pueblos, their spiritual concerns, and their land ethic. The Southwest continued to inspire him throughout his 75-year-long career.

Raymond Jonson

(1891 –1982)

Jonson was an American-born Modernist known for his paintings of the American Southwest. Attending art school in Oregon, he moved in 1910 to Chicago, where he studied at the Chicago Academy of Fine Arts and later taught there. In 1922, his life changed when he visited Santa Fe and was convinced by the beautiful landscape to move there in 1924. He formed the Six Men Group (which included Andrew Dasburg) and the Transcendental Painting Group, which strove to promote abstract art

Barbara (Cook) Latham

(1896 –1989)

Born in Walpole, Mass., Latham developed an aptitude for art at a young age. She studied at the Art Students League with Andrew Dasburg before heading out West to Taos in 1925. While there, Taos artist Victor Higgins introduced her to printmaker Howard Cook, whom she would marry. Together they traveled the Southwest, but never lost the love of New Mexico that they had shared. They ended up settling there, and Latham painted joyous Southwestern landscapes and genre scenes unique to the Taos environment for the 35 years leading up to her death.

John Ward Lockwood

(1894 – 1963)

Born in Atchison, Kan., Lockwood studied art at the Pennsylvania Academy and independently in Paris, where he developed a talent for several forms of Modernist painting. He moved to Taos in 1926 and, with the help of his friends Kenneth Adams and Andrew Dasburg, began to take the painting of the region in a more Modernist direction. Because Lockwood painted in Cubist, Expressionist, Surrealist and Constructivist styles, his pieces often have little in common with one another. After leaving Taos, Lockwood painted and taught at various schools and universities, including the Broadmoor Art Academy.

Beatrice Mandelman

(1912 – 1998)

Born in Newark, N.J., Mendelman began taking classes at the Newark School of Fine and Industrial Art at the age of 12 and eventually studied at the Art Students League in New York City. Making a name for herself as a muralist and printmaker, she traveled to Santa Fe with her husband, Louis Ribak, in 1944. They found their way to Taos, where a well-established art community already existed. Mandelman, along with other recently settled artists soon become known as the “Taos Moderns.” Her use of geometric shapes and primitive colors created a style that is distinctly her own.

Alfred Morang

(1901 – 1958)

Growing up in Maine, Morang learned to paint from the various artists who summered near his home. He received an MFA from Fremont University and, in his early career, was artistically restless. While living in Boston, he studied art and music, illustrated books and magazines, gave music lessons, and wrote works of fiction. In 1938, Morang contracted tuberculosis, which prompted him to move to Santa Fe, a climate more hospitable to his condition. There, he focused primarily on painting and along with Raymond Jonson and others founded the Transcendental Painting Group. The flowing, stretched iconography in his paintings is vivid and challenging even today.

Dorothy Morang

(1906-1994)

Born in Richmond, Maine, Morang moved Santa Fe in 1937 for the dryer climate to alleviate the symptoms of her husband Alfred's tuberculosis. She had no formal art education, but had been considered a child prodigy, being given museum shows at an early age. In Santa Fe, she joined the Transcendental Painting Group, for which her husband acted as press secretary as well as the Federal Art Project under the supervision of Vernon Hunter. She worked for many years at the New Mexico Museum of Fine Arts, primarily as a curator.

James Stovall Morris

(1902 – 1973)

Born in Marshall, Mo., Morris studied at the Art Institute in Cincinnati, Ohio, as well as the Pennsylvania Academy. In the late 1920s, he moved to New Mexico and was part of a small group of artists who established the first art colony in Santa Fe. His first painting was sold to artist John Sloan who was so impressed with Morris that he made special arrangements for him to study at the Art Students League in New York under a scholarship. He moved back to New Mexico in the 1940s and lived there for 30 years until his death. While at the peak of his career, he was recognized as one of the five leading artists in the country.

Bror Julius Olsson (B.J.O.) Nordfeldt

(1878 – 1955)

Born in Sweden, Nordfeldt immigrated to America in 1891 where he would enroll at the Art Institute of Chicago. He studied at the Academie Julian in Paris with Jean Paul Laurens and was heavily influenced by the works of Cezanne and Fauvism. Returning to the U.S., Nordfeldt exhibited two shows before the outbreak of WWI. After the war, he moved to Santa Fe, where he became a member of the Taos Society of Artists in 1921 and painted jazzy motion-filled images of Indian figures and ceremonies, as well as untraditional portraits and still lifes.

Eliseo Rodriguez

(1915-2009)

Growing up on Santa Fe's fabled Canyon Road, Rodriguez was greatly influenced by the work of Los Cinco Pintores (The Five Painters), and started to take odd jobs from them when he was 12. Thanks to a benefactor, he studied at the Santa Fe Art School starting at 15. He emulated the works of the *pintores*, experimenting with ink, charcoal and pastels on paper, oils and watercolors on canvas, even reverse glass paintings. He worked through Modernism, Realism and Impressionism to Expressionism, Cubism and Abstractionism, and would eventually become known for reviving the colonial art form "straw appliqué" or paintings in straw. He re-invented the style, integrating narrative figurative imagery with traditional floral and geometric motifs.

Henry (Heinz) Emil Salloch

(1908-1985)

Unwilling to join the Nazi Party in 1936, the only work Salloch could get in Germany was as a substitute teacher. In 1937, he immigrated to the U.S. to immerse himself in America's brand of Expressionist Realism. He lived on the East Coast but began to visit the American Southwest in the early '50s. His work in New Mexico emphasized the play of shadows and light. The stark charcoal strokes of his work in Germany was matched with pastels on black velvet paper. Salloch created a structure for his paintings that married the vast space of the Southwest to the intimacy of life on the Pueblo reservations, and the small villages around Santa Fe.

Frank Sauerwein

(1871 – 1910)

The son of European-trained artist, Charles Sauerwein, Frank took his first art lessons with his father, and later studied at the Philadelphia Museum School of Art and the Art Institute of Chicago. In 1891, he moved to Denver, where his fascination with the Southwest and its native inhabitants began. He moved around the Southwest, taking summer trips to the Grand Canyon, New Mexico Indian pueblos, Taos and Santa Fe, for many years. He soon became a respected painter of Western landscapes, Indian portraits, and Indian genre scenes. His promising career was cut short by his death of tuberculosis at age 39.

Howard Behling Schleeter

(1903-1976)

Schleeter studied formally at the Albright Art School in his hometown of Buffalo, N.Y., but his studies were brief and he considered himself to be primarily self-taught. After choosing to make his living entirely as an artist, Schleeter moved to New Mexico in 1929 and studied under Brooks Willis, working in several mediums, including gouache, watercolor, oil, scratchboard and engraving. Though he worked primarily in abstract, the murals he completed for various New Deal commissions around the region were realistic depictions of the West. Schleeter taught at the University of New Mexico in the early 1950s and became one of the first artists to be recognized for his significant contributions to New Mexico art.

Joseph Henry Sharp

(1859 –1953)

Sharp was a founding member (and now considered “Spiritual Father) of the Taos Society of Artists. He was one of the earliest European-American artists to visit Taos, in 1893. He painted American Indian portraits and cultural life as well as Western landscapes. His work is often referred to as poetic and is steeped in deep nostalgia that he felt toward the vanishing culture of the American Indian and the Old West.

Maurice Sterne

(1878 –1957)

Born in Memel, Latvia, Sterne lived briefly in Moscow before his family immigrated in 1889 to New York, where he attended the National Academy of Design. From 1904 –1907, Sterne lived a bohemian life in Paris, where he discovered the art of Paul Cezanne and other French Modernists. He traveled through Europe, to India and the Far East before returning to New York in 1915. His paintings reflect his extensive travels and in 1933, the Museum of Modern Art held a retrospective for Sterne. He was the first American so honored.