Charles M. Russell Center
Series on Art
and Photography
of the American West

On the Cover:
Ernest Martin Hennings (1886–1956)
Spanish Musicians, Taos (detail)
oil on canvas
36 2/5 x 40 inches
Stark Museum of Art,
Orange, Texas, 31.32.15
IN 2006, the University of Oklahoma Press and the Charles M. Russell Center for the Study of Art of the American West, part of the School of Art and Art History at the University of Oklahoma, launched the Charles M. Russell Center Series on Art and Photography of the American West. Books in the Russell Center series reflect the latest scholarship in the field and include biographical, topical, and interpretive monographs. Works in the series may accompany museum exhibitions but are designed to exist independently of such shows. Series titles are intended to appeal to general readers, scholars, and museum professionals alike. All are illustrated, some heavily, and are published with production values of the highest quality.

Founded in 1998, the Charles M. Russell Center for the Study of Art of the American West is the first such university-based program in the nation. The center, which opened to the public in the fall of 1999, is dedicated to the pursuit and dissemination of knowledge in the field of American art history as it relates to the western United States. Through its resource center, national symposia, course offerings, and related outreach programs, the Russell Center actively engages students and the public in developing a better understanding of, and appreciation given to the art of nineteenth- and twentieth-century Euro-American and Native American artistic traditions. Special emphasis is given to art of Charles M. Russell and his contemporaries. The Russell Center was established concurrently with the Charles Marion Russell Chair, an endowed professorship in art history at the University of Oklahoma. Both the center and the endowed chair were made possible through a generous gift from the Nancy Russell Trust and matching funds from the state of Oklahoma.

Series Editor
B. Byron Price

Series Editor B. Byron Price holds the Charles Marion Russell Memorial Chair, is Director of Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma, and is Director of the University of Oklahoma Press.
Narrating the Landscape
Print Culture and American Expansion in the Nineteenth Century
By Matthew N. Johnston

$34.95s CLOTH · 978-0-8061-5223-3
256 PAGES · 8.5 × 11 · 20 COLOR, 72 B&W ILLUS.
VOLUME 24

The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises. This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period’s landscape paintings. But, as Matthew N. Johnston shows, the age’s defining features were just as clearly captured in, and motivated by, visual material mass-produced through innovations in printing technology. Illustrated railroad and steamboat guidebooks, tourist literature, reports of geological surveys, ethnographic studies: all of these new print vehicles brought new meanings to the interplay of time, space, and place as American continental expansion peaked.

Branding the American West
Paintings and Films, 1900–1950
Edited by Marian Wardle and Sarah E. Boehme

$39.95s CLOTH · 978-0-8061-5291-2
240 PAGES · 9 × 11 · 128 COLOR AND 27 B&W ILLUS.
VOLUME 23

Artists and filmmakers in the early twentieth century reshaped our vision of the American West. In particular, the Taos Society of Artists and the California-based artist Maynard Dixon departed from the legendary depiction of the “Wild West” and fostered new images, or brands, for western art. This volume, illustrated with more than 150 images, examines select paintings and films to demonstrate how these artists both enhanced and contradicted earlier representations of the West.

Branding the American West is published in association with the Brigham Young University Museum of Art, Provo, Utah, and the Stark Museum of Art, Orange, Texas.
One of America’s most popular and influential American artists, Frederic Remington (1861–1909) is renowned for his depictions of the Old West. Through paintings, drawings, and sculptures, he immortalized a dynamic world of cowboys and American Indians, hunters and horses, landscapes and wildlife. *Frederic Remington: A Catalogue Raisonné II* is a comprehensive presentation of the artist’s body of flat work, both in print and on this book’s companion website. It brings together more than 3,000 reproductions of the artist’s flat works, including the complete original 1996 edition of the *Catalogue Raisonné* and nearly 300 previously unknown or relocated pieces.

*Frederic Remington: A Catalogue Raisonné II* is published in cooperation with the Buffalo Bill Center of the West, Cody, Wyoming.

Of the hundreds of foreign students who attended the Munich Art Academy between 1910 and 1915, Walter Ufer (1876–1936) and E. Martin Hennings (1886–1956) returned to the United States to foster the development of a national art. They ultimately established their reputations in the American Southwest. The two German American artists shared much in common, and both would gain membership in the celebrated Taos Society of Artists. Featuring nearly 150 color plates and historical photographs, *A Place in the Sun* is a long-overdue tribute to the lives, achievements, and artistic legacy of these two important artists.
Picher, Oklahoma
Catastrophe, Memory, and Trauma
Photography Todd Stewart
Essay by Alison Fields

$29.95s CLOTH · 978-0-8061-5165-6
272 PAGES · 8 × 10 · 154 COLOR AND 38 B&W ILLUS.
VOLUME 20

On May 10, 2008, a tornado struck the northeastern Oklahoma town of Picher, destroying more than one hundred homes and killing six people. It was the final blow to a onetime boomtown already staggering under the weight of its history. The lead and zinc mining that had given birth to the town had also proven its undoing, earning Picher in 2006 the distinction of being the nation’s most toxic Superfund site. Recounting the town’s dissolution and documenting its remaining traces, *Picher, Oklahoma* tells the story of an unfolding ghost town. With shades of Picher’s past lives lingering at every intersection, memories of its proud history and sad decline inhere in the relics, artifacts, personal treasures, and broken structures abandoned in disaster’s wake.

Wyoming Grasslands
Photographs by Michael P. Berman and William S. Sutton
By Frank H. Goodyear, Jr. and Charles R. Preston

$39.95s CLOTH · 978-0-8061-4853-3
232 PAGES · 12 × 10.5 · 64 COLOR AND 58 DUOTONE ILLUS.
VOLUME 19

The Wyoming landscape, deemed the “Italy of America” by landscape painter Albert Bierstadt, has retained its glory if not its place in the imagination of the American public. This landscape is now captured in all its spectacular diversity in the photography of Michael P. Berman and William S. Sutton. Essays by Frank H. Goodyear, Jr., and Charles R. Preston provide a contextual framework for the images. Goodyear introduces us to the imagery of the American West and explains the place of Berman’s and Sutton’s work within that tradition, and Preston focuses on the natural history of the grasslands, illuminating the area’s ecological diversity and changes through the seasons and over the years.
As time passes, personal memories of the Great Depression die with those who lived through the desperate 1930s. In the absence of firsthand knowledge, John Steinbeck's *The Grapes of Wrath* and the photographs produced for the New Deal's Farm Security Administration (FSA) now provide most of the images that come to mind when we think of the 1930s. That novel and those photographs, as this book shows, share a history. Fully exploring this complex connection for the first time, *Picturing Migrants* offers new insight into Steinbeck's novel and the FSA's photography—and into the circumstances that have made them enduring icons of the Depression.

Artist-explorer John Mix Stanley (1814–1872), one of the most celebrated chroniclers of the American West in his time, was in a sense a victim of his own success. So highly regarded was his work that more than two hundred of his paintings were held at the Smithsonian Institution—where in 1865 a fire destroyed all but seven of them. This volume, featuring a comprehensive collection of Stanley's extant art, reproduced in full color, offers an opportunity—and ample reason—to rediscover the remarkable accomplishments of this outsize figure of nineteenth-century American culture.
A Strange Mixture
The Art and Politics of Painting Pueblo Indians
By Sascha T. Scott
$45.00s CLOTH · 978-0-8061-4484-9
280 PAGES · 9 × 11 · 58 COLOR AND 30 B&W ILLUS.
VOLUME 16
Attracted to the rich ceremonial life and unique architecture of the New Mexico pueblos, many early-twentieth-century artists depicted Pueblo peoples, places, and culture in paintings. These artists’ encounters with Pueblo Indians fostered their awareness of Native political struggles and led them to join with Pueblo communities to champion Indian rights. In this book, art historian Sascha T. Scott examines the ways in which non-Pueblo and Pueblo artists advocated for American Indian cultures by confronting some of the cultural, legal, and political issues of the day.

Charles M. Russell
Photographing the Legend
By Larry Len Peterson
$60.00 CLOTH · 978-0-8061-4473-3
$350.00n LIMITED EDITION, LEATHER
448 PAGES · 10 × 12 · 344 B&W AND COLOR ILLUS.
VOLUME 15
Born in 1864 to a well-to-do family in St. Louis, Charles M. Russell was smitten early on by the burgeoning art of photography and the images of the West that were proliferating as rapidly as the frontier was disappearing. Larry Len Peterson traces Russell’s image and his career from these first adventures to his apotheosis as an artist, and then to his California period and his final days as the grand statesman of the American West. This biography makes use of hundreds of images of Russell, many never before published, to explore the role of photography in shaping the artist’s public image and the making and selling of his art.
San Francisco Lithographer
African American Artist Grafton Tyler Brown
By Robert J. Chandler

$36.95 CLOTH · 978-0-8061-4410-8
264 PAGES · 8.5 × 11 · 20 B&W, 125 COLOR ILLUS.
VOLUME 14

Grafton Tyler Brown—whose heritage was likely one-eighth African American—finessed his way through San Francisco society by passing for white. Working in an environment hostile to African American achievement, Brown became a successful commercial artist and businessman. Best known for his bird’s-eye cityscapes, he also produced and published maps, charts, and business documents, and he illustrated books, sheet music, advertisements, and labels for cans and other packaging. Focusing on Grafton Tyler Brown’s lithography and his life in nineteenth-century San Francisco, Robert J. Chandler offers a study equally fascinating as a business and cultural history and as an introduction to Brown the artist.

A Family of the Land
The Texas Photography of Guy Gillette
By Andy Wilkinson

$29.95 CLOTH · 978-0-8061-4404-7
144 PAGES · 10.75 × 9 · 132 DUOTONE ILLUS.
VOLUME 13

Since he first dreamed of a career in photography, Guy Gillette has traveled regularly to his wife’s family’s ranch, located outside the small town of Crockett, Texas. When Gillette first came to the Porter Place, as the ranch has always been known, he began to photograph the Porter family and their land. Thanks to Gillette’s sense of composition, these wonderful black-and-white photographs, dating from the 1940s, led to his career as a magazine photographer. Collected here for the first time, they document small-town life in East Texas, where Guy Gillette’s sons, the musical duo the Gillette Brothers, still run cattle. A Family of the Land offers a portrait of a community over a half century during which remarkably little has changed.
Chronicling the West for *Harper’s*
Coast to Coast with Frenzeny & Tavernier in 1873–1874
By Claudine Chalmers

$45.00s CLOTH · 978-0-8061-4376-7
272 PAGES · 8.5 × 11 · 13 COLOR ILLUS., 19 B&W ILLUS., 1 MAP
VOLUME 12

The opening of the West after the Civil War drew a flood of Americans and immigrants to the frontier. Among the liveliest records of the westering of the 1870s is the series of prints collected for the first time in this book. *Chronicling the West for Harper’s* showcases 100 illustrations made for the weekly magazine by French artists Paul Frenzeny and Jules Tavernier on a cross-country assignment in 1873 and 1874. Historian Claudine Chalmers focuses on the life and work of Frenzeny and Tavernier, who were accomplished and adventurous enough to succeed as “special artists,” the label *Harper’s Weekly* gave the illustrators it sent into the field.

A President in Yellowstone
The F. Jay Haynes Photographic Album of Chester Arthur’s 1883 Expedition
By Frank H. Goodyear III

$36.95s CLOTH · 978-0-8061-4355-2
208 PAGES · 11 × 11 · 126 DUOTONE PHOTOS, 1 MAP
VOLUME 11

On the morning of July 30, 1883, President Chester A. Arthur embarked on a trip of historic proportions. His destination was Yellowstone National Park, established by an act of Congress only eleven years earlier. No sitting president had ever traveled this far west. Arthur’s host and primary guide would be Philip H. Sheridan, the famed Union general. Also slated to join the expedition was a young photographer, Frank Jay Haynes. A premier nineteenth-century landscape photographer, F. Jay Haynes originally compiled the leather-bound album as a commemorative piece. This elegant—and fascinating—book showcases Haynes’s remarkable photographic album from their six-week journey.
A Russian American Photographer in Tlingit Country
Vincent Soboleff in Alaska
By Sergei Kan

$39.95s CLOTH · 978-0-8061-4290-6
272 PAGES · 10 × 10 · 137 B&W ILLUS., 2 MAPS
VOLUME 10

This book is a rich record of life in small-town southeastern Alaska in the late 1800s and early 1900s. It is the first book to showcase the photographs of Vincent Soboleff, an amateur Russian American photographer whose community included Tlingit Indians from a nearby village as well as Russian Americans. Using a Kodak camera, Soboleff documented the life of this multiethnic parish at work and at play until 1920. Despite their significance, few of Soboleff’s photographs have been published since their discovery in 1950. Anthropologist Sergei Kan rectifies that oversight in A Russian American Photographer in Tlingit Country, which brings together more than 100 of Soboleff’s striking black-and-white images.

Karl Bodmer’s America Revisited
Landscape Views Across Time
Photography by Robert L. Lindholm
Introduction and annotations by
W. Raymond Wood and Robert L. Lindholm

$45.00s CLOTH · 978-0-8061-3831-2
240 PAGES · 10 × 10 · 145 COLOR PHOTOS, 1 MAP
VOLUME 9

Less than thirty years after Lewis and Clark completed their epic journey, Prince Maximilian of Wied—a German naturalist—and his entourage set off on their own daring expedition across North America. Accompanying the prince on this 1832–34 voyage was Swiss artist Karl Bodmer, whose drawings and watercolors—designed to illustrate Maximilian’s journals—now rank among the great treasures of nineteenth-century American art. This lavishly illustrated book juxtaposes Bodmer’s landscape images with modern-day photographs of the same views, allowing readers to see what has changed, and what seems unchanged, since the time Maximilian and Bodmer made their storied trip up the Missouri River.
Plains Indian Art
The Pioneering Work of John C. Ewers
Edited by Jane Ewers Robinson
$39.95s CLOTH · 978-0-8061-3061-3
224 PAGES · 9 × 11 · 41 COLOR, 99 B&W ILLUS.
VOLUME 8
For almost three-quarters of a century, the study of Plains Indian art has been shaped by the expertise, wisdom, and inspired leadership of John Canfield Ewers (1909–97). Based on years of field research with Native Americans, careful scholarship, and exhaustive firsthand studies of museum collections around the world, Ewers’s publications have long been required reading for anyone interested in the cultures of the Plains peoples, especially their visual art traditions. This vividly illustrated collection of Ewers’s writings presents studies first published in American Indian Art Magazine and other periodicals between 1968 and 1992.

Julius Seyler and the Blackfeet
An Impressionist at Glacier National Park
By William E. Farr
$45.00s CLOTH · 978-0-8061-4014-8
256 PAGES · 9 × 12 · 73 COLOR AND 141 B&W ILLUS.
VOLUME 7
German Impressionist artist Julius Seyler had already made a name for himself in Europe when America beckoned. While in St. Paul, Minnesota, he encountered Louis Hill, head of the Great Northern Railroad, who wanted to encourage travel to Montana’s newly created Glacier National Park. To that end, Hill enticed the adventuresome Seyler to visit this majestic landscape and to see the Blackfeet Indians who lived there. This book marks both an appreciation of Seyler’s unique art and a fascinating glimpse into the promotion of a national park in its early years.
The Masterworks of Charles M. Russell
A Retrospective of Paintings and Sculpture
Edited by Joan Carpenter Troccoli
$39.95 PAPER • 978-0-8061-4097-1
304 PAGES • 10 × 12 • 133 COLOR AND 81 B&W ILLUS.
VOLUME 6

In the decades bracketing the turn of the twentieth century, Charles M. Russell depicted the American West in a fresh, personal, and deeply moving way. To this day, Russell is celebrated for his paintings and sculptures of cowboys at work and play, his sensitive portrayals of American Indians, and his superlative representations of landscape and wildlife. This handsome book showcases many of the artist’s best-known works and chronicles the sources and evolution of his style.

Visions of the Big Sky
Painting and Photographing the Northern Rocky Mountain West
By Dan Flores
$45.00 CLOTH • 978-0-8061-3897-8
248 PAGES • 10 × 10 • 140 COLOR AND B&W PHOTOS
VOLUME 5

From the Wind River Range to the Canadian border, the northern Rocky Mountain West is an outsized land of stunning dimensions and emotive power. In Visions of the Big Sky, Dan Flores revisits the Northern Rockies artistic tradition to explore its diversity and richness. In his essays about the artists, photographers, and thematic historical imagery of the region, he blends art and cultural history with personal reflection to assess the formation of the region’s character. This book features 140 color and black-and-white illustrations, ranging from prehistoric rock art to modernist painting, and from charismatic wildlife scenes to classic landscape.
Charles Deas and 1840s America
By Carol Clark

$39.95s CLOTH · 978-0-8061-4030-8
248 PAGES · 9 × 11 · 70 COLOR ILLU., 84 B&W ILLU.
VOLUME 4

This handsome volume is the first book exclusively devoted to Deas. In two major essays, Carol Clark presents Deas’s haunting biography and complex art—works that embodied Americans’ uncertainty about the future of their rapidly expanding nation, especially in the contested spaces of the West. Ranging from Indian genre scenes to more violent and bizarre themes drawn from literature and his own imagination, Deas’s images reverberate with the racial tensions and cut-throat economic competition of the period. Three additional essayists examine the historical, political, and social context of Deas’s art and discuss in detail two of his major paintings, Walking the Chalk and Long Jakes, “the Rocky Mountain Man.”

Placing Memory
A Photographic Exploration of Japanese American Internment
Photography by Todd Stewart
Essays by Natasha Egan and Karen J. Leong

$24.95 CLOTH · 978-0-8061-3951-7
132 PAGES · 12 × 9 · 62 COLOR AND 40 B&W ILLU., 10 MAPS
VOLUME 3

When the U.S. government incarcerated 120,000 Japanese Americans during World War II, most other Americans succumbed to their fears and endorsed the confinement of their fellow citizens. Ten “relocation centers” were scattered across the West. Today, in the crumbling foundations, overgrown yards, and material artifacts of these former internment camps, we can still sense the injustices suffered there. Placing Memory is a powerful visual record of the internment. Featuring Todd Stewart’s stunning color photographs of the sites as they appear today, the book provides a rigorous visual survey of the physical features of the camps—roads, architectural remains, and monuments—along with maps and statistical information.
In Contemporary Rhythm
The Art of Ernest L. Blumenschein
Essays by Peter H. Hassrick, Elizabeth J. Cunningham, Lewis I. Sharp, and Cathy L. Wright

$34.95s PAPER · 978-0-8061-3948-7
416 PAGES · 10 × 12 · 133 COLOR, 24 B&W ILLUS.
VOLUME 2

One of the founders of the Taos Society of Artists, Ernest L. Blumenschein (1874–1960) was perhaps the most complex and accomplished of all the painters associated with that pioneering organization. This volume is the definitive work on Blumenschein’s life and art, reproducing masterworks from a new exhibit along with additional works and historical photographs to form the most comprehensive assemblage of his paintings ever published. In Contemporary Rhythm describes not only his place in the Taos colony and western art but also his far-reaching influence on mainstream American art and national aesthetic developments.

Charles M. Russell
A Catalogue Raisonné
Edited by B. Byron Price

$125.00s CLOTH · 978-0-8061-3836-7
352 PAGES · 10 × 12 · 170 COLOR, 65 B&W ILLUS.
VOLUME 1

Charles M. Russell is our most beloved artist of the American West. His paintings, sketches, sculpture, illustrated letters, and stories are an unequalled legacy. Lavishly illustrated with more than 200 color and black-and-white reproductions of Russell’s greatest works, this beautiful volume features essays by Russell experts and scholars who address important aspects of the artist’s life and career. Inside the book is a unique key code that allows purchasers to access a private online catalogue (www.russellraisonne.com) of more than 4,000 works Russell created and signed during his lifetime.
A Contested Art
Modernism and Mestizaje in New Mexico
By Stephanie Lewthwaite

$39.95s CLOTH · 978-0-8061-4864-9
304 PAGES · 6.125 X 9.25 · 20 COLOR AND 13 B&W ILLUS.

In A Contested Art, historian Stephanie Lewthwaite examines the complex Hispano response to twentieth-century Anglo aesthetic dictates and suggests that cultural encounters and appropriation produced not only conflict and loss but also new transformations in Hispano art as the artists experimented with colonial art forms and modernist trends in painting, photography, and sculpture. Drawing on native and non-native sources of inspiration, they generated alternative lines of modernist innovation and mestizo creativity. These lines expressed Hispanics’ cultural and ethnic affiliations with local Native peoples and with Mexico, and presented a vision of New Mexico as a place shaped by the fissures of modernity and the dynamics of cultural conflict and exchange.

The Artistic Odyssey of Higinio V. Gonzales
A Tinsmith and Poet in Territorial New Mexico
By Maurice M. Dixon, Jr.

$34.95s CLOTH · 978-0-8061-5137-3
368 PAGES · 8.5 × 11 · 112 COLOR AND B&W ILLUS.

Higinio V. Gonzales (1842–1921) was more than a gifted metalworker. A man of varied talents whose poems and songs complement his work in punched tin, Gonzales transcends categorization. In The Artistic Odyssey of Higinio V. Gonzales, Maurice M. Dixon, Jr., who has spent more than thirty years studying New Mexico tinwork, describes the artist’s signature techniques. Featuring translations of Gonzales’s poetry, this book restores a long-forgotten New Mexican innovator to the prominence he deserves. Both a catalogue raisonné of a hitherto little-known artist and an anthology of his writings, this book reconstructs the creative life of a long-overlooked talent, one whose quest for beauty resulted in a prolific body of art and literature.
North American Indian Art
Masterpieces and Museum Collections from the Netherlands
Edited by Pieter Hovens and Bruce Bernstein

$39.95s CLOTH · 978-3-9811620-8-0
320 PAGES · 8.5 × 11 · 149 COLOR AND 40 B&W ILLUS.
DISTRIBUTED FOR ZKF PUBLISHERS

North American Indian Art: Masterpieces and Museum Collections from the Netherlands showcases 114 outstanding examples of Native art and heritage from the Canadian subarctic forests to the American Southwest preserved in Dutch museums. Many of these rare material documents collected between the seventeenth and the twenty-first century have never been published before. They are here stunningly presented as individual works of art and placed into their cultural and historical contexts by forty-two leading American, Canadian, and European experts who weave together the historical narrative of each object’s acquisition with current Native and scholarly interpretations of their use and meaning.

Surviving Desires
Making and Selling Native Jewellery in the American Southwest
By Henrietta Lidchi

$34.95s PAPER · 978-0-8061-4850-2
272 PAGES · 8.5 × 11 · 300 COLOR ILLUS.
PUBLISHED IN COOPERATION WITH THE BRITISH MUSEUM

Author Henrietta Lidchi focuses on jewellery in the cultural economy of the Southwest, exploring jewellery making as a decorative art form in constant transition. She describes the jewellery as subject to a number of desires, controlled at different times by government agencies, individual entrepreneurs, traders, curators, and Native American communities. Lidchi explores the jewellery as craft, material culture, commodity, and adornment. Considering the impact of tourism, she discusses fakes in the market and the artists’ desires to codify traditional styles, explaining how these factors can affect stylistic development and value. Surviving Desires suggests the complexity and reinvention innate to Native American jewellery as a commercial craft.
The Huasteca
Culture, History, and Interregional Exchange
Edited by Katherine A. Faust and Kim N. Richter
$55.00s CLOTH · 978-0-8061-4704-8
256 PAGES · 8 × 10 · 190 B&W ILLUS., 2 MAPS, 6 TABLES

The Huasteca, a region on the northern Gulf Coast of Mexico, was for centuries a pre-Columbian crossroads for peoples, cultures, arts, and trade. Its multiethnic inhabitants influenced, and were influenced by, surrounding regions, ferrying unique artistic styles, languages, and other cultural elements to neighboring areas and beyond. In The Huasteca: Culture, History, and Interregional Exchange, a range of authorities on art, history, archaeology, and cultural anthropology bring long-overdue attention to the region’s rich contributions to the pre-Columbian world.

The Lienzo of Tlapiltepec
A Painted History from the Northern Mixteca
Edited by Arni Brownstone
With contributions by Nicholas Johnson and Bas van Doesburg
$50.00s CLOTH · 978-0-8061-4629-4
$29.95s CLOTH · 978-0-8061-4630-0
216 PAGES · 8.5 × 11 · 98 COLOR ILLUS., 4 MAPS, 3 TABLES

For centuries, indigenous rulers of Mesoamerica commissioned elaborate pictorial histories to maintain their claims to power, land, and privilege—a practice they continued under Spanish authority after the conquest. The Lienzo of Tlapiltepec is one such history. An intricate pictographic document on cotton cloth measuring 156 by 66.5 inches, the lienzo was produced by an Indian painter-scribe of great skill during the sixteenth century in the northern Mixteca, in the Mexican state of Oaxaca. It depicts events dating from the eleventh century to the early years of the Spanish colony. Housed since 1919 in the Royal Ontario Museum of Canada, the lienzo is a work of such complexity and reach that few scholars possess the tools to understand its message and context.
The James T. Bialac Native American Art Collection
Selected Works
With essays by Christina E. Burke, W. Jackson Rushing III, Rennard Strickland, Edwin L. Wade, and Mark Andrew White

$49.95 CLOTH · 978-0-8061- 4299-9
$29.95 PAPER · 978-0-8061-4304-0
236 PAGES · 9 × 11 · 187 COLOR ILLUS.

One of the most important collections of modern Native American art assembled by one individual, the James T. Bialac Native American Art Collection is an encyclopedic compilation of easel paintings and three-dimensional works. In 2010 Bialac bequeathed the collection to the University of Oklahoma, where the art will be displayed at the Fred Jones Jr. Museum of Art, as well as at other locations, including Bialac’s native Arizona. Showcased in this stunning catalogue, the collection comprises nearly four thousand items, including drawings, sculptures, prints, kachinas, jewelry, ceramics, rattles, baskets, and textiles.

The Eugene B. Adkins Collection
Selected Works
Contributions by Jane Ford Aebersold, Christina E. Burke, James Peck, B. Byron Price, W. Jackson Rushing III, Mary Jo Watson, and Mark Andrew White

$60.00 CLOTH · 978-0-8061-4100-8
$29.95 PAPER · 978-0-8061-4101-5
304 PAGES · 9 × 11 · 178 COLOR ILLUS.

A native of Tulsa, Oklahoma, Eugene B. Adkins (1920–2006) spent nearly four decades acquiring his extraordinary collection of Native American and American southwestern art. His vast assemblage includes paintings, photographs, jewelry, baskets, textiles, and ceramics by many of the Southwest’s most renowned artists and artisans. In 2008, the Eugene B. Adkins Foundation awarded stewardship of the collection to the Fred Jones Jr. Museum of Art at the University of Oklahoma in Norman and the Philbrook Museum of Art in Tulsa. This stunning volume features full-color reproductions of significant works from the Adkins Collection, some of which are reproduced here for the first time.
The Fred Jones Jr. Museum of Art at the University of Oklahoma
Selected Works
By Eric M. Lee and Rima Canaan

$39.95 PAPER · 978-0-8061-3680-6
292 PAGES · 9 × 11 · 280 COLOR ILLUS.

This beautifully illustrated catalogue highlights 101 works from the Fred Jones Jr. Museum of Art at the University of Oklahoma. Combining full-color reproductions with explanatory text, the catalogue presents significant examples of Asian, European, American, American Indian, and contemporary art from the museum’s permanent collection. For visitors to the museum and art aficionados, these pages offer a tour of the museum’s exceptional paintings, sculptures, works on paper, and photographs. Arranged in chronological and thematic sequence, the catalogue entries focus on single works, each by a different artist.

Modern Spirit
The Art of George Morrison
By Jackson W. Rushing and Kristin Makholm

$39.95s CLOTH · 978-0-8061-4392-7
$29.95s PAPER · 978-0-8061-4393-4
208 PAGES · 9 × 11 · 130 COLOR & B&W PHOTOS

The work of Chippewa artist George Morrison (1919–2000) has enjoyed widespread critical acclaim. His paintings, drawings, prints, and sculptures have been displayed in numerous public and private exhibitions, and he is one of Minnesota’s most cherished artists. Yet because Morrison’s artwork typically does not include overt references to his Indian heritage, it has stirred debate about what it means to be a Native American artist. This stunning catalogue, featuring 130 color and black-and-white images, showcases Morrison’s work across a spectrum of genres and media, while also exploring the artist’s identity as a modernist within the broader context of twentieth-century American and Native American art.
Arapaho Women’s Quillwork
Motion, Life, and Creativity
By Jeffrey D. Anderson

More than a hundred years ago, anthropologists and other researchers collected and studied hundreds of examples of quillwork once created by Arapaho women. Since that time, however, other types of Plains Indian art, such as beadwork and male art forms, have received greater attention. In *Arapaho Women’s Quillwork*, Jeffrey D. Anderson brings this distinctly female art form out of the darkness and into its rightful spotlight within the realms of both art history and anthropology. Beautifully illustrated with more than 50 color and black-and-white images, this book is the first comprehensive examination of quillwork within Arapaho ritualized traditions.

Empire on Display
San Francisco’s Panama-Pacific International Exposition of 1915
By Sarah J. Moore

The world’s fair of 1915 celebrated both the completion of the Panama Canal and the rebuilding of San Francisco following the devastating 1906 earthquake and fire. The exposition spotlighted the canal and the city as gateways to the Pacific, where the American empire could now expand after its victory in the Spanish-American War. *Empire on Display* is the first book to examine the Panama-Pacific International Exposition through the lenses of art history and cultural studies, focusing on the event’s expansionist and masculinist symbolism.
From the Hands of a Weaver
Olympic Peninsula Basketry through Time
Edited by Jacilee Wray

$45.00s CLOTH · 978-0-8061-4245-6
$24.95s PAPER · 978-0-8061-4471-9
264 PAGES · 8 × 10 · 159 B&W ILLUS., 3 FIGURES, 1 MAP

For millennia, Native artists on Olympic Peninsula, in what is now northwestern Washington, have created coiled and woven baskets using tree roots, bark, plant stems—and meticulous skill. *From the Hands of a Weaver* presents the traditional art of basket making among the peninsula’s Native peoples—particularly women—and describes the ancient, historic, and modern practices of the craft. Abundantly illustrated, this book also showcases the basketry collection of Olympic National Park.

American Indians in British Art, 1700–1840
By Stephanie Pratt

$21.95s PAPER · 978-0-8061-4200-5
228 PAGES · 8 × 10 · 51 B&W ILLUS.

Ask anyone the world over to identify a figure in buckskins with a feather bonnet, and the answer will be “Indian.” Many works of art produced by non-Native artists have reflected such a limited viewpoint. In *American Indians in British Art, 1700–1840*, Stephanie Pratt explores for the first time an artistic tradition that avoided simplification and that instead portrayed Native peoples in a surprisingly complex light.

During the eighteenth century, the British allied themselves with Indian tribes to counter the American colonial rebellion. In response, British artists produced a large volume of work focusing on American Indians. Although these works depicted their subjects as either noble or ignoble savages, they also represented Indians as active participants in contemporary society.
From Republic to Empire
Rhetoric, Religion, and Power in the Visual Culture of Ancient Rome
By John Pollini

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Political image-making—especially from the Age of Augustus, when the Roman Republic evolved into a system capable of governing a vast, culturally diverse empire—is the focus of this masterful study of Roman culture. Distinguished art historian and classical archaeologist John Pollini explores how various artistic and ideological symbols of religion and power, based on Roman Republican values and traditions, were taken over or refashioned to convey new ideological content in the constantly changing political world of imperial Rome.

Ledger Narratives
The Plains Indian Drawings in the Mark Lansburgh Collection at Dartmouth College
Edited by Colin G. Calloway

$49.95s CLOTH • 978-0-8061-4297-5
292 PAGES • 9 × 11.25 • 228 COLOR AND B&W ILLUS.

The largest known collection of ledger art ever acquired by one individual is Mark Lansburgh’s diverse assemblage of more than 140 drawings, now held by the Hood Museum of Art at Dartmouth College and catalogued in this important book. The Cheyennes, Crows, Kiowas, Lakotas, and other Plains peoples created the genre known as ledger art in the mid-nineteenth century. Before that time, these Indians had chronicled the heroic achievements of their warriors and chiefs on rock, buffalo robes, and tipi covers. As they came into increasing contact with American traders, the artists recorded their experiences in pencil and crayon drawings on paper bound in ledger or account books. The drawings became known as ledger art.
Bob Kuhn
Drawing on Instinct
Edited by Adam Duncan Harris

$29.95s PAPER · 978-0-8061-4301-9
352 PAGES · 9.75 × 12 · 302 COLOR ILLUS.

Robert Kuhn (1920–2007) spent a lifetime sketching and painting animals, and generously mentoring other artists. This book presents a generous sampling of his rarely seen sketches alongside the vibrant paintings for which he is best known. Appearing in conjunction with a traveling exhibit mounted by the National Museum of Wildlife Art, in Jackson, Wyoming, this book allows readers to observe the artistic process of one of the greatest wildlife artists of our time and offers a compelling blend of the artist’s finished paintings and finest sketches—works of art in their own right.

Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala
By Megan E. O’Neil

$55.00s CLOTH · 978-0-8061-4257-9
272 PAGES · 8 × 10 · 10 COLOR AND 138 B&W ILLUS., 2 MAPS

Now shrouded in Guatemalan jungle, the ancient Maya city of Piedras Negras flourished between the sixth and ninth centuries, when its rulers erected monumental limestone sculptures carved with hieroglyphic texts and images of themselves and family members, advisers, and captives. In Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala, Megan E. O’Neil offers new ways to understand these stelae, altars, and panels by exploring how ancient Maya people interacted with them. With the help of more than 150 illustrations, O’Neil reveals these sculptures’ continuing life histories, which in the past century have included their fragmentation and transformation into commodities sold on the international art market.
Iroquois Art, Power, and History
By Neal B. Keating

$55.00s CLOTH · 978-0-8061-3890-9
360 PAGES · 8 × 10 · 75 COLOR AND
44 B&W ILLUS., 4 MAPS

Neal B. Keating explores Iroquois visual expression through more than five thousand years from its emergence in ancient North America into the early twenty-first century. Drawing on extensive archival research and fieldwork with Iroquois artists and communities, Keating foregrounds the voices and visions of Iroquois peoples, revealing how they have continuously used visual expression to adapt creatively to shifting political and economic environments. Featuring more than 100 color and black-and-white reproductions, this volume embraces a wide array of artworks in diverse media, prompting new appreciation—and deeper understanding—of Iroquois art and its historical and contemporary significance.

Scenery, Curiosities and Stupendous Rocks
William Quesenbury’s Overland Sketches, 1850–1851
By David Royce Murphy
Contributions by Michael L. Tate and Michael Farrell

$45.00s CLOTH · 978-0-8061-4219-7
304 PAGES · 11 × 11 · 157 B&W ILLUS., 13 MAPS

Long before Hollywood brought the landscapes of the American West to movie screens, clever impresarios invented ways of simulating the experience of western travel and selling it to mass audiences. In 1851, entrepreneur John Wesley Jones hired artist William Quesenbury to join such a venture. Quesenbury and other artists traveled the overland trails through Nebraska Territory to sketch the “scenery, curiosities, and stupendous rocks” they encountered. Scenery, Curiosities, and Stupendous Rocks gathers 71 of Quesenbury’s sketches from the Jones expedition illuminated by eyewitness accounts from the period, modern maps, contemporary photographs, and descriptive notes.
Blackfoot War Art
Pictographs of the Reservation Period, 1880–2000
By L. James Dempsey

When the Blackfoot Indians were confined to reservations in the late nineteenth century, their pictographic representations of warfare kept alive the rituals associated with war, which were essential facets of Blackfoot culture. Their war ethic served as a unifying force among the four tribes of the Blackfoot nation—Siksika, Blood, and North and South Piegan. In this visually stunning survey, L. James Dempsey plumbs the breadth and depth of warrior representational art. Filled with 160 images of startling beauty and power, Blackfoot War Art tells how pictographs served as a record of both tribal and personal accomplishment.

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Photographing Custer’s Battlefield
The Images of Kenneth F. Roahen
By Sandy Barnard

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288 PAGES · 8.5 × 11 · 343 B&W ILLUS.,12 MAPS

In the 140 years since the defeat of George Armstrong Custer and his troops at the Battle of the Little Big Horn, scholars and other visitors have combed the site of today’s Little Bighorn Battlefield National Monument for evidence that might clarify the controversial events of June 1876. In Photographing Custer’s Battlefield, Sandy Barnard, an expert on Custer and the Little Big Horn, presents the work of the site’s most dedicated photographer, U.S. Fish and Game agent Kenneth F. Roahen (1888–1976), revealing further mysteries of the battlefield and showing how it has changed.
Winter’s Hawk
Red-tails on the Southern Plains
By James Lish

$24.95 PAPER · 978-0-8061-4835-9
192 PAGES · 7.5 × 9.5 · 188 COLOR ILLUS., 1 MAP

Author Jim Lish draws on more than forty years’ experience as a professional biologist and ornithologist to present almost two hundred color photographs of Red-tails and relate important lessons in southern Great Plains biodiversity, underscoring the place of the Red-tailed Hawk in Oklahoma’s tallgrass prairie ecology. A treasure trove of rich descriptive writing and astonishing photographs, Winter’s Hawk inspires readers to help preserve these magnificent birds of prey so that future generations may see a Red-tail standing sentinel over a field or circling above it.

Guide to Photographs in the Western History Collections of the University of Oklahoma
Second Edition
Compiled by Kristina L. Southwell and Jacquelyn Reese

$14.95s PAPER · 978-0-8061-4455-9
254 PAGES · 5.5 × 8.5 · 1 B&W ILLUS.

Begun in 1927 by University of Oklahoma history professor Edward Everett Dale, the Western History Collections gathers and preserves rare research materials for scholars in anthropology, Native American studies, Oklahoma history, and the history of the American West. This guide has been compiled to make the photographs in the collections more accessible. The second edition adds descriptions of 165 new collections comprising 159,000 photographs. The 826 photograph collections that this guide thus details encompass Native American culture; frontier and pioneer life in Oklahoma and Indian territories; Wild West shows; the range cattle industry; the petroleum industry; and gunfighters, outlaws, and lawmen.
Shooting from the Hip
Photographs and Essays
By J. Don Cook

$29.95 CLOTH • 978-0-8061-4180-0
144 PAGES • 11 × 11 • 75 B&W ILLUS.

In this heartfelt tribute to the spirit and people of Oklahoma, one of the state’s most distinguished photojournalists shows that he is equally talented as a photographer and writer. Showcasing black-and-white photographs and fifty short essays, Shooting from the Hip portrays Oklahoma’s people, animals, lifestyles, landscapes, and weather in all their diversity. Cowboys, kids, tornados, trucks, rattlesnakes, fiddlers—J. Don Cook has seen them all, and through his poignant essays, he allows us not only to see them but to understand them as he does.

Life at the Kiowa, Comanche, and Wichita Agency
The Photographs of Annette Ross Hume
By Kristina L. Southwell and John R. Lovett

$34.95s CLOTH • 978-0-8061-4138-1
256 PAGES • 9.5 × 11.5 • 184 B&W ILLUS.

Anadarko, Oklahoma, bills itself today as the “Indian Capital of the Nation,” but it was a drowsy frontier village when budding photographer Annette Ross Hume arrived in 1890. Home to a federal agency charged with serving the many American Indian tribes in the area, the town burgeoned when the U.S. government auctioned off building lots at the turn of the twentieth century. Hume faithfully documented its explosive growth and the American Indians she encountered. Her extraordinary photographs are collected here for the first time.
Faces of the Frontier
Photographic Portraits from the American West, 1845–1924
By Frank H. Goodyear III

$45.00s CLOTH · 978-0-8061-4082-7
320 PAGES · 9 × 12 · 127 COLOR AND 20 B&W ILLUS.
PUBLISHED IN COOPERATION WITH THE NATIONAL PORTRAIT GALLERY

Faces of the Frontier showcases more than 120 photographic portraits of leaders, statesmen, soldiers, laborers, activists, criminals, and others, all posed before the cameras that made their way to nearly every mining shantytown and frontier outpost on the prairie. The names of some are familiar—Teddy Roosevelt, Mark Twain, Sitting Bull, Annie Oakley. The names of others may be less well known, but they played a significant role in re-creating the American West. These are all people of the West, and their portraits give us a unique glimpse into a lost time and place.

Lanterns on the Prairie
The Blackfeet Photographs of Walter McClintock
Edited by Steven L. Grafe

$60.00s CLOTH · 978-0-8061-4022-3
$34.95s PAPER · 978-0-8061-4029-2
336 PAGES · 10 × 11 · 12 COLOR AND 116 B&W ILLUS.

In 1896, a young easterner named Walter McClintock arrived on the Blackfeet Indian Reservation. A forest survey had brought him to Montana, but a chance encounter with a part-Blackfeet scout led him instead to a career as a chronicler of Plains Indian life. McClintock is now well known as the author of two books about his experiences among the Blackfeet, but only a few of his photographs have ever been published. This volume features biographical and interpretive essays about McClintock’s life and work and presents more than one hundred of his little-known images.
A Northern Cheyenne Album
Photographs by Thomas B. Marquis
Edited by Margot Liberty
Commentary by John Woodenlegs

$29.95 PAPER · 978-0-8061-3893-0
304 PAGES · 9 × 9 · 142 B&W ILLUS.

In 1878 the Northern Cheyennes left what is now Oklahoma, where they had been incarcerated, and began an epic journey back to their homeland. They suffered great losses, but a small group of survivors reached its destination in southeastern Montana in 1879 and eventually won the right to a reservation there. A Northern Cheyenne Album presents a rare series of never-before-published photographs that document the lives of tribal people on the reservation during the early twentieth century—a period of rapid change.

“For anyone interested in seeing a cultural transition chronicled in pictures and narratives, this book is a gold mine.” — Richard E. Littlebear, President of Chief Dull Knife College

A Danish Photographer of Idaho Indians
Benedicte Wrensted
By Joanna Cohan Scherer

$29.95 CLOTH · 978-0-8061-3684-4
160 PAGES · 9 × 11.5 · 176 DUOTONE ILLUS. AND 2 MAPS

With A Danish Photographer of Idaho Indians, Joanna Cohan Scherer rescues from oblivion a remarkable photographer—Benedicte Wrensted—who greatly contributed to the visual legacy of the Northern Shoshone, Lemhi, and Bannock American Indian tribes. This volume reproduces a number of Wrensted’s photographs including the names of the subjects, their biographical data, and an ethnographic analysis of their Native attire. The book redresses decades of neglect by restoring both Wrensted and her Indian subjects to a place in history—Wrensted as a distinguished photographer and her clients as named persons.
Peoples of the Plateau
The Indian Photographs of Lee Moorhouse, 1898–1915
By Steven L. Grafe

$29.95 PAPER • 978-0-8061-3742-1
224 PAGES • 10.25 × 10.25 • 104 B&W ILLUS.

The photographs in *Peoples of the Plateau* capture the lives of Pacific Northwest Indians at the turn of the twentieth century. By the late nineteenth century, after the U.S. government had confined these Indians to a reservation, their lives began to change irrevocably. Major Lee Moorhouse served as an Indian agent during this period. Believing that these Indians were a “dying race,” Moorhouse was driven to collect their artifacts and take their photographs. This book marks the first major examination of Moorhouse and his work. Featuring eighty exquisite plates, it not only showcases Moorhouse’s extensive photographs but also tells the story of the man and of the world in which he lived and worked.
Brummett Echohawk
Pawnee Thunderbird and Artist
By Kristin M. Youngbull

$24.95s CLOTH · 978-0-8061-4826-7
224 PAGES · 6 × 9 · 8 COLOR AND 11 B&W ILLUS., 1 MAP

A true American hero who earned a Purple Heart, a Bronze Star, and a Congressional Gold Medal, Brummett Echohawk was also a Pawnee on the European battlefields of World War II. He used the Pawnee language and counted coup as his grandfather had done during the Indian wars of the previous century. This first book-length biography depicts Echohawk as a soldier, painter, writer, humorist, and actor profoundly shaped by his Pawnee heritage and a man who refused to be pigeonholed as an “Indian artist.”
Ernest L. Blumenschein
The Life of an American Artist
By Robert W. Larson and Carole B. Larson
29.95s CLOTH · 978-0-8061-4334-7
384 PAGES · 5.5 × 8.5 · 16 COLOR PHOTOS, 16 B&W ILLUS.

This insightful, comprehensive biography examines the character and life experiences that made Blumenschein one of the foremost artists of the twentieth century. Robert W. Larson and Carole B. Larson begin their life of “Blumy” with his Ohio childhood and trace his development as an artist from early study in Cincinnati, New York City, and Paris through his first career as a book and magazine illustrator. Blumenschein and artist Bert G. Phillips discovered the budding art community of Taos, New Mexico, in 1898. In 1915 the two along with Joseph Henry Sharp, E. Irving Couse, and other like-minded artists organized the Taos Society of Artists.

Sculptor in Buckskin
The Autobiography of Alexander Phimister Proctor
Edited by Katharine C. Ebner
$45.00s CLOTH · 978-0-8061-4007-0
244 PAGES · 9 × 12 · 30 COLOR AND 100 B&W ILLUS.

This new edition of Proctor’s autobiography provides a thorough introduction to a distinctively American artist whose monumental sculptures and statues adorn parks, public buildings, and museums, as well as private homes and businesses across the country. The text, begun in the late 1930s, when Proctor was in his seventies, takes the reader on a far-flung journey from his birth in Ontario and childhood in Denver to his travels as a young man throughout the United States and eventually to Paris.
Fire Light
The Life of Angel De Cora, Winnebago Artist
By Linda M. Waggoner

$34.95 CLOTH · 978-0-8061-3954-8
352 PAGES · 6 × 9 · 40 B&W ILLUS.

Artist, teacher, and Red Progressive, Angel De Cora (1869–1919) painted Fire Light to capture warm memories of her Nebraska Winnebago childhood. One of the first American Indian artists to be accepted within the mainstream art world, De Cora left her childhood home on the Winnebago reservation to find success in the urban Northeast at the turn of the twentieth century. In this biography, Linda M. Waggoner draws on that glowing image to illuminate De Cora’s life and artistry, which until now have been largely overlooked by scholars. Fire Light shows us both a consummate artist and a fully realized woman, who learned how to traverse the borders of Red identity in a white man’s world.

Behind Every Man
The Story of Nancy Cooper Russell
By Joan Stauffer

$19.95 PAPER · 978-0-8061-3952-4
384 PAGES · 6 × 9 · 40 B&W ILLUS.

After Nancy Cooper married Charlie Russell in 1895, she helped turn a journeyman cowboy and ranch hand who sketched and sculpted in his spare time into a full-time artist who sold and exhibited all over the globe. In Behind Every Man, Joan Stauffer offers the first biography of the person whom Charles Russell called “the best booster and pardner a man ever had.” Stauffer’s portrait, evoked in the voice of its subject and based on a decade of research, offers readers both a complete life story of Nancy Russell and creative insight into her thoughts and feelings.
Charles M. Russell
The Life and Legend of America’s Cowboy Artist
By John Taliaferro

This first comprehensive biography of Charles M. Russell examines the colorful life and times of Montana’s famed Cowboy Artist. Born to an affluent St. Louis family in 1864, young Russell read thrilling tales of the West and filled sketchbooks with imagined frontier scenes. At sixteen he left home and headed west to become a cowboy. In Montana Territory he consorted with cowpunchers, Indians, preachers, saloon keepers, and prostitutes, while celebrating the waning American frontier’s glory days in some 4,000 paintings, watercolors, drawings, and sculptures. He was revered as one of the country’s ranking Western artist with works displayed in the finest galleries, his romantic vision of the Old West forever shaping our own.

Thomas Moran
Artist of the Mountains
Second Edition, Revised and Enlarged
By Thurman Wilkins

The American West was the subject of Thomas Moran’s greatest artistic triumphs—Yosemite, the Grand Canyon of the Colorado, Zion Canyon, the Virgin River, Colorado’s Mountain of the Holy Cross, and the Grand Tetons—but his travels with Ferdinand V. Hayden’s geological surveys of the Upper Yellowstone were matched by trips to his native Britain and to Venice, Florida, the Spanish Southwest, and Old Mexico. These scenes inspired memorable landscapes and seascapes, as did the sojourns of the Moran family in Pennsylvania, New Jersey, and East Hampton, Long Island, when they retreated from the demands of the New York art scene.
The Sons of Charlie Russell
Celebrating Fifty Years of the Cowboy Artists of America
By B. Byron Price

$95.00 CLOTH · 978-0-9962183-0-6
248 PAGES · 9 × 11 · 139 COLOR AND 98 B&W ILLUS.
DISTRIBUTED FOR THE JOE BEELER COWBOY ARTIST FOUNDATION

The Cowboy Artists of America (CAA) was formed in 1965 at the Oak Creek Tavern in Sedona, Arizona, by Joe Beeler, Charlie Dye, John Hampton, and George Phippen. The twenty active members and nine emeritus members continue to feel the influence of Charlie Russell and Frederic Remington, as well as other early artists of the American West. The organization has weathered the oil boom and bust, the rise and fall of the stock market, and the tech bubble. The history of these artists as described in this book comes alive with essays, photographs and beautiful images of their work as it portrays the life of real Indians and cowboys.
Painters and the American West, Volume II
Contributions by Sarah A. Hunt, James P. Rhonda, Joan Carpenter Troccoli, and John Wilmerding

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344 PAGES · 9.5 × 12 · 150 COLOR ILLUS.
DISTRIBUTED FOR AMERICAN MUSEUM OF WESTERN ART

Painters and the American West, Volume II is a companion and sequel to the award-winning Painters and the American West: The Anschutz Collection, published in 2000. The present volume includes the finest works featured in the earlier book, along with major recent acquisitions by Alfred Jacob Miller, Charles Deas, William Ranney, Emanuel Leutze, Thomas Eakins, Thomas Anshutz, Henry Farny, N. C. Wyeth, William Herbert “Buck” Dunton, Edward Hopper, and many others. The 150 masterful images from over a century of painting that are showcased in this book expand our understanding of the place of the American West in the story of humankind.

A World Unconquered
The Art of Oscar Brousse Jacobson
By Anne Allbright, Janet Catherine Berlo, and Mark A. White

$15.95s PAPER · 978-0-9851609-8-2
154 PAGES · 9 × 12 · 93 COLOR AND 15 B&W ILLUS.
DISTRIBUTED FOR THE FRED JONES JR. MUSEUM OF ART

A World Unconquered: The Art of Oscar Brousse Jacobson surveys the career of this important yet often overlooked artist. Following his study at Bethany College in Lindsborg, Kansas, with Birger Sandzén, Jacobson became an advocate for modernism and embraced the wilderness as his primary subject. Drawn to the seemingly inhospitable and desolate, Jacobson favored the desert, which eventually led him to paint the Sahara in 1925–26. Jacobson organized exhibits of Asian, Native American, and North African art and culture at OU and played an important role in facilitating New Deal post office murals in the state.
Allan Houser Drawings
The Centennial Exhibition
By W. Jackson Rushing and Hadley Jerman

$15.95s PAPER · 978-0-9851609-4-4
108 PAGES · 9 × 12 · 113 COLOR AND 2 B&W ILLUS.
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After training at The Studio of the Santa Fe Indian School in the 1930s, the Chiricahua Apache artist Allan Houser (1914–1994) had both commercial and critical success as a painter and sculptor. Unlike some artists, he generally was not comfortable working in a painterly style but, believing that charcoals and pastels would enable him to intensify the freshness and spontaneity of his imagery, Houser began to focus on drawing. Houser built a dedicated drawing and design studio in Santa Fe in 1990 and was extremely prolific over the next four years. Allan Houser Drawings: The Centennial Exhibition offers a critical examination of Houser’s career as a draughtsman, from his early career to the rich body of work he produced late in life.

Bruce Goff
A Creative Mind
Edited by Scott W. Perkins

$15.95s PAPER · 978-0-9717187-6-0
124 PAGES · 9 × 12 · 28 COLOR AND 18 B&W ILLUS.
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Bruce Goff: A Creative Mind explores the legacy of architect Bruce Goff (1904–1982), one of the most experimental and innovative architects of the twentieth century. A proponent of organic architecture, Goff envisioned fantastic structures inspired by the natural world. This catalogue, published in conjunction with the 2010 exhibition at the Fred Jones Jr. Museum of Art and the Price Tower Art Center, surveys Goff’s career as an architect, interior designer, and artist with a special focus on twelve buildings that were demolished or never realized. The catalogue includes an examination of those buildings that were recreated for the exhibition by Skyline Ink Animation Studios as animations and three-dimensional renderings.
Libertad de Expresión
The Art Museum of the Americas and Cold War Politics
Edited by Claire F. Fox

$15.95s PAPER · 978-0-9851609-6-8
124 PAGES · 9 × 12 · 75 COLOR ILLUS.
DISTRIBUTED FOR THE FRED JONES JR. MUSEUM OF ART

Libertad de Expresión examines how both the Organization of American States and its cultural institution, the Art Museum of the Americas, advanced Latin American art and democratic values during the Cold War. Ironically, José Gómez Sicre’s support for freedom of expression rarely included artists of a socialist or communist bent, and his support for international modernism also allied him with U.S. cold warriors who used freedom of expression as a tool in the cultural and intellectual struggle against the Soviets. Freedom of expression was given a Latin cast through Gómez Sicre’s exhibition and collection policies.

Macrocosm/Microcosm
Abstract Expressionism in the American Southwest
By Mark A. White

$15.95s PAPER · 978-0-9851609-7-5
98 PAGES · 9 × 12 · 73 COLOR AND 1 B&W ILLUS.
DISTRIBUTED FOR THE FRED JONES JR. MUSEUM OF ART

Macrocosm/Microcosm: Abstract Expressionism in the American Southwest traces the spread of Abstract Expressionism from the East and West Coasts. The vacant yet astounding immensity of the Southwest prompted many to pause in contemplation of both the limitless cosmos above and the nuanced variations of the natural world below. As if the spaces of the Southwest were not vast enough, scientific and technological advances in the postwar era changed perceptions regarding the extent of the universe. The establishment of the Los Alamos National Laboratory in New Mexico and the NASA space launches, organized and controlled in Houston, linked the Southwest to the expansion of human knowledge into microcosmic and macrocosmic spaces of the atom and the solar system.
This publication explores how Hopi artists express the relationship between traditional protocol, cultural beliefs, and artistic license. The essays provide a helpful introduction to the artistic diversity that expresses the culture and beliefs of the Hopi people and a narrative context for the full-color images of selected works from the 2013 exhibition. Works for the publication were drawn from the FJJMA’s permanent collections.

Spirit Red
Visions of Native American Artists from the Rennard Strickland Collection
By Rennard Strickland

Spirit Red was published in conjunction with the 2009 exhibition celebrating the gift of Rennard Strickland’s significant collection to the Fred Jones Jr. Museum of Art at the University of Oklahoma. The diverse collection of Native American art was acquired over five decades and includes more than 200 works representing some of the most acclaimed artists of the twentieth century through the present. The donation was made in memory of Strickland’s mother, Adell Tucker Strickland. Essays by Rennard Strickland address the collection, his personal family history, and his relationships with the artists as a fellow member of the Native arts community.
Nature as Muse
Inventing Impressionist Landscape
By Christoph Heinrich

$50.00s CLOTH · 978-0-914738-91-6
168 PAGES · 12 × 10 · 100 COLOR ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

Featuring rarely seen paintings from the collection of Frederic C. Hamilton of Denver, supplemented by works from the Denver Art Museum, this book presents a broad-ranging history of Impressionist landscape—from the pioneering artists who painted in the forest of Fontainebleau and such paragons and teachers as Courbet, Corot, Daubigny, Boudin, and Manet through the central figures of Impressionism—Pissarro, Monet, Renoir, Sisley, and Morisot—and ultimately to Caillebotte, Cézanne, and van Gogh, whose works marked the start of a new era. A final chapter on the American painters Chase, Twachtman, and Hassam gives an idea of Impressionism’s inroads into the United States.

Companion to Glitterati
Portraits and Jewelry from Colonial Latin America at the Denver Art Museum
By Donna Pierce and Julie Wilson Frick

$14.95s PAPER · 978-0-914738-75-6
96 PAGES · 6 × 9 · 98 COLOR ILLUS., 2 MAPS
DISTRIBUTED FOR DENVER ART MUSEUM

During the Spanish Colonial period in Latin America (1521–1850), precious gold and silver were crafted into elegant jewelry then embellished with emeralds from Colombia, coral from Mexico, and pearls from Venezuela. To demonstrate their wealth and status, people were painted wearing their finest dress and elaborate jewelry. Selecting from its permanent collection, the Denver Art Museum installed the long-running exhibition Glitterati: Portraits and Jewelry in Colonial Latin America in its Spanish Colonial galleries in December 2014. This lavishly illustrated publication serves as a companion to the Glitterati exhibition.
Festivals and Daily Life in the Arts of Colonial Latin America
Papers from the 2012 Mayer Center Symposium at the Denver Art Museum
Edited by Donna Pierce

$34.95 PAPER · 978-0-914738-98-5
172 PAGES · 8.5 × 11 · 96 COLOR AND 38 B&W ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

The Denver Art Museum held a symposium in 2012 hosted by the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art. The museum assembled an international group of scholars specializing in the arts and history of colonial Latin America to present recent research with topics ranging from ephemeral architecture, painting, and sculpture to engravings, decorative arts, costumes and clothing of the period. This volume presents revised and expanded versions of papers presented at the symposium.

Pre-Columbian Art and Archeology
Essays in Honor of Frederick R. Mayer
By Margaret Young-Sánchez

$25.00s CLOTH · 978-0-914738-82-4
144 PAGES · 8.5 × 11 · 94 COLOR, 26 B&W ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

Symposia presented at the Denver Art Museum in 2002 and 2007 focused, respectively, on pre-Columbian art in the museum collection and the art and archaeology of ancient Costa Rica. Edited by Denver Art Museum curator Margaret Young-Sánchez, this lavishly illustrated volume brings together newly revised and expanded symposium papers from pre-Columbian scholars, while paying tribute to the legacy of Denver philanthropist Frederick R. Mayer—a generous supporter of archaeological and art historical research, scientific analysis, and scholarly publication.
Companion to Spanish Colonial Art at the Denver Art Museum
By Donna Pierce
$19.95 PAPER • 978-0-914738-78-7
108 PAGES • 6 × 9 • 110 COLOR ILLUS. AND 2 MAPS
DISTRIBUTED FOR DENVER ART MUSEUM

The Denver Art Museum counts among its greatest resources a world-renowned Spanish Colonial collection rich in art from all over Latin America. Initiated in 1936, the Spanish Colonial collection has grown dramatically over the years to include more than 3,000 objects. It is the best collection of its type in the United States and, in many areas, it is the most comprehensive collection outside of country of origin. The museum’s Spanish Colonial galleries include significant paintings, sculpture, furniture, silver, and decorative arts from the period. This lavishly illustrated volume—the first ever devoted to the museum’s Spanish Colonial collection as a whole—serves as a primer to this stellar art collection.

Marajó
Ancient Ceramics from the Mouth of the Amazon
By Margaret Young-Sánchez and Denise P. Schaan
$19.95s PAPER • 978-0-914738-73-2
72 PAGES • 8.5 × 11 • 65 COLOR AND 3 B&W ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

The Amazon Basin is now recognized as a cradle of cultural and technological innovation in the ancient Americas. It was there that the hemisphere’s earliest known ceramics (ca. 5000 B.C.) were produced. Beautifully decorated ceramics reveal the skill and artistry of Amazonian potters and the complexity of their cosmology. Lavishly illustrated, this volume presents ceramics from the Denver Art Museum, Barbier-Mueller Museums of Geneva and Barcelona, University of Pennsylvania Museum of Archaeology and Anthropology, American Museum of Natural History, and private collections.
At the Crossroads
The Arts of Spanish America and Early Global Trade, 1492–1850
Edited by Donna Pierce and Ronald Otsuka

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The Denver Art Museum held a symposium in 2010, which was cohosted by the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art and by the Asian Art Department William Sharpless Jackson Jr. Endowment, to examine the impact of early modern globalization on the arts of Spanish America. The museum assembled an international group of scholars specializing in the arts and history of Asia, Europe, and Latin America to present recent research, with topics ranging from discussions of architecture, painting, and sculpture to engravings, ceramics, clothing, and decorative arts of the period. This volume presents revised and expanded versions of papers presented at the symposium.

Nature and Spirit
Ancient Costa Rican Treasures in the Mayer Collection at the Denver Art Museum
By Margaret Young-Sánchez

$34.95s CLOTH · 978-0-914738-68-8
192 PAGES · 10 × 10 · 110 COLOR ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

Assembled almost entirely by Frederick and Jan Mayer, The Denver Art Museum’s collection of ancient Costa Rican art is one of the finest and most comprehensive in the world, and it is a major component of the museum’s acclaimed holdings in New World art. Nature and Spirit reveals to the modern world the richness and sophistication of indigenous thought and the incredible beauty of native art in the Americas. Generously illustrated and engagingly organized, Nature and Spirit is both an excellent introduction to Costa Rican art and an essential addition to any collection on native peoples of the Americas.
The Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum held a symposium in 2008 to examine the arts of South America during the culturally complex period of Spanish and Portuguese colonialism in the early modern era. Specialists in the arts and history of Latin America traveled from Venezuela, Spain, Portugal, and the United States to present recent research. The topics ranged from architecture, painting, and sculpture to furniture and the decorative arts. Edited by Denver Art Museum curator Donna Pierce, this volume presents revised and expanded versions of the papers presented at the symposium.

The Kress Collection at the Denver Art Museum

By Angelica Daneo

$25.00 PAPER • 978-0-914738-69-5
168 PAGES • 6.75 × 9 • 107 COLOR ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

The Samuel H. Kress Foundation was formed to celebrate art by making it accessible to the entire country. Published on the fiftieth anniversary of the foundation’s 1961 gift to the Denver Art Museum of thirty-seven masterworks—from the mid-fourteenth to the mid-seventeenth century—this guide to the collection continues and honors the Samuel H. Kress Foundation’s enduring artistic vision. With more than 100 color illustrations, this lavishly illustrated catalogue presents readers with beautiful images and individual entries, including provenance and specific literature, detailing each work in the Kress Collection at the Denver Art Museum.
Decades
An Expanded Context for Western American Art, 1900–1940
Contributions by Charles C. Eldredge, Betsy Fahlman, Randall R. Griffey and Ron Tyler

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This ninth volume of Western Passages explores western American art within the context of the first four decades of the twentieth century. Decades divides the period from 1900 to 1940 into ten-year increments to investigate major artistic movements and important figures in western American art across mediums, styles, and subjects. In four wide-ranging essays, art historians examine western American art alongside concurrent events in American art and history, revealing intriguing—and often surprising—intersections among American history, western American art, and American art.

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Developing an Institute in the Cultural Capital of the Rockies
Edited by Thomas Brent Smith

$34.95 CLOTH • 978-0-914738-72-5
$24.95 PAPER • 978-0-914738-71-8
304 PAGES • 9 × 12 • 300 COLOR ILLUS.
DISTRIBUTED FOR DENVER ART MUSEUM

Unprecedented in size and scope, this special issue of Western Passages celebrates the full range of the western American art holdings at the Denver Art Museum. Published to mark the tenth anniversary of the museum’s Petrie Institute of Western American Art, Elevating Western American Art: Developing an Institute in the Cultural Capital of the Rockies includes thirty essays by art historians from across the United States and Canada as well as a comprehensive history of the growth of Denver’s impressive collection of art of the American West.
Conversations
Eiteljorg Contemporary Art Fellowship 2015
Edited by Ashley Holland and Jennifer Complo McNutt

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136 PAGES · 8.5 × 11 · 75 COLOR ILLUS.
DISTRIBUTED FOR EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART

Conversations: Eiteljorg Contemporary Art Fellowship, 2015, the ninth iteration of the Eiteljorg Museum’s acclaimed biennial art series, documents the strength, drama, determination, and storytelling genius of contemporary Native art and the artists who create it. Celebrating the work of Invited Artist Mario Martinez (Yaqui Pascua) and Eiteljorg Fellows Luzene Hill (Eastern Band of Cherokee), Brenda Mallory (Cherokee Nation), Da-ka-xeen Mehner (Tlingit/Nisgāa), and Holly Wilson (Delaware Tribe of Western Oklahoma/Cherokee), Conversations continues the dialogue of contemporary Native American art and artistic expression.

Red
The Eiteljorg Contemporary Art Fellowship, 2013
Edited by Jennifer Complo McNutt and Ashley Holland

$30.00s PAPER · 978-0-9798495-7-2
136 PAGES · 8.5 × 11 · 106 COLOR AND 5 B&W ILLUS.
DISTRIBUTED FOR EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART

Red: Eiteljorg Contemporary Art Fellowship 2013, the eighth iteration of the Eiteljorg Museum’s acclaimed biennial art series, documents the strength, drama, determination, and humor of contemporary Native art and the artists who create it. Celebrating the work of Invited Artist Lawrence Paul Yuxweluptun (Coast Salish/Okanagan) and Eiteljorg Fellows Julie Buffalohead (Ponca Tribe of Oklahoma), Nicholas Galanin (Tlingit/Aleut), Shan Goshorn (Eastern Band of Cherokee), and Meryl McMaster (Plains Cree/Blackfoot), Red declares that any person who lives with the idea that Native people are vanishing, weak, or failing to thrive needs simply to look at their art.
Generations
The Helen Cox Kersting Collection of Southwestern Cultural Arts
Edited by James H. Nottage

$75.00 CLOTH • 978-0-9798495-1-9
460 PAGES • 9 × 12 • 549 COLOR AND 7 B&W ILLUSTRATIONS
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Lavishly illustrated, Generations celebrates the nearly 800 works of Native American art in The Helen Cox Kersting Collection, including pottery, jewelry, baskets, weavings, katsinas, and paintings. Representing the work of Native artists from the late 1800s to the present, the collection demonstrates the survival and flowering of work by Navajo, Pueblo, and other American Indian artists across the generations.

Woody Crumbo
Contributions by Robert Perry, Kimberly Roblin, Carole Klein, Robert S. Cross, Minisa Crumbo Halsey, and Ruthe Blalock Jones
Photographs by Robert S. Cross

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Potawatomi, French, and German by birth, Crumbo was orphaned young and fostered within various Native traditions. His genius knew no tribal borders, but he supported and promoted Indian art and artists throughout his life, as an educator, director of art at Bacone College, consultant to Thomas Gilcrease, and early adopter of printmaking methods that expanded the audience for Native fine art. The Gilcrease Museum has the honor of possessing the largest extant body of Crumbo’s delightful and finely crafted work, which is celebrated and interpreted within the pages of this book.
To Capture the Sun
Gold of Ancient Panama
Contributions by Richard G. Cooke, Nicholas J. Saunders, John W. Hoopes, and Jeffrey Quilter

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Written to accompany an upcoming exhibition, To Capture the Sun: Gold of Ancient Panama explores the Gilcrease Museum’s collection of Pre-Columbian gold for the first time since its acquisition in the 1940s. More than a beautifully illustrated exhibit catalogue, this volume includes essays by leading scholars who use the Gilcrease collection to discuss the rise of metallurgy in the Western Hemisphere, the symbolic significance of gold in Gran Coclé culture, and the influence of Pre-Columbian gold on world economies.