



309 Main Street, Fort Worth, Texas 76102

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### **“Legacy” to Open at Sid Richardson Museum on Saturday, June 25, 2016**

Exhibition features 42 of the museum’s dynamic paintings of the 19<sup>th</sup> century American West by Frederic Remington, Charles M. Russell and their contemporaries along with three bronze sculptures by Remington and Russell and one Russell painting on loan from a private collection.

FORT WORTH, Texas – “Legacy,” the Sid Richardson Museum’s exhibition opening on Saturday, June 25, 2016, depicts the clash of cultures of the 19<sup>th</sup> century American West. The legacy of conflicts among cowboys, soldiers, explorers and Indigenous Americans during westward expansion continues to impact America today. The exhibition also celebrates Sid Richardson’s legacy of philanthropy and collecting art. Admission is free to the museum, which is open daily except for major holidays in Sundance Square in downtown Fort Worth.

“Legacy” reunites familiar works from the Richardson collection painted between 1880 and before 1942 by artists Frederic Remington (1861-1909) and Charles M. Russell (1864-1926) with rarely seen paintings by their contemporaries: Oscar E. Berninghaus, Charles Francis Browne, Edwin Willard Deming, William Gilbert Gaul, Herbert M. Herget, Frank Tenney Johnson, William Robinson Leigh, Peter Moran, and Charles Schreyvogel. The exhibition also features three bronzes, two by Remington and one by Russell, and a Russell painting on loan from a private collection.

Sid Richardson’s legacy of patronage began in 1942 when the oilman and philanthropist began collecting art of the American West – its people, its history, and its landscape. In 1947, he established the Sid W. Richardson Foundation. In 1982, the Foundation’s board of directors established an art museum dedicated to displaying Richardson’s permanent collection and to providing educational art experiences for the public at no charge.

“This exhibition offers a stunning view of a rapidly disappearing Western frontier,” said Mary Burke, director of the museum. “The American West underwent dramatic transformation in the late 19<sup>th</sup> century in the face of exploration, transcontinental transportation, Indigenous American confinement to reservation land and immigration.

“‘Legacy’ presents themes that occupied Russell, Remington and their contemporaries throughout their careers – interaction among diverse peoples, featuring images of cowboys, soldiers, explorers and Indigenous Americans. The American West intrigued several generations of artists, and it continues to do so even today. The conflicts and cultural encounters that occurred among these people in the 19<sup>th</sup> century continue to impact life in America and may be some of the most significant legacies of the era of westward expansion.”

#### **Highlights of the Exhibition**

The exhibition includes 43 paintings in all: 18 Remingtons, 12 Russells and 12 by nine of their contemporaries from the museum’s permanent collection, plus one painting by Russell on loan from a private collection. Three bronze sculptures are also on loan from a private collection.

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The paintings by Russell and Remington's contemporaries have not been displayed in the museum in several years; in fact, four have not been displayed since prior to the museum's renovation in 2005, "Indians" ("Indian Attack") (ca.1910), an oil on canvas by Edwin Willard Deming and three Indigenous American studies in watercolor and gouache on paper, "Ogalalla Sioux," "Apache," and "Cheyenne" (all ca. 1930) by Herbert M. Herget.

Also included are paintings of Indigenous Americans by artists Peter Moran, William Gilbert Gaul and Charles Francis Browne, which were executed in the last two decades of the 19<sup>th</sup> century at a time when all remaining tribal lands in the United States came under the direct control of federal authorities. "Indian Encampment" (ca.1880-1881) is Peter Moran's painting showing Indigenous Americans still armed, rich in horses and living in traditional ways. In "The Pow-Wow" (ca. 1890), William Gilbert Gaul portrays Plains Indian life in transition. "Nai-U-Chi: Chief of the Bow, Zuni" (1895) is Charles Francis Browne's portrait of an elder brother in one of the most prestigious Zuni Indian societies.

These paintings are joined by works depicting interactions among immigrants, miners, Pony Express riders, outlaws, cowboys and Native peoples by Oscar E. Berninghaus, Frank Tenney Johnson, William R. Leigh and Charles Schreyvogel.

From the museum's rich holdings of Russell works, "Bringing Up the Trail" and "Returning to Camp"—oil on canvas paintings completed when Russell was 31 and 37, respectively—illustrate one of his favorite themes at the end of the 19th century: Indigenous women and children on the move, outfitted for travel. They are complemented by Russell's late career exploration of similar subject matter, "In the Wake of the Buffalo Runners," (1911) on loan from a private collection.

"Legacy" also returns to the galleries one of the oldest Russell paintings collected by Richardson, "Western Scene," believed to be one of Russell's first formal commissions, completed when he was 21 years old. Painted with house paint on a pine board, the painting hung above the bar in the saloon owned by his friend, James R. Shelton, in Montana's Judith Basin. While clearly the work of a developing artist, it depicts themes Russell returned to throughout his career and includes a buffalo skull, which later became his trademark.

The three bronzes on loan from a private collection complement the paintings from the Richardson's permanent collection, illustrating Remington and Russell's mastery of similar subject matter in both oil on canvas and bronze. Striking in its scale, Remington's "Dragoons 1850" (cast # 5, 1917), like "Rounded Up" (1901), captures a dramatic moment of military confrontation. Remington's "The Norther" (unnumbered cast 1900) and 1909 nocturne, "The Luckless Hunter," depict man and horse battling a brutal winter storm. Russell's "Buffalo Hunt" (modeled 1905) and "Indians Hunting Buffalo" (1894) illustrate his vitality of motion in depicting another of his favorite themes, the buffalo hunt.

### **About Sid W. Richardson (1891-1959)**

Oil, cattle, and land formed the basis of Sid Richardson's lifework, and the Sid Richardson Museum is part of his legacy. His love for Western art grew out of his ranching experiences, which provided him with vivid impressions of the American West.

He acquired the majority of the paintings in the collection, numbering more than 100, between 1942 and 1950. He became an avid collector of the works of Remington and

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Russell because he thought they captured, better than any other artists, the vitality, color, and motion that he had always associated with the West.

### **About the Sid Richardson Museum**

Established in 1982, the Sid Richardson Museum features paintings by Frederic Remington (1861-1909) and Charles M. Russell (1864-1926) of the 19<sup>th</sup> century American West during westward expansion. The legendary Texas oilman and philanthropist, Sid W. Richardson, amassed one of the most significant private collections of Remington and Russell in the United States.

In addition to 23 paintings by Remington and 52 paintings by Russell, his collection includes works by other "old masters" of Western art: Oscar E. Berninghaus – a founding member of the Taos Society of Artists, Charles F. Browne, Edwin W. Deming, William Gilbert Gaul, Herbert M. Herget, Frank Tenney Johnson, William R. Leigh, Peter Moran and Charles Schreyvogel. These artists captured the romance and ruggedness of the western United States in the late 1800s, a time when most Americans had little firsthand knowledge of the frontier.

### **About the Museum's Docent-Guided Tours and Docent Training Opportunity**

Resuming Saturday, June 25, 2016, docents will lead free public gallery tours of "Legacy" each Tuesday and Saturday at 2 p.m. Group tours are by appointment only.

Beginning Saturday, July 9, 2016, on the Second Saturday of each month at 3 p.m., the gallery tour will be followed by a live performance of a docent portrayed as Nancy Cooper Russell, wife of Charles M. Russell, telling stories about his career.

The museum invites those interested in becoming a docent to apply now for its next docent training class, which will be held each Monday from 9:15 a.m. to noon from Sept. 12, 2016, through Dec. 12, 2016. For information, contact Leslie Thompson, director of adult programs, at [leslie@sidrichardsonmuseum.org](mailto:leslie@sidrichardsonmuseum.org) or 817-332-6554.

Admission is free to the museum, located at 309 Main Street in Sundance Square in Fort Worth. The museum is open daily except for major holidays. Free valet parking is available in Sundance Square. For information about free docent-guided tours, programs, lectures, and the Museum Store, visit the website, [www.sidrichardsonmuseum.org](http://www.sidrichardsonmuseum.org), or call 817.332.6554.

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