



309 Main Street | Fort Worth, Texas 76102

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**SID RICHARDSON MUSEUM PRESENTS *FREDERIC REMINGTON: ALTERED STATES***

**On View Thursday, Aug. 31, 2017 – Sunday, Sept. 9, 2018**

FORT WORTH, Texas – It has been said that perhaps no other American painter has been more copied than Frederic Remington.

Remington was a popular artist and illustrator in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, when his images could be seen in widely distributed books and periodicals, with illustrations published in *Collier's Weekly*, *Harper's Weekly*, *Harper's Monthly*, *Scribner's Magazine* and *The Cosmopolitan*. Not only were Remington's illustrations widely circulated, they were often copied. How do scholars discern the fakes and forgeries from Remington's authentic works and reworked compositions?

The Sid Richardson Museum's exhibition *Frederic Remington: Altered States* features artworks with alterations, made either by the artist or by others, and explores the ways in which scholarship and scientific conservation methods have contributed to the discovery of those alterations. *Frederic Remington: Altered States* is one in a series of the Sid Richardson Museum's *Guests of Honor* focus exhibitions that assemble a small selection from the permanent collection with loaned works from other collections. This particular exhibition mines three Remington paintings from the museum's collection, supported with two loaned books from the Rick and Murfy Stewart Collection and two loaned bronzes from a private collection to demonstrate the ways in which the artist and others modified Remington's work.

The subject of fakes and forgeries is one that is not only prevalent in art museums but is also pervasive in our day-to-day lives. Just as society continues to improve methods for contending issues of counterfeit, the art world has yet to develop a foolproof system for authenticating works. The current system relies on a three-tier approach of connoisseurship (an expert verifying that the work reflects the artist's style and technique), provenance (the history of an artwork's ownership) and scientific analysis.

*Frederic Remington: Altered States* tells the provocative story of three paintings from the museum's collection that were altered after completion: one demonstrates an artist's change, one demonstrates fraudulency and one remains a mystery. For example, *He Rushed the Pony Right to the Barricade* (ca. 1900) is a black-and-white oil painting that was published in Remington's novel, *The Way of an Indian*. Much later, someone other than the artist painted over the canvas with color. Through a combined effort of connoisseurship and science, the overpainting was discovered. Remington scholar Peter Hassrick thought the color palette and brushwork of *He Rushed the Pony Right to the Barricade* did not appear to be Remington's, but areas such as the signature, which appears to be painted around, looked original. The Sid Richardson Museum sent a small cross-section of the painting to a research laboratory, whose examination revealed two layers of paint separated by a layer of dirt – indicating that several years had elapsed between the applications. Further analysis of the colored layer determined that this paint was not produced until about 22 years after Remington's death, confirming that the alteration was made by someone other than the artist. Today, viewers can see part of the

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## *Frederic Remington: Altered States* – Add One

painting's original layer after a section of the color painting was removed. The altered painting is displayed in the gallery with an edition of the book in which the original illustration appears.

Other artworks displayed in *Frederic Remington: Altered States* went through a similar process in order to determine the truth about the work's authenticity. Is it real or is it a fake? Remington's painting *The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum* was originally produced to illustrate the 1892 edition of Francis Parkman's book *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life*. The painting on exhibit has a different number of figures than that of the illustration. A displayed edition of Parkman's *The Oregon Trail* allows visitors to see how Remington reworked the composition in order to remarket his painting.

Other opportunities for comparison include *The Way Post* (ca. 1881), a watercolor and gouache on paper, which is signed with initials using a signature style Frederic Remington used occasionally as a young artist. However, conservation studies suggest that the signature initials were applied at a later date, possibly by someone else.

"This is an exhibition for anyone who loves a mystery," says Mary Burke, director of the Sid Richardson Museum. "It's also an opportunity to see into the mind of an artist and observe the ways in which Remington sought to improve his compositions."

In addition to the three paintings, visitors can examine two different castings of Remington's bronze *The Rattlesnake*. With a preference for refining his work, Remington often modified his bronze casts, and in the case of *The Rattlesnake*, after 11 castings of the smaller model were produced, Remington significantly altered and enlarged the sculpture.

Opening Thursday, Aug. 31, 2017, *Frederic Remington: Altered States* runs concurrently with the museum's current *Legacy* exhibition through Sunday, Sept. 9, 2018. On exhibition since June 25, 2016, *Legacy* depicts the clash of cultures of the 19th century American West. The legacy of conflicts among cowboys, soldiers, explorers and Indigenous Americans during westward expansion continues to impact America today. Notable additions to the exhibit loaned from private collections include Remington bronzes *The Cheyenne* and *The Broncho Buster*, which was the first of his subjects to be cast in bronze.

Attributions for works in *Frederic Remington: Altered States* and for the two new bronzes in *Legacy* are provided below.

### **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 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 19th 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's and Russell's in the United States. In addition to paintings by Remington and Russell, his collection includes works by other "old masters" of Western art who captured the romance and ruggedness of the western United States in the late 1800s.

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**Free Admission, Programs, Tours and Valet Parking**

Admission is free to the museum, which is open daily except for major holidays. The museum offers free public education programs for children/families, teens and adults. Docents lead free public gallery tours each Tuesday and Saturday at 2 p.m. Group tours are by appointment only. On the Second Saturday of each month at 3 p.m., the gallery tour is followed by a live performance of a docent portrayed as Nancy Cooper Russell, wife of Charles M. Russell, telling stories about his career. Visitors will find unique Western-themed items in the Museum Store. The museum is located at 309 Main St. in Sundance Square in downtown Fort Worth, Texas 76102. Free valet parking is available in Sundance Square. For information, visit [www.sidrichardsonmuseum.org](http://www.sidrichardsonmuseum.org) or call 817.332.6554.

**Images available upon request.**

Contact: Mary Burke, [MBurke@SidRichardsonMuseum.org](mailto:MBurke@SidRichardsonMuseum.org) or 817.332.6554

**Attributions for Works in *Frederic Remington: Altered States*  
and the Two New Bronze Sculptures in *Legacy* Exhibition**

***Frederic Remington: Altered States***

- *The Rattlesnake*, Frederic Remington (1861 – 1909), [first version], copyrighted January 18, 1905, Roman Bronze Works cast #5, 1906, private collection.
- *The Rattlesnake*, Frederic Remington (1861 – 1909), copyrighted 1905, Roman Bronze Works cast #19, 1910, private collection.
- *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life*, Francis Parkman (1823 – 1893), Boston: Little, Brown, and Company, 1892, illustrated by Frederic Remington, Rick and Murfy Stewart Collection.
- *The Way of an Indian*, Frederic Remington (1861 – 1909), New York: Fox Duffield & Company, 1906, illustrated by Frederic Remington, Rick and Murfy Stewart Collection.
- *The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum*, Frederic Remington (1861 – 1909), 1892, oil on wood panel, Sid Richardson Museum.
- *He Rushed the Pony Right to the Barricade*, Frederic Remington (1861 – 1909), ca. 1900, oil on canvas, Sid Richardson Museum.
- *The Way Post*, attributed to Frederic Remington (1861 – 1909), ca. 1881, watercolor and gouache on paper, Sid Richardson Museum.

**Two New Bronze Sculptures in *Legacy* Exhibition**

- *The Broncho Buster*, Frederic Remington (1861 – 1909), copyrighted 1895, Roman Bronze Works cast #12, private collection.
- *The Cheyenne*, Frederic Remington (1861 – 1909), copyrighted 1901, Roman Bronze Works cast #18, ca. 1905, private collection.

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