

DALLAS MUSEUM OF ART

The Lone-Star Regionalist: The Legacy of Jerry Bywaters

Panel Discussion with Sam Ratcliffe, Jerry Bywaters Cochran, John Lunsford and Joseph B. Rucker

April 3, 2003

Tracy Bays:

My name is Tracy Bays and I am the head of the Public Programs here at the Dallas Museum of Art. I am so pleased to welcome you to this event "The Lone Star Regionalist: The Legacy of Jerry Bywaters".

As we have a full day ahead of us, I will keep my remarks brief. First I would like to extend thanks to all the panelists, Joseph B. Rucker, John Lunsford, Jerry Bywaters Cochran and our keynote speaker Sam Ratcliffe for being here today.

Our intern in public programs Lisa Guido has developed a lovely program for you today with each of their bios and backgrounds and I encourage you to use those throughout the presentations. I also think we should extend thanks to Schatzie Lee for her help with her research for this event and also for sharing that great finished film with us that you were just watching.

I also don't know if you have noticed, but on your way into the auditorium, the display cases with archives from our collections celebrating the Texas Regionalists. As these are delicate objects and rarely on view, it is truly a treat for us to have them out and I must thank our manager of Public Programs Ann Adcock and our archivist Sammie Morris for working to make this possible.

I would also like to extend my gratitude to Stone Savage for arranging today's entertainer Don Edwards and special thanks to Mr. Edwards for being here with us today. This program is intended not only to celebrate the exhibition *Progressive Texas*, which I hope you have had a chance to view, but also to honor the Museum's long commitment to collecting, displaying and supporting the arts and artists of Texas.

By honoring these artists today and by pushing forward the collection of new and emerging artists in Texas, we hope to keep this legacy alive. Thank you all for coming and please welcome our keynote speaker Sam Ratcliffe, Director of the Bywaters Special Collection at the Hamon Arts Library.

Sam Ratcliffe:

The first thing I am going to do is-- isn't this great I've never gotten to use one of these before. I am going to just sit here for about five minutes just to go up and down. Okay, how is the audio, is everybody okay with this? Okay, if I get too loud or too soft, wave or throw

something. My family is too far away to reach me with anything or throw.

I want to say thanks a lot to the DMA for doing this, not just for me, but on behalf all the artists whose work is in the show. It's really nice that you all did this and it is a great privilege for me to be able to share a panel discussion with the other three panelists after I speak.

I would refer you all for introductions to the program. I would say that the one notable thing about the panel is all four of us were born in Dallas and I don't know how often that happens to have a panel discussion on anything where everybody is from Dallas.

I am going to say one thing that is going to be completely a mystery to you all and makes no sense at all until you hear Jerry Bywaters Cochran's stories and they are great stories, but I am playing the part of Tom Stell's collard greens and they are the dessert--they have really good stories.

So, all these mysteries will become clear to you in a few minutes. What I am going to do is talk a bit about--just a little bit about Jerry Bywaters as I guess I would say collector, archivist, historian. The symposium, the Legacy of Jerry Bywaters, we are going to explore for the afternoon, I guess in a way, for better or worse, I am part of that legacy.

He hired me in 1986 after I met him during my dissertation research and it was -- I think everybody's life has signposts or milestones and that was certainly one of the few in mine. It was really a great turning point in my life that he did this and I will always be grateful to him for that.

Then everybody in the panel has their own recollections of Mr. Bywaters in various ways and capacities. So let me get started. The first thing I am going to do is show eight slides that really document him in this capacity, things from our collection at SMU and this is not exhaustive or even extensive really.

(00:04:57)

We have other collections on the performing arts, on film, things like that. People who are interested in can talk to me or my colleague, Ellen Buie Niewyk who is here, afterwards and then I am going to go into a discussion of the Lone Star Regionalists. I like the term and of course I am sure everybody here is aware that term was coined by the Curator of American Art of this institution in the mid-1980s, Rick Stewart, who is now at the Amon Carter, in conjunction with the show of the same name and we will talk more about that as well.

But I had to be selective because of time, so again, a lot – I know they are going to be favorite paintings that people are now going to see. A lot of my favorites I had to cut and it was agonizing, but it is a thematic approach to these artists' works.

This is a little scene work by Jerry Bywaters, little scene because it was never actually completed. This is a submission of his for the mural competition for the Dallas Terminal Post Office Annex that was eventually won by Peter Hurd. It depicts the history of Dallas.

I am just giving you an idea those kinds of things he saved over the years that we are not benefiting from. Catalogues from the Dallas Art Association, the forerunner of this institution from 1909 -- these go back as far back as 1903. Ellen and Sammy Morris, the archivist here, are on a joint project right now for both institutions to cooperate on possibly making a complete run of these accessible to public possibly in electronic format.

Newspapers--a newspaper cartoon of the 1939 Dallas Art Carnival and we will have a photograph that may be from that carnival in a few minutes. Now one of the many individuals that Jerry Bywaters took under his wing and helped was Octavio Medellin, who needs no introduction to this group I am sure. He was a sculptor in a group from Mexico, lived in San Antonio, and came to teach in Denton.

After the war Mr. Bywaters brought him to the Dallas Museum of Fine Art School to teach where he taught for many years. This is from a scrapbook that Octavio kept of his family's six months sojourn in Mexico in 1938 that we have.

Lucy Maverick had sponsored him to go down there and draw and document the ruins of Chichen-Itza, which he did. We have got two of those drawings, I mean, several those drawings, these are two slides. This is one, this is from Temple of the Tigers before it was conserved and after, we had this retrospective on Octavio, I think just a few months before he died. We also have examples of Octavio's early experiments in fused glass.

I did not include any slides of Octavio's sculpture, I am sorry. We don't have those in our collection but many are in the permanent collection here, so I would refer you to the resources here at the DMA. If you are not familiar with his work, he was really a spectacular sculptor.

Mr. Bywaters' collection also has proven to be a magnet for collections documenting the work of other artists. This is a print by Janet Turner who taught at Stephen F. Austin and later at California State University, Chico, called *Bird of the Swamp*.

Now, like I said this is just a thumbnail sketch or sampling. I could show a lot more, but a lot of the artists whose work we will look at here in the next few minutes, we have got their papers as well in addition to Mr. Bywaters and Otis Dozier. Sylvia Lester sent us some things on her husband. Everett Spruce's family has given us some of his papers and we have an oral history interview with Perry Nichols. So we have a lot of documentation on a lot of these figures.

Now as I mentioned this is a thematic approach. The themes I take here are, just after general introduction, works depicting the Dust Bowl, other works depicting the Southwestern landscape, works depicting farming and community life, and works depicting life in towns and cities.

Now, as I am sure many of you all know in the '20s and '30s, Southwesterners began leaving farms, ranches and small towns for growing urban areas, many participants in the migration into Dallas. The number included several painters who, though attracted for personal and professional reasons to urban life, nevertheless depicted the natural world of flora, fauna, and farm life in small towns.

(00:10:00)

This paper discusses how they depicted life in the Southwest during the period when this predominantly rural region was becoming increasingly influenced by the forces of twentieth-century modernity.

We'll examine these works as historical documents that narrate a story of regional change and development as well as the social context in which they are produced in the late '20s through the mid-'40s.

This loosely defined circle became known as the Dallas Nine, since characterized as Lone Star Regionalism. And again I am greatly indebted to Rick Stewart as all of us are who are interested in work of this period for the work he did on that show and the catalog which unfortunately is now out of print.

The term "Dallas Nine" was derived from a 1932 exhibition here in Dallas of nine young Dallas painters. Natives of the region, their education ranged from European academies to very little formal art training of any kind.

These artists were also heavily influenced by other American and European artists, usually through magazine reproductions and such publications as *The Dial*. Also, during the 1920s, faculty and students at SMU launched a journal devoted to an interdisciplinary study of the Southwest, *The Southwest Review*.

This included such writers as Jerry Bywaters, Alexandre Hogue, Walter S. Campbell from University of Oklahoma, J. Frank Dobie from University of Texas and the people like the architect O'Neil Ford. Now instead of O'Neil Ford, I want to show this slide--it didn't really fit with the thematic approach that I took.

This is Tom Stell's *Portrait of Wanda Ford*. Tom Stell graduated from Rice, got a Masters in Fine Arts from Columbia in 1931. Stell specialized in really honing his technique to the standards of the early Italian Flemish painters.

I am showing this so you all can fix this in your mind because Jerry Cochran has a wonderful story about it when she speaks in a few minutes.

In 1929, in the pages is of *Southwest Review*, SMU English Professor Henry Nash Smith, a pioneer in the nascent academic discipline of American Studies, furnished something of a manifesto for this circle of artists and writers:

"The secret of culture is an awareness to the immediate environment; a sense for the value of everyday things. At the bottom, must be a tradition built up bit by bit and the heritage is the land where it is to endure."

Now Dallas, of course, by the 1920s and 1930s was not an art vacuum; there had been a several prominent teachers here already. Robert Onderdonk, Frank Reaugh, Edward Eisenlohr, Olin Travis at the thriving Dallas Art Institute and also taught summer classes in the Ozarks.

However, for our purposes we are going to concentrate on the Lone Star Regionalists or the Dallas Nine. This is a letter from Thomas Hart Benton to Jerry Bywaters in the 1940s; it's undated but we can pretty much ballpark the context after Mr. Bywaters was the Museum Director saying that was on his way down for a visit.

Now, I think this post-dated the visit that we are going to discuss right now, but it does give you an example of Benton's style as he loved to illustrate his letters.

On the 1934 visit to Dallas, Benton, who is the best known exponent of American regionalist painting, praised the mural series in Dallas City Hall--now known as the Municipal Building--recently executed by Jerry Bywaters and Alexandre Hogue.

These ten murals that have since been destroyed or painted over, portray the history of Dallas from its beginnings as a trading post in the

Trinity River through its development as a major commercial center of the Southwest. There is the Municipal Building.

This is 1841, *John Neely Bryan Building His Cabin*. I am not going to show all of them, just a couple of them. And this *Bridging the Trinity*, the Trinity River viaducts. They are done by decades...*Settlement*. One of the most interesting ones, the last one was when police cars in Dallas got radios, and we've got a full set of black-and-white and color images of these thanks to Mr. Bywaters' foresight. Benton commented, "In spite of all cultivated whoopings to the contrary, art cannot be imported. It has to grow. Keep your plant and water it".

Now, water was something that was much in the minds of Texans in the 1930s because of course of the Dust Bowl and many of these artists portrayed the horrendous effects of the Dust Bowl in their works. Alexandre Hogue furnished the most thorough evaluation the effects of this natural disaster in a series of paintings. He captures what he also termed the sinister beauty of the Dust Bowl in *Drouth Stricken Area* [1945.6] and this and many of the other slides I'll show as in the *Progressive Texas* exhibition right now and if you haven't seen it, go see it after this is all over with.

(00:15:14)

Hogue commented on his reaction at the Dust Bowl by declaring, "I saw the whole works with my own dust-filled eyes, beautiful in a terrifying way. I have always been interested in that kind beauty, things that scare you to death but still you've got to look at them." Hogue was determined to make a career as a professional artist and moved in 1921 from Dallas to New York City.

However, Hogue's independence, which bordered on alienation with the New York's artistic community and disdain for the cutthroat atmosphere prevalent among New York artists, kept him out the classroom. He preferred to educate himself by spending hours in museums.

While living in New York, Hogue returned to Texas and northern New Mexico for summer scheduled trips. He still considers himself very much a Southwesterner. Once, *The New York Times* commented derogatorily on Texas, Hogue responded in a letter that the newspaper published.

"Speaking for Texas, I'll say that thousands of its inhabitants have lived in New York and returned to Texas because they were disgusted with the rottenness of this place". Those of you who know Alexandre, you're not surprised by this I know.

Hogue then returned to Texas himself to teach the Texas State College for Women in Denton, now Texas Woman's University. In this painting of large scale mechanized farming, he has created a sand swept wasteland rather than the neatly placed windrows and haystacks that we saw, for example, in the paintings of Grant Wood. It's not an illustration of specific historical scene, rather, Hogue wants to evoke reaction with the breakdown of the relationship between man and nature.

He did draw some of the elements from life such as the windmill and water tank. His sister and brother were living in a ranch near Dalhart and Hogue worked on a windmill there and got knocked off the windmill by lightning once. Who but Alexandre Hogue would work on a windmill in a lightning storm, but that's another issue. And what one observer has labeled appropriately "an atmosphere of death": the buzzard awaits the demise of the farm's lone survivor, this cow, and there's the blood and buzzard.

Unlike other artists and the New Deal photographers, Hogue had little sympathy for the farmer who he believed had been sent on a fool's errand by the United States Government land policy. Hogue regarded man and nature as independent and frequently antagonistic forces and felt the Dust Bowl as the natural role of retaliation against unreasonable human demands. Another take on the Dust Bowl was this by Harry Carnohan, *West Texas Landscape*, showing, I think, pretty clearly an influence of a certain Surrealist painter who you will also hear more about in a few moments from one of our panelists.

One of Jerry Bywaters' best known works *On the Ranch* [1942.4] shows Dust Bowl desolation, a sarcastic use of the western art title. The Bywaters family even owned a few of the props; I think I recall seeing it at the Bywaters' house, they have the pistol there and Dick or Jerry can help me out after this if I've imagined that. Rick Stewart termed this Abstract Regionalism. A native of Paris, Texas, Bywaters graduated from SMU in 1926 and spent a year in France and Spain immediately afterwards.

However, this European sojourn had less influence in the formation of Bywaters' philosophy of art, even though he was trying to immerse himself in the Impressionists, than did his experiences soon after his return to Texas. In 1928 he became fascinated with the Mexican Muralist movement and spent several months touring in Mexico getting to know the work of its leaders Orozco and Rivera.

Out of this came a passionate belief that an artist should concentrate on painting familiar everyday subjects instead of trying to adapt to the latest trends imposed by art centers such as New York and Paris. This conviction gave Bywaters common ground with many of the other

artists who were gravitating in Dallas. Bywaters' *Sharecropper* also depicted the human cost of the Dust Bowl in the economic hardships of 1930s.

At first glance, this is a rather pessimistic painting but closer study reveals the farmer to be, in the words of one Texas newspaper, "discouraged, dogged but undefeated." Bywaters' attention to apparently mundane details adds to the effect of the *Sharecropper* down to the grasshoppers crawling on the bare cornstalks; he has got little tobacco pouch string hanging out of his overalls pocket.

The painting is somewhat of a modified self-portrait of Bywaters as well. He did what Dorothea Lang, Russell Lee and other photographers were doing in chronicling the plight of the sizable portion of the rural population of the Southwest. His close friend Otis Dozier took a somewhat different approach in this print *Grasshopper and Farmer* [1986.62], showing, I think, what the farmers must have surely felt like during many of those grasshopper swarms in the 1930s.

(00:19:55)

Also this work, *The Annual Move*, this is a very dark slide, so again if you go to see the *Progressive Texas* show you will see that the real thing is not near this dark. Dozier portrays the plight of individual displaced by the Dust Bowl but juxtaposes their despair with the hopeful solidity of the family unit.

Dozier identified so strongly in the theme of this work that he and his wife served as the models for the couple. The car a 1918 Model 'A' Ford was borrowed from Dallas artist Perry Nichols. *The Annual Move* [1985.125] was one of the most acclaimed canvases at the art exhibit held in conjunction with the Centennial. And *Art Digest* reproduced it in its issue covering this Centennial Exposition.

Dozier agreed with Bywaters, Hogue, and the other members of the Dallas Nine that a painting subject, though important, represents the vehicle, a means to an end. Dozier later phrased that you've got to start from where you are and hope to get to the universal.

The theme of *The Annual Move* does transcend its realistic depiction of the shotgun house and automobile, objects Dozier knew from life. As one discussion of the work noted, the presence of an infant in the family heirlooms bespeaks a "reassuring survival of tradition and continuity in such an uprooting". Yet the pathos of the scene is inescapable and would surely have hit Dozier's audience at the Centennial with greater force than more subtle implications of a clock, photographs and other items being loaded into an aging automobile.

John Steinbeck's *The Grapes of Wrath* associated these opposite themes with continuity and transience with the life of the sharecropper as did another lesser known novel in the time with the Texas setting, George Sessions Perry's *Hold Autumn in Your Hand*. And this is Otis Dozier.

Despite the sadness and grimness of these scenes, these artists' dedication of what Henry Nash Smith had termed "heritages of the land" led many of them to portray slightly less harsh aspects of the Southwest's extremely diverse and very natural world.

One of Jerry Bywaters' finest paintings *Where the Mountains Meet the Plains* done in 1939 furnishes his own take in the landscape that he observed during many sketching trips to New Mexico, Colorado.

Perry Nichols' *West Texas Snow* [1941.3] ranch scene set against the background mesas of West Texas. The San Francisco critic Alfred Frankenstein termed it an example of the "hard and powerful landscape often depicted by Texas painters." As crisp as it is big, combining delicacy and precision to detail with an overall spaciousness, it demonstrates that romanticism of ranching that still had a certain hold on Southwestern consciousness.

Okay this is Florence McClung's *Squaw Creek Valley* [1985.12]. Its companion piece *Lancaster Valley* was purchased by New York's Metropolitan Museum of Art in 1939. *Squaw Creek Valley* portrays the area between Dallas and Waco. Florence McClung had moved to Dallas at an early age after her birth in St. Louis. She studied art under Alexandre Hogue and Frank Reaugh.

From 1929 to 1942, after graduating from SMU with a triple major she told me, she served as Head of the Art Department at Trinity University which was then located in Waxahachie.

Commuting from Dallas to Waxahachie motivated her to paint the surrounding countryside so that "my grandchildren could see Texas as I knew it". The muscularity in the land forms of these paintings reflects her studies in geology as well as the influence of Alexandre Hogue.

This is a painting by William Lester, *Near El Paso* [1937.19], another one setting out this specific locale. It's a pencil study. Lester had studied in Dallas Art Institute with Olin Travis spent two summers in the early 1930s in Travis' cabin in rural Arkansas.

Lester also served as a staff artist with the Civilian Conservation Corps at Palo Duro Canyon in Fort Sill, Oklahoma in mid-'30s. During the latter part of that decade, along with Otis Dozier, he earned his livelihood at Dallas Power and Light in Dallas while they continued to paint.

He taught at the Dallas Museum of Fine Art School in the early 1940s and then joined Everett Spruce at the faculty at the College of Fine Arts in the University of Texas and taught there for 30 years.

Some painters didn't depict a specific place so much as things that came from specific places. Otis Dozier's *Still Life with Striped Gourd* [1935.3] reflects continuing fascination of many of these artists with the flora and fauna of the southwest even after they moved to Dallas.

(00:25:00)

The painting's complex, and in this case, distortions of form and space and his colors give the work almost a folk art feel, but it's also representational. It preserves the feeling in the region with the flat farm land, the shotgun house, windmills in the distance -- you can...way back there--and the simple linoleum kitchen. Otis loved windmills, those of you who aren't familiar with his work, they pop up often.

This work points to the ability that soon would send Dozier to teach the Colorado Springs Fine Arts Center, one the most renowned art schools in the Trans-Mississippi West in the 1930s and later at SMU and the Dallas Museum of Fine Arts. Another work that's in the DMA collection, *Cotton Boll* [1985.126], done in the centennial year of 1936.

As in *Still Life with Striped Gourd*, Dozier has captured the beauty of an everyday object. From top to bottom the plant illustrates the stages of the seasonal growth from Spring blooming to Autumn harvest, a process with which Dozier was well-acquainted. In 1920, his father had been forced to move the family into Dallas from its cotton farm near 40, just east of Dallas, due to a drastic drop in cotton prices.

This move suited young Otis Dozier. Two years earlier he decided to become a professional artist. He later recalled that he wanted to be able to comprehend works such as the Diego Rivera canvas that he had seen at the Texas State Fair.

Although the title of this painting is unknown, Dozier recalled many years later that compared to be "all blood and buttermilk". That's my favorite thumbnail art criticism I have ever heard, it's really nice.

During the depression, Dozier supported himself in a variety of ways, working in a paint manufacturing plant, hanging pictures in the Dallas Museum of Fine Arts, and again at the Dallas Power & Light Company. This is a study for that painting that we have in the Dozier collection at SMU.

Now a number of artists also depicted farming. This is Merritt Mauzey who gave us a revealing image of his view of the reality of agriculture.

Despite its somewhat stylized landscape and comfortable atmosphere it points the effects of mechanization in twentieth-century Texas. As you can see, the farm on the right has a tractor, this farmer has a mule, the guy on the right has ploughed a lot more ground than this one; his house and barn and larger, the whole thing.

Mauzey also pictured various aspects of farming including its hardships in his series of 13 lithographic prints on the cotton industry. These images trace the raising of cotton from the initial stage of clearing ground up to the crops final processing and sale. In *Invasion* [1947.5], the farmers engage in uprooting stumps from land that seems to be alive with the current of a river. As had Dozier, Mauzey's family had failed at its attempts of raising cotton so he made a career at the other end of the industry working for a cotton purchasing company in Dallas.

In 1946 Mauzey, a self-taught lithographer, became the first Texas artist to receive the Guggenheim Fellowship.

One of Olin Travis' finds in the Ozarks was farm boy Everett Spruce. Travis persuaded Spruce to move to Dallas where the young artist studied in Dallas -- oh, let's go ahead and do this Mauzey *Cotton Yard* [1940.31], I do want to point this out.

You all can see there is writing on this wall here, it says "Hillbilly Flour" and we will see another slide in a moment that ties into that some way and in the question and answer period, if you all can make this connection you'll get some sort of prize. I'm not sure what.

This falls into the category maybe of community as well, evokes a sense of nostalgia as well as realistically representing a typical scene around the cotton gin. You see the men in the background, where there is a community gathering place. Carl Zigrosser, the leading authority on American printmaking in the '30s and '40s praised Mauzey's cotton industry lithographs as "an extraordinary document of a vanishing way of life."

Okay, here is *Mending the Rock Fence*, Everett Spruce. A Rick Stewart comment—that I think is very good—how this really shows that the continuity from one generation to another of the grandfather teaching the grandson, I imagine about the craft of this, of the rock fence. So we know that, even though it may not be set right around Dallas, we don't have a lot of rock fences, that's more the Hill Country or Arkansas. It's really one of Spruce's best I think.

Spruce worked in a variety of capacities with DMFA during 1930s, and in 1940 he joined the Studio Art faculty, in fact, help start it at the University of Texas in Austin. He taught there for over 30 years and I am

sure most people are aware Mr. Spruce just died in the last several months.

(00:30:06)

This theme of the region's transition to a different way of life is also seen in the paintings of two other Dallas artists. In *Winter Afternoon* [1937.3] H.O. Robertson captures the despair and desolate feeling of an abandoned rural community, his residents slightly having left from employment opportunities in Dallas, Fort Worth or other Texas cities.

Robertson's simple direct style in the pale winter sunlight visible through empty church windows accentuates the sense of loneliness. Although Robertson had little if any form of art education, this and others of his works won numerous awards.

This is Charles Bowling's *Church at the Crossroads*. Charles Bowling was quite a story. Charles Bowling was an engineer for Texas Power and Light Company. He didn't begin the serious study of art till he was 35 but soon was recognized by younger members of the Dallas artist communities as possessing exceptional talent. The painting exemplifies one of the Bowling's favorite themes: a road is both the connector and divider of the rural and urban, old and new, tradition and change.

By the way, this church -- I don't know if it's still there, I think this is the little church that used to be out west of Preston Road in the little community of Hebron.

Okay. Jerry Bywaters painting, *Terlingua Graveyard* [1985.122]. Bywaters and Dozier took a sketching trip in Big Bend in 1936 and came back with lots of material for their future works and Bywaters became intrigued with the Hispanic community there, the vibrant colors and how they had decorated the cemetery.

Now, what propelled much of the migration away from the rural Southwest especially in Texas and Oklahoma of course is oil. This is Alexandre Hogue's lithograph *Swindletop* [1986.97]. Since I am in Texas I don't need to say what it really is about. The first great Texas oil strike in 1901 and Hogue pretty much captures all of it.

There were lots of well fires, the over-crowded drilling field, these guys here probably selling fake oil leases or town planning something like that. The people all dressed up to come and look at the oil fire.

If you want to read a really good novel about this time period to read Bill Owens' *Fever in the Earth*, it captures it very well and of course the controversy continues I think there are still one or two lawsuits

bouncing around the court somewhere of people claiming they should inherit Spindletop oil money.

Okay. Now one thing they loved of course was the small towns. This is Jerry Bywaters' work *Election Day in Balmorhea* [1960.23], a humorous look at small town politics in Far West Texas.

You can see the clerk is putting the election totals up here in this board and you probably can't see from your chairs, but the top name is O'Daniel, and maybe in the panel discussion whoever knows the connection between O'Daniel and Hillbilly Flower can speak up. I am sure our musical entertainment will know this.

Now I think also another comment on Bywaters, maybe his comment on the politics the thing was right down here there is a movie poster for advertising *Fool's Paradise*.

Okay. Another small town, one of the most famous courthouse in Texas in Decatur, this print by Blanche McVeigh, a Fort Worth artist and a painting by Charles Bowling *Winter Evening* [1941.4]. Bowling spent considerable time in the area of West Dallas known as Little Mexico.

This painting highlights the incongruence of a woman returning through the snow to her small modest house against the backdrop of the skyline. The same sense of somber loneliness pervades his lithographs *Rainy Day* [1984.165] and *Little Mexico* [1937.9]. Praised as the "consummate artist of the everyday world", the Bowling trademark was an ability to find inspiration all about him. And this is another work in crayon *Little Mexico* [1930.3] by William Lester, Bowling's frequent sketching partner.

Maybe afterwards and I can tell this nice story about them sketching in Little Mexico together we heard from Charles Bowling's son.

Now, Otis Dozier took a similar interest in non-Anglo subject matter albeit a more whimsical fashion. His 1932 interpretation of black urban life in Downtown Dallas, *Deep Elm* [1985.127], utilizes vivid colors, strong forms, as would his portrayals of cotton and gourds a few years later.

(00:35:00)

Other paintings depicting life in the growing Texas cities also have a whimsical note. One of these, Jerry Bywaters look at suburban development, *Texas Subdivision* done in 1938, was based on the artist's own experience and functions as his personal comment on human traces in the landscape.

These artists' paintings and lithographs depicted the people's struggle with nature's harshest forces as well as with the strangeness of the new modern age. As did these images, the themes of the displays at the Texas's Centennial Exposition during the summer of 1936 reflected the Southwest's transition from agricultural region to one attempting to integrate itself into the modernized and industrialization of the twentieth century.

The popularity of the Centennial art exhibit summed up this transition. Crowds flocked to enjoy the exhibit in the newly constructed and air-conditioned Dallas Museum of Fine Arts. These efforts reflected an entire region's search for identity and purpose during a time of tremendous social change.

As Texas celebrated its first century of independence, many of its artists were grappling with the problems associated portraying the most significant historical moments of a culture struggling with an onslaught of irreversible modernity.

These artists drew on the vivid realities of cotton fields, country churches and awkwardly growing cities in striving to convey and capture what one of their number termed, the "essence of the Southwestern character and spirit." And I think that our three panelists also embody the essence of the Southwestern character and spirit. So without further ado let's have the lights and have our discussion. Thanks.

I think the format that we're going to do is each one of our panelists is going to speak and then we will open the questions to you all. Like I said, we had lunch together a little over week ago and I wish, I hope, we can replicate that, even though it took two hours because the stories are wonderful and I took notes. So if we get close to 3 o'clock and I hadn't heard one of my stories, I am going to have to speak up.

First, Jerry Bywaters Cochran, then John Lunsford and then Joe Rucker. Jerry?

Jerry Bywaters Cochran:

Well, Sam we've mentioned the Lone Star Regionalists and the legacy of Jerry Bywaters, but there are two legacies that we haven't come up with yet and there's an interesting story behind that.

You see my father came home from his trip to Europe, as Sam said, with a scraggly beard. Mary McLarry, his beautiful bride-to-be said something such, "Shave it off or there's no wedding." Well, there was a wedding and all that was left of the beard was the moustache and he kept it forever.

After the wedding they moved to Bluffview, the neighborhood where my father had earlier built a small studio. Then they built the house with

plans given to them as a wedding gift by the architect O'Neil Ford who as you know later became an internationally known architect. This was during the Depression.

Luckily my mother taught piano which helped keep a painter's family afloat. My father was happy enough with just the two of them, his studio and his painting, but my mother-to-be was intent on adding children to the mix.

Fortunately for me in the Centennial year of 1936, the matter was resolved in my favor. I was born on June 11 of that year. My brother Dick came along three years later, so you see we are both true legacies of Jerry Bywaters and his wife Mary.

(00:40:04)

Later, when my father was in his 80s, I asked him what he thought about the decision many years before to go ahead and have children and he said and I quote, "It was the best creative decision I ever made."

Now, let me try to figure out about this Jerry Bywaters. Well, as Sam told you, he was born in Paris, Texas and as a young man a fall down into the basement caused a concussion and left him out of school for a year. So during that time he read, he wrote, he drew and he started painting. As well as we know he later became an artist in oils and timber pastels, water colors and lithography.

He was an art museum director for 21 years and he was a teacher of studio art and art history at SMU for 44 years. He was a writer and designer. For instance, he produced many of the catalogs for the art museum.

He was the art critic for the Dallas News from 1933 through 1939 and he wrote 85 book reviews for that paper. He was a book illustrator for such authors as J. Frank Dobie, a fly fisherman, captain of the tennis team at SMU, and for his grandchildren, a babysitter extraordinaire.

Well, what was it like to grow up as a child of a museum director? Fortunately, my parents usually took us with them when they went out, so my brother and I spent a great deal of time at the museum--the time from when I was seven years old and my brother was three.

Now, we were frequently given tasks. We weren't allowed to play in the museum and we did a very good job of selling catalogs and clicking in the people that came through the museum, but sometimes those tasks led to unexpected results.

For instance, one day during the State Fair, they told my brother to take a large stack of flyers of the exhibit and go into the State Fair grounds and give one flyer to each person he met on the fair grounds, but my brother was a very clever boy. He went directly to the double Ferris wheel, waited till it got to the top, and threw out the flyers and they went all over the fair ground.

All of a sudden at the door of the museum there was a guard, a State Fair guard, holding my brother's hand and he said, "May I speak to a Mr. Bywaters?" My father came to the door and he said, "Are you Mr. Bywaters?" My father said, "Yes." "Is this your son?" My father said, "Yes."

Then he handed my father a citation for littering. He said, "Be sure and look at the date and see when the fine is due." Now, I think my brother was very clever and had a wonderful solution to a very tedious problem and I turned out to be right because you see he turned out to be a Ph.D. Engineer.

Now sometimes having the same name as this director got to be a problem and there were many misunderstandings. I of course was named after him. Jerry can be a girl or a boy's name and I was dancing in the Dallas Summer Musicals.

Well, one Sunday my father was walking in the galleries and this woman accosted him and said, "Really, Mr. Bywaters, a man in your position, dancing in the summer musical."

So there were those Lone Star Regionalists. I knew most of them at one time or another and many of them were enlisted to help take care of me and my brother when we were at the museum and I would get to sit in their laps, but I won't tell you who had the most comfortable lap. That would show favoritism and children of art museum directors learned never to show favoritism.

(00:45:05)

So let's talk about these artists. Now, remember what Sam said. I am going to start with Tom Stell. Knock, knock, knock, knock. My mother opens the door, there is Tom Stell.

[Break in audio]

Now, Mary come on to the piano with me and let's play some low down dirty blues. After a few minutes Tom sighs, turns to my mother and says you are so square, just go over and sit down and listen to me. I don't know if you will ever learn how to do it right.

Then there is a story about Salvador Dali. He gave a lecture at the museum. My parents were going to give him a party at their home. He came to our house, the front door was open and he walked straight in, eyes straightforward. But you see to his right was that portrait of Wanda Ford, remember in the beautiful white wedding dress with every tuft of satin, it looked like you could feel it. There were vibrations evidently and Mr. Dali turned his head towards the right, raised his hands and said, "Who dare paint better than me?"

Now, what about Otis Dozier? Well, we got to go on trips with Otis and Velma Dozier to New Mexico. One time Otis planned a climbing trip on a mountain to find crystals. He gave us the full lecture, told us how to do it. So we began climbing. Now, Otis led, then came Velma, then my brother Dick, then me and then our parents.

Well, we were climbing and Dick and I couldn't believe it. We started finding crystals, these gorgeous crystals. Well, in a while it was time for the climb to be over, and we went back down to the car.

Now, Dick and I told this story several times, but as we got all older, Dick and I began to look at one another--Otis Dozier never missed a crystal. Of course, he had been dropping them in the path so we could find them.

And finally Tom Lea, writer, painter and illustrator. My father gave me his book, *The Brave Bulls*. My first fan letter, I wrote such a fan letter, I was trembling as I wrote it. I got my father to check my spelling and my grammar. He actually replied. It was in the most beautiful black script with drawings.

Now, the only trouble is I have looked in my files and I can't find that letter and knowing my father, I bet he filched it out of my file and took it to the archives at SMU. So Sam and Ellen, I want my letter back and I will give you a Xerox copy.

Sam Ratcliffe:

We'll talk.

Jerry Bywaters Cochran:

One of the works commissioned by the museum during my father's time was *El Hombre* [1953.22] by the Mexican artist Rufino Tamayo. It is still on view in the museum today. Well, *El Hombre* was supposed to arrive and it didn't and it didn't and it didn't. Finally, my father's stomach couldn't take it anymore.

He made many calls, but finally he took a trip to Mexico and with the people that were officials with the railroad, they actually followed the route of the railroad train in which *El Hombre* had been.

Finally, after two-thirds of the trip they found on a side track, a huge oversized box car. They opened the doors and there was *El Hombre* in its five sections. Luckily nothing had been damaged and eventually *El Hombre* arrived at the museum just in time for its opening.

(00:50:08)

Now, I know that you will find it hard to believe this but in my father's time at the museum there were only ten staff members. In a typical 12-month period they would produce 20 or more shows.

One year I remember there were 36 and before anyone had even thought of the term blockbuster show, the museum would put on really big shows every fall for the State Fair.

One day during a State Fair show for example, the museum counted 30,000 visitors. Now, John Lunsford is going to tell you all about the shows, but I just have two little stories I would like to tell.

Sometime back, I was reading my *New York Times* and there was an Eastern museum that was going to have a blockbuster show on Leonardo Di Vinci, implying that it was the first. I chuckled quietly to myself for in 1949, the state fair show at the museum was on Leonardo and included both his drawings and models of his inventions.

Among them was the coin press. Every time the weight on the coin press was dropped, it reverberated like thunder. I am sure the staff were all afraid it would crack the museum's foundation.

Then there was Indian art of the Americas which John will be telling you about. For me, I will never forget the great Navajo sand painter, Grey Squirrel. His sand paintings were some of the most elegant abstractions I ever saw. Though in keeping with his religious tradition, they were destroyed at the end of each day.

Well, his daughter has talked long enough. So let's hear what someone else has to say about Jerry Bywaters as an art museum director. This is a quote from Lloyd Goodrich, who was the Former Director of the Whitney Museum: "Jerry Bywaters' museum career has not been the regulation kind, such as museum training at the Fogg Museum at Harvard, graduate study of the history of art, leading to being an Associate Curator, a Curator, an Associate Director and finally a Director. He began his professional career as an artist and he has always been an artist, just what the Dallas Museum of Fine Arts needed in 1943." At this point Goodrich quoted from an early article that my father had written.

An art museum must serve both art and people. It cannot successfully perform these two complimentary functions by merely being a static repository of art. It must also be an intelligent interpreter and an active sponsor of the arts for living people.

In dance, we have a very ancient saying, "to dance is to be young, to be fresh at every moment as the one had just issued from the hand of God." That is how I feel when I stand before any great work of art. Thank you.

John Lunsford:

No one should ever try to follow a theater professional and especially that one. One of the many interesting complexities of Jerry Bywaters, that I am sure the daughter experienced living with him, was that he had a number of different personae that fitted whatever situation he thought they should. One of these was what you might call a kind of down-home, folksy manner.

(00:55:00)

Well, those of us who knew Jerry for a long time knew that this was hardly the total man. He was truly sophisticated in the right sense of the word and was able to carry himself off very well in any context. But Jerry Bywaters is to be credited with or blamed for, whichever you wish, my being here today and my being in the art world and this happened with one of those kind of folksy beginnings.

I had been out of college. I had served my two mandatory years in the army and was taking art classes out here. In fact, I had studied with Otis and with Barney Delabano and De Forrest Judd, and in one of those classes one afternoon Jerry came in the galleries and he looked at me and he said, "Brother John," and that was one of his little things, he said, "Brother John, don't you think it's time you went to work."

Well, it was very definitely and literally the next day I went in and talked to him, but that was the start of what turned out to be a lifetime career because I had no real realization, though I had gone to art museums since before I can remember, here primarily.

I had no real thought that there was a career there. I was an English major in college and didn't know what I wanted to do quite frankly. So that folk Jerry sort of hooked me, but he very quickly made it clear he knew what he was doing when we had our interview. So I was hired as an assistant curator.

You must understand there was neither an associate curator, nor a curator, but it wouldn't have done to put someone 24-years-old I think and totally green, either 23 or 24, in a position with any more grand title than that.

I do want to tell one other personal story. This is what you might call the continuation of the Bywaters' beard story because I had gone on a hiking trip--I think it was 1962--it may have been the summer of '61 and I had grown a beard, which I kept. I was one of two people of that I am sure of in Dallas who had a beard, the other one was the late Downing Thomas.

The difference was Downing's looked liked that of a Hebrew prophet and mine was just sort of a young person's beard. Bywaters was driven crazy by my beard. Maybe it was thoughts of the past, and he kept telling me, you know, don't you think you should get rid of it.

He was enough of a gentleman and valued independence, he wasn't going to just point blank tell me that I had to take it off, which he could have, but of course being the age I was, I purposely kept it on for a year-and-half, but finally I decided, oh well. So for a couple of years after that I was without the beard and by then it was okay, because there are a lot of other people had them.

One thing that I want to bring up that's related both to my own early association indirectly with Bywaters by being at the museum and it involves the lady to my left here, is one of my absolute earliest memories of the Dallas Museum of Fine Arts in Fair Park where as a child I was taking art classes on Saturdays.

And one of the many things Bywaters did that I feel he has never been given the credit he should was bring remarkable numbers of important peoples of all kinds here. Jerry has already referred to Salvador Dali's being here.

This was an occasion of the visit of the then very famous sculptor William Zorach. On Saturday Zorach did a demonstration, lecture demonstration, and his two models were Jerry and Dick Bywaters. I still remember them sitting up there in frozen frontality together and watching evolve from Zorach this clay model--Oh, that size--of the two of them and I am going to steal Jerry's line, but she said, of course the other day at lunch that I asked her and she said, "I was scared to death and I wouldn't have dared make a noise" but they were miserable, right? Yeah, that was very indicative of the kind of thing that he did.

(00:60:03)

He brought the world to Dallas because we need always to remember that during the '40s, which this was, and on through the '50s and then even into the '60s, most people didn't travel the way everyone does now.

Therefore, it was important that great art, great artists, great art-related people, I know he brought Frank Lloyd Wright here at one time, be brought here to Dallas.

Jerry's complexity of personality is also I think reflected in the range of interests he had and the complexity and flexibility he had regarding exhibitions. Some of the things that I think of, we tend to forget, again, nowadays, is that it's been in the time of my museum career--I started the old Dallas Museum of Fine Arts in 1958--that photography has become not just a tool or an illustrative medium, but a fine art.

Obviously, there were people who thought that from 60 or 70 years earlier, but as far as the official museum world that just wasn't the case and Jerry Bywaters had several of the earliest major national exhibits on photography. He had the *Family of Man*, he had two or three of the magazine-sponsored *Photography in the Fine Arts* exhibits.

That was one of the areas where he was a pioneer and as Jerry just said he certainly had blockbusters before the term was coined for art exhibits. One I didn't get to see the first time Grey Squirrel came was one called *The Fabulous West*. I was in college at that time and I missed that one. I think that was one of the great attendance record exhibits.

Sometimes if he couldn't have a blockbuster exhibit, he got a blockbuster work of art and two things he brought here in the '40s--and I think Joe may have more comments to make on that--were the large scale version of Emanuel Leutze's *Washington Crossing the Delaware*, a heroic canvas that came rolled on a drum.

It's about 12 or 14 feet high and much broader and the other was the almost equally tall, but much wider, *Horse Fair* by Rosa Bonheur. Actually that's arguably a very good piece of art; I am not sure about the Leutze. I am told it is historically inaccurate, too, that that boat would have sunk with that many people in it.

But it was interesting, as I say I came here in '58, as late as the mid '60s, which would have been 15 years later than those paintings were here, we would still have people stop at the museum desk and inquire if the *Horse Fair* or *Washington Crossing the Delaware* was there. So they did have a major impact on the public.

Barney Delabano and I started on the same day and the exhibit that the two of us had to help wreck was another of the extraordinary blockbusters, one called *Religious Art in the Western World*. This was a case where Jerry was not only pioneering (and the staff and the people that worked with him) the concept of the big exhibit on a major theme that took a lot of space in the old building, but he hired a theatrical

designer, virtual beavers who worked with Paul Baker, to design this exhibit.

In other words, he was very much aware, long before it was done much in the art museum field, of the importance of dramatic and striking presentation, presentation that would itself be memorable. The old center court, you know the old Dallas Art Museum, Dallas Museum of Fine Arts building is part of Science Place I, and you can still, if you know the interior geography, find a version of the old center court in which one entered from the lagoon side as we called it at that time which was the principal entrance. At the end of that court was, the west-end, was made to look like--in a kind of abstract fashion--the apse of a church.

(01:04:58)

And this sort of thing we take for granted now. The new show at the Kimbell, you exit through life-size facsimile of Thutmose III's tomb for instance, the Egyptian show. We take that sort of thing for granted now. That was quite an innovatory in 1957 when the show opened.

The greatest blockbuster in many ways, even though more people--I think now as it's been so many years ago--remember the *Pompeii* exhibit or the *El Greco of Toledo*, which were certainly extraordinary exhibits and by then that was the era of the blockbusters.

But in many ways the greatest one that was ever done at the Dallas Museum was *The Arts of Man*, an exhibit that occupied the entire second-half of 1962 and the entire building of the Dallas Museum of Fine Arts at the time in Fair Park.

This came about through the good offices of a lady that is still at the center of this museum's life, Margaret McDermott. She was talking--I can't remember whether just to Jerry, I think it was just to Jerry at first, and she said, "Jerry, I think you ought to do a history of world art exhibit." I am sure, knowing him, he sort of gulped and maybe took a pass of his Dr. Pepper, which always stayed right behind his desk. It was not anything stronger, it was Dr. Pepper.

But he agreed. I mean, one does agree with Margaret, she is that kind of person, that magnetism. Then he called us in and explained it to us and we all as a voice said, "It's impossible" and he said, "I know, but we have to do it." The amazing thing is we did, and it was done I think with remarkable success and style.

It was an extraordinary exhibit. It certainly was a point where the talents of Barney Delabano reached their first full fruition as a presenter of art in the museum building. It was an extraordinary exhibit, an exhibit you could not do now.

First of all, you couldn't borrow many of the things we did and it would have to take a government indemnity to begin to insure them, were you able to. I mean literally, I did a large, theoretically more or less life-sized facsimile of Lascaux over the front hallway having to stand on a scaffold, which I never liked doing as the starting point.

And then the exhibit started with pieces 5000-6000 years old and came up to the turn of the twentieth century and it covered all media. And we arranged it by chronological bites, so that you went into a room and you saw what was happening in the Near East, in Asia, in Europe and in the New World at the same millennium length, span of time, and as we got nearer to the present, in the shorter segments of time.

That went over so well that Jerry thought we better capitalize on our success and he said, "Well, let's do another one next year" and you can imagine the staff reaction to that. That was the exhibit that this Jerry referred to and I was chosen--I was about to say I was the victim, but actually it was a marvelous opportunity, the *Indian Arts of the Americas* exhibit, for which I was the curator.

Of course, I hasten to say that at that time all these exhibits were total teamwork with a staff of 9-10, you had to. That exhibit was in the fall of 1963 for two or three months. It was in conjunction with the State Fair and I think Joe will have some things to say about that connection, but it was a marvelous opportunity for me to understand just how really complex, exciting, but very difficult an exhibit is to put together.

Especially what I think most people need to realize is the budget of the Dallas Museum of Fine Arts annually at that time, I want to say, I am almost sure it was under, the exhibit budget was under \$20,000. It may have been \$25,000. The fair gave us more that's why we could do these big exhibits at the time of the fair, but that certainly was an extraordinary experience and then for a while we did more modest exhibits.

(01:09:59)

I did want to mention one other thing and then I will let Joe give you his point of view and that is that the Dallas Museum of Fine Arts was one of the first museums in the country to offer audio tours, a thing I still personally detest, but we had one of the earliest Acoustiguide tours and it was when the company was just founded.

We were one of their pilot museums. It was for an American art exhibit at the State Fair time and it challenged us all in a new way because we tended, given our size and the things we were all trying to do, to improvise up to the last minute. Well, you had to get the pictures

arranged in final order two months beforehand, so that the text could be written and the tapes prepared and that was just a way we hadn't been used to working.

And it turned out that the Acoustiguides didn't work very well. We lost money on it and it was such a hazardous process that we didn't do it again for many years, but I think it's important to realize that here again Jerry was alert to the new possibilities and the variety of ways that a museum should and must interact with the public. Joe.

Joseph Rucker:

I think the only reason that I am here is the fact that I was the conduit at the State Fair of Texas for the museum and for Jerry Bywaters and his many efforts that he did there. You may wonder why this connection, since there is no present connection at all between the State Fair and the Dallas Museum of Art.

In the very beginning, the fair came along about 14 years after the first railroad. Dallas had been 2000 people when the railroad got here and by the time the fair opened in 1886, it was up to 10,000 or 15,000 and was on its way to an enormous growth.

Very early in the fair's history the ladies, naturally, of Dallas had to have art in the fair. They also had a lot of other things like natural history, stuffed animals, things of that sort, but art was the basic reason and they talked the City of Dallas into building a building in Fair Park specifically for art.

Prior to that, it had been private homes and at one time or another the building that was out there was not maintained too well, so it would move out every so often, but the results of the original art in the State Fair of Texas was the building that was built in 1936 for the Centennial and which housed the Dallas Museum of Fine Arts up until this building here was built.

During those many years, Dallas was maturing. The businessmen of Dallas originally were basically terminal merchants who had come here--Most of them from the western part of Germany, many of them Jewish. There were also French influences from La Reunion. There were Swiss influences.

These people demanded the arts and music in general in Dallas and they always ended up at the State Fair which was a local fair, not a state fair in the true sense of the word. For that reason the Fair found itself as a repository for a lot of the aesthetic arts that most of these do through taxpayers' investments in buildings and things of that sort. That's one of the reasons the music hall is there for example.

Because of this, the fair would always furnish a purchase prize each year for a Texas annual show that was held in the art museum and the relationship between the fair and the art museum was quite healthy.

In fact, the businessmen who ran the fair were basically about the only people that you could go to for money if you wanted to build things in Dallas as far as the arts were concerned.

Now, today we are mature enough, I think, to where we have a number of people with the means to produce really marvelous things for the arts. So the fair connection is not needed as much as it once was.

Back to where I came in, I went to the fair in 1951 and stayed there for 23 years in various positions and in that time Bywaters and I became very, very close friends and entertained each other at home and things like that and I knew many of the stories.

(01:15:08)

He put me on the Board for six years and then finally just made me an ex officio member as a connection from the State Fair. So I basically served on the Board for about 14 years and in that time we had many interesting and wonderful experiences and I began to realize what Jerry really was.

Jerry was a most exceptional man. I once tried to make a list of what Jerry really was capable of and I started out with the word artist, which of course obviously he was a very, very first class artist. He was a spokesman, particularly for the arts and particularly for painters, especially.

He was one of the founders of the Artists League in Dallas, which was the first formal group of operating artists. He was a critic for the *Dallas Morning News*, art critic. He was an editor of the *Southwest*--I can't remember the name of the publication, but it was an artist--

He was of course an administrator, which a lot of people are good administrators. He was a promoter. He was a professor of art history and of painting at SMU. He was a born historian, an amateur historian I guess you could say. He was a salesman. He was at times a stand-up comic when he went had to be and in many other ways he simply was a towering figure in the Texas art field.

He had a way of disarming people with his method. He could "country slick" people or he could "city slick" people, as John said. He was a very sophisticated man and his accent got stronger as he went further east in many cases. He made wonderful connections with the National Gallery,

the Whitney, the Metropolitan, Chicago Art Institute, and a number of places around the country.

He was well respected. Probably the only painter I ever knew who was a museum director. I haven't done any research on that, but offhand I can't really remember anybody that was a painter that actually wants to be a museum director at the same time. It is almost never done. This was an exceptional man.

He had connections with, I think Jerry had a lot to do with the regional here in Texas particularly, I would say of Texas regional or Lone Star Regionalism had a taproot in Texas. It had a branch root in the American scene and through Thomas Hart Benton and even in the Mexican scene and particularly in the muralist scene through Diego Rivera.

Jerry had these connections and I think it gave a lot of depth to the whole Texas regional scene. The other artists of the Nine were all marvelous in their own way, every single one of them. I don't want to get off on the individual and simply because I didn't know many of them

I knew Otis Dozier very well and had enormous respect for him--we have a Dozier in our home--but all of them really contributed vastly. And at that particular time, regionalism was also into architecture through David Williams and O'Neil Ford and Arch Swank and some others who were pioneering that in this area. Even in case of regionalism in music with David [Guion?] and a number of other people that carried this banner.

I'll finish my little story here by telling one or two oddities. Stanley Marcus was president back I think in the '60s, and one of the times that--during the State Fair, of course, the art museum became a mecca because it was air conditioned. It also had restrooms that were available and whatever happened to be on in the building might also draw a lot of people, but in any event the first two items really drew them too.

(01:19:52)

And Stanley was out there one day at one of his most elite moments and Jerry was trying to show Stanley the fact that the art museum had to deal with all sorts of "people." In the central sculpture court, over in one corner, was a young female, nursing her infant.

This was not done at all prior to the hippie movement and it finally became something to be proud of, but it wasn't in those days. So he took Stanley out to show him what the kind of things he is liable to see there. I think Stanley was really stopped in midair there but --

Anyway there is one other anecdote that Jerry told me one time that I think I should mention. One of the discoveries you might say was a wonderful Texas primitive painter who was a cowboy, a little tiny man, a very wiry and very seedy looking man named H.O. Kelly.

He was a wonderful primitive painter, a sort about Grandma Moses of West Texas. Mr. Kelly was one of those people that never change. He came from Blanket, Texas, if you know where that is, and he would send in paintings from time to time.

He was known for the fact that he had kept an upper tooth in front and a lower tooth in front for the sole purpose of pulling his Bull Durham sack as he made home rolled cigarettes. Well, he was that kind of person. So at a showing of his here that we had specially invited an audience for, he was asked to come and say a few words.

He was dressed up in suit like he was going to a funeral. Normally he never dressed like that, but other than that he was not in a tuxedo or anything, but it was a big party. Mr. Kelly, after he had been introduced and done whatever he had to do, had retreated over into a corner where he could disappear, if possible.

He was that kind of person. Somewhere about the time he thought had disappeared, a large lady, very bosomy lady, espied him in the corner, headed for him and started backing him into this corner and said, "Oh! Mr. Kelly, have I ever told you about the time that I met Picasso" and he says, "no ma'am, but I'm a fixin' to."

I can't say much more about Jerry at this point without saying that he was just a dear friend and also a wonderful sort of--if this were Japan I think Jerry would have been what's known as a living treasure because of the number of things that he espoused and the number things he did so well. Thank you.

Sam Ratcliffe: Do we have time for questions Tracy? Five minutes. Okay, questions just direct them to whoever you -- I will repeat the question if anybody has one so everybody can hear. No, no questions?

Speaker: They are all too young.

Sam Ratcliffe: Okay back row, oh, Hi Jan.

Female speaker: I am curious that even if you can talk about the time when the museum was criticized for its communist activities and how Jerry and the others handled that?

Joseph Rucker: I'll try. My connections were very thin at that time myself. We had a citizen of Dallas named Colonel Alvin Owsley. Mr. Owsley was a very

prominent person that did a lot of things for the museum and whose family is still doing things for the museum, but he was at that time a spokesman for the right of center, let's put that way, and at that time the word got out that so many artists, particularly Picasso, were Communists. Of course Rivera was a very prominent Communist also at that time.

(01:24:55)

And at that time there was a-- people connected this in a way with the McCarthy period. It was the same period, but there was no direct connection with Mr. McCarthy, but it was a witch-hunt mentality at that time and certain people could get together a following and these people were just simply uninterested in the kind of art that these people turned out, simply because of their political leanings.

They were never able to disengage from their personal scruples. Anyway, this was a matter that came before the City Council because of the fact that the museum operated in the city-owned facility and there was a certain amount--some maintenance money and things like that--that was spent, so it was a citizen's business.

Anyway, I think Bywaters was really a very strong advocate of trying to get this wiped out pretty quickly because I think he got together enough important businessmen from the downtown establishment of that day to where there was no great validity in this claim about having anything to do with art there.

They stood their ground very well on it, I think, and ended up with a victory. I believe that Colonel Owsley finally sort of apologetically bowed out of that and, as it was, the family, as I say, had done an awful lot already for the museum and it was an embarrassing situation in that respect. The newspapers enjoyed it very much of course, naturally.

John Lunsford:

I can add something, I was out of -- I wasn't living here then, it was the time I was in the army, but one of the incidents, at least, was involved with a nationally put-together exhibit on sport and art that was eventually scheduled to go to Australia for the Olympics.

This was in the mid '50s, probably '50 -- whatever year was '55, '56, '54, wouldn't have been '54, it had been '55, '56 or '57. But in that exhibit was Ben Shahn, I remember most, who had in the '30s, as many people in this country had, carried a Communist membership card for a while.

And this created another great flurry here when it was shown at the Dallas Museum and I remember reading about it in the *Time* magazine when I was in Georgia in the army. It was so bad that the exhibit was not sent to Australia for the Olympics and that of course didn't help Dallas' image nationally either.

Jerry Bywaters Cochran: And my memory is, in our mailbox at home we were sent a postcard of the skyline of Moscow and it simply read, "Go back where you belong." My memory is that as far as the Board of Directors of the museum, there were two men in particular, Eugene McElvaney, whose son happened to have married me and my husband and whose son christened both of our children.

Eugene McElvaney, the father, and Gerald Mann in particular spoke out with my father that a museum is to show art and it has nothing to do with politics. The Board of Directors made one statement and then the second time they made an even more important statement, so that the art museum was a place to show art.

Sam Ratcliffe: Let me take one more real quick question. Anybody, yeah, Calloway.

Audience Member: I know the connection with Hillbilly Flour.

Sam Ratcliffe: Oh thank you, yeah, I almost forgot, okay.

Audience Member: You do it.

John Lunsford: No, no, you do it, you may be more accurate than I, I mean pass the biscuits Pappy, but --

Audience Member: W. Lee O'Daniel had a noon radio show all over Texas with the Hillbilly Boys band because he sold Hillbilly Flour and he eventually parlayed that into a successful run for Governor as a neophyte politician--he'd never run for public office before and he -- how shall I say this delicately?

(01:30:12)

Sam Ratcliffe: Embarrassed himself?

Audience Member: (Voice Overlap) He played Texas politics for a couple of decades after that.

Sam Ratcliffe: Calloway, you get the prize. I guess my extra glass of water. I don't know. Okay, we -- is that it? Okay --

Joseph Rucker: I would like to say one more thing that is entirely personal and I shouldn't really bring it up, but if anyone bothers to read any of the biographical data about myself in this thing, they couldn't possibly believe it because it says --

[NOTE: This audio ends abruptly at this point.]

Duration: 92 Minutes

Audio file: BywatersLegacy_01