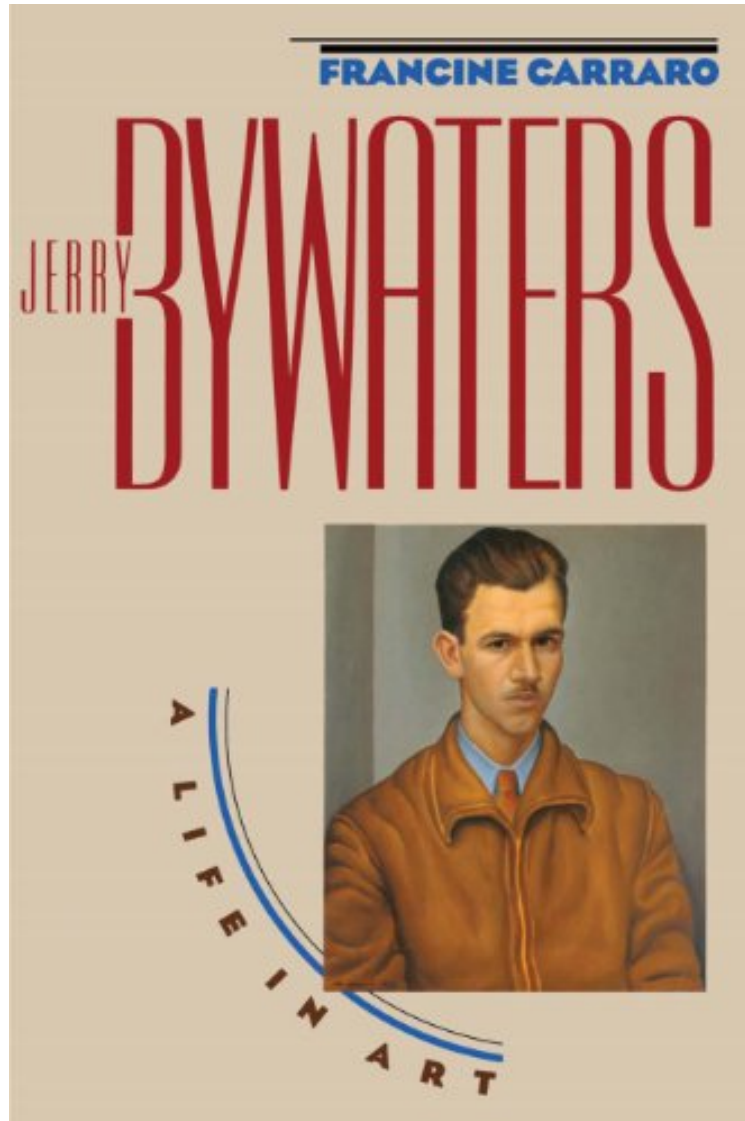


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## Jerry Bywaters: A Life in Art (American Studies Series)

Francine Carraro

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**Francine Carraro : Jerry Bywaters: A Life in Art (American Studies Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Jerry Bywaters: A Life in Art (American Studies Series):

0 of 0 people found the following review helpful. Turgid Prose and Difficult ReadingBy J. R. ComptonIt reads like it was written by a grad student (It was.), who did not know how to write or organize a biography. Her prose never flows; it is staccato, rough and difficult to follow, comprising a listing of events with not much holding them together. The stories I sought, about the transition from the Dallas Museum of Art (DMA), which Bywaters directed when that City-funded establishment was so stridently Conservative and anti-Communist, that it would not show contemporary artists -- Picasso, Pollock, Diebenkorn, Kline, Rauschenberg, Matisse, Vlmiinck, Magritteare, etc., until the DMA

merged with the by-then financially failed Dallas Museum for Contemporary Art, which introduced all those artists to Dallas. I suspect the history I wanted to read about is in there, but it's such an unpleasant prose style, that I haven't yet. I bought a very inexpensive, used copy that's in near-perfect condition, and I like looking at the pictures, but I still need to find a professionally-written history, so I can understand that abrupt transition in the history of Dallas art.

As an artist, art critic, museum director, and art educator, Jerry Bywaters reshaped the Texas art world and attracted national recognition for Texas artists. This first full-scale biography explores his life and work in the context of twentieth-century American art, revealing Bywaters' important role in the development of regionalist painting. Francine Carraro delves into all aspects of Bywaters' career. As an artist, Bywaters became a central figure and spokesman for a group of young, energetic painters known as the Dallas Nine (Alexandre Hogue, Everett Spruce, Otis Dozier, William Lester, and others) who broke out of the limitations of provincialism and attained national recognition beginning in the 1930s. As director of the Dallas Museum of Fine Arts, art critic for the Dallas Morning News, and professor of art and art history at Southern Methodist University, Bywaters became a champion of the arts in Texas. Carraro traces his strong supporting role in professionalizing art institutions in Texas and defending the right to display art considered "subversive" in the McCarthy era. From these discussions emerges a finely drawn portrait of an artist who used a vocabulary of regional images to explore universal themes. It will be of interest to all students of American studies, national and regional art history, and twentieth-century biography.

". . . a pioneering study of a major figure whose many talents and sheer longevity kept him at the center of major developments in twentieth century art in Texas. . . . This in-depth treatment of a Texas regionalist will disabuse the general public of the notion that 1930s regionalism is confined to Benton, Curry, and Wood." (M. Sue Kendall, Ph.D., author of *Rethinking, Regionalism: John Steuart Curry and the Kansas Mural Controversy*)". . . an original scholarly contribution. . . Not only has Carraro examined a large body of material, including art works, interviews, unpublished manuscript sources, and printed works by and about Bywaters, she has written a most readable and well-organized book on her subject." (David Farmer, head, DeGolyer Library, Southern Methodist University) About the Author Francine Carraro is the Executive Director of the Grace Museum in Abilene, Texas. She has researched and written extensively on twentieth-century American and Southwestern art.