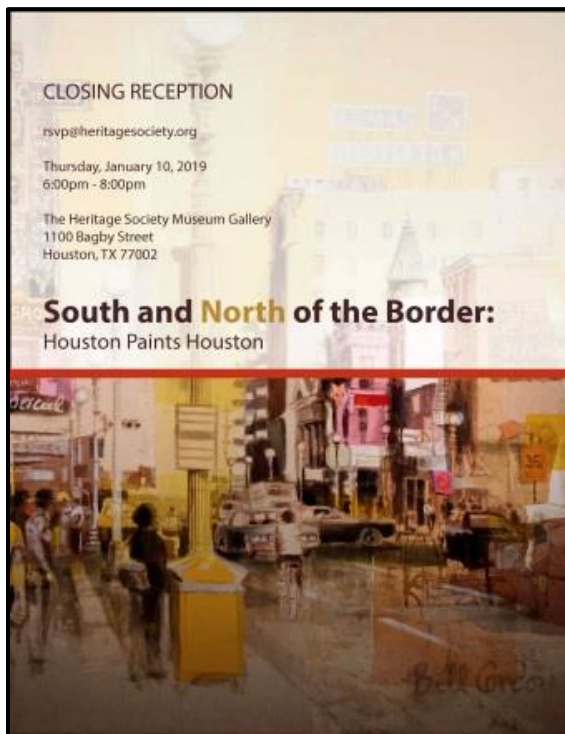


HETAG Newsletter No 29, January 2019

Our next meeting will be the closing party for **HOUSTON PAINTS HOUSTON** at The Heritage Society, Thursday, January 10, 2019, 6-9 pm. We'll be celebrating the exhibition, and also toasting our departed friend, Henri Gadbois, who will be there with us through his art, which is such an important part of the exhibition. **RSVP to rsvp@heritagesociety.org**



Henri Gadbois's billboard and clouds triptych as installed in *Houston Paints Houston*.

We're also starting a new, occasional feature this month called **WHO MADE THAT?** designed to test our eye for Earlier Houston Art. Look for it toward the end of the issue.

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The 2019 CASETA Symposium
and Texas Art Fair
will take place at The TCEA Conference Center in Austin, TX
March 29-31, 2019

Details coming soon on the [CASETA Website](#).

Exhibitions:

[SOUTH AND NORTH OF THE BORDER: HOUSTON PAINTS HOUSTON](#)

The Heritage Society

1100 Bagby Street

Houston, Texas 77002

~~Until November 24, 2018~~ **Extended thru January 12, 2019**

More than 80 works created by Houston artists from the 1850s to the 1980s showing the evolving vision of the city.

[Kindred Spirits: Louise Nevelson & Dorothy Hood](#)

Until February 3, 2019

Museum of Fine Arts, Houston

Celebrating Louise Nevelson and Dorothy Hood, independent women ardently committed to assuming leading roles at the forefront of the American vanguard. Coming of age as artists in the 1940s—Nevelson in New York, and Hood in Mexico and Texas—they frequently drew inspiration from common sources, balancing abstraction and content as they synthesized the lessons of Cubism and Surrealism into the bold, new language of mid-century Modernism.

LECTURE

[Two Women Who Shaped Houston's Avant-Garde: Louise Nevelson & Dorothy Hood](#)

Thursday, Jan. 24, 2019, 6:30 p.m.–7:30 p.m. *Law Building, Museum of Fine Arts, Houston* In celebration of *Kindred Spirits: Louise Nevelson & Dorothy Hood*, this panel discussion delves into the unique contributions Nevelson and Hood made to the evolution of American Modernism.

Robert Preusser: Linear Improvisations

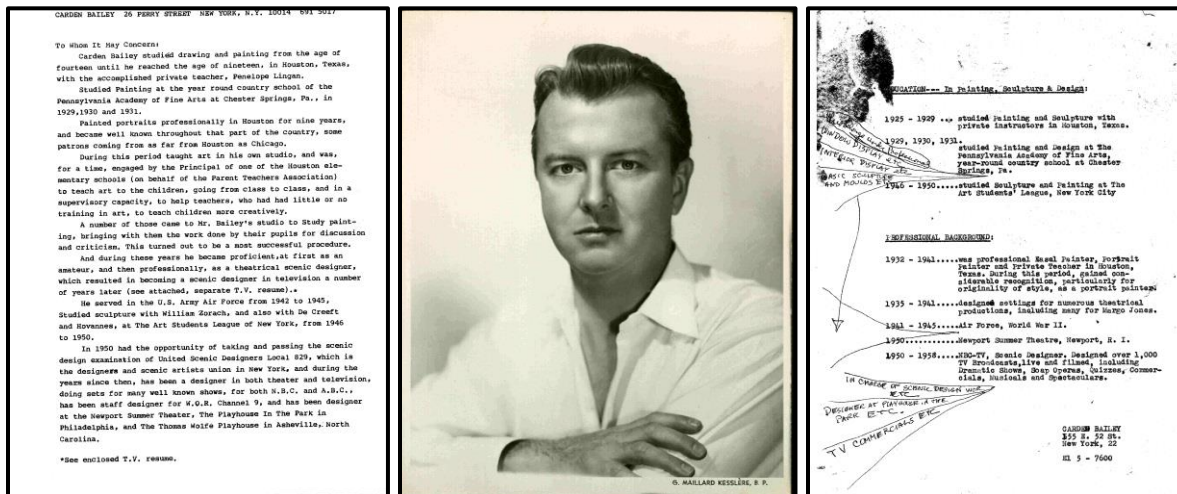
[William Reaves – Sarah Foltz Fine Art](#)

January 26 – March 3, 2019

Drawings from the 1930s and 1940s.

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Carden Bailey (1911-1997) – in his own words. In the 1930s, Carden Bailey was one of the most active and highly regarded of Houston artists. In this brief biography and resume (augmented with a few images and notes), he tells us about himself as an artist, both during and after his days in the Bayou City. What better way to hear his story than in his own words (with a few editorial additions in [] for clarity).



Carden Bailey in the 1950s, and his professional biography and TV resume, both 1950s.

CARDEN BAILEY 26 PERRY STREET NEW YORK, N.Y. 10014

To Whom It May Concern :

Carden Bailey studied drawing and painting from the age of fourteen until he reached the age of nineteen, in Houston, Texas, with the accomplished private teacher, Penelope Lingan.



Carden Bailey c1930 (l) and Penelope Bailey Lingan c Early 20th Century (r). Lingan(1860-1943), an important Houston painter and sculptor in her own right, was Carden's teacher and also his aunt.

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Studied Painting at the year round country school of the Pennsylvania Academy of Fine Arts at Chester Springs, Pa., in 1929, 1930 and 1931.



Two Carden Bailey works from the early 1930s, perhaps from his time at Chester Springs, PA.

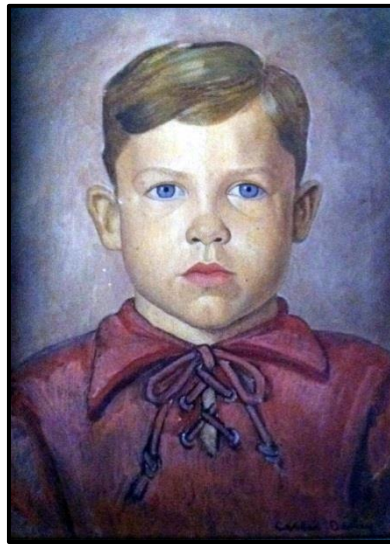
[Studied with the Houston painter and teacher, Ola McNeill Davidson. In 1937, toured Europe with Mrs. Davidson and Houston artist Gene Charlton.]



Ola McNeill Davidson c1930s (l); Davidson, Gene Charlton and Bailey on board the steamer they took to Europe in 1937 (r).

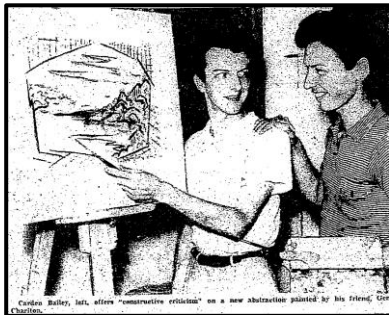
Painted portraits professionally in Houston for nine years, and became well known throughout that part of the country, some patrons coming from as far from Houston as Chicago.

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Two portraits by Carden Bailey from the 1930s. He was especially noted for his portraits of children. Shown here is McNeill Davidson's grandson.

[Thouroughout the 1930, with life partner Gene Charlton, maintained a studio and apartment at 3211 Travis Street in Houston, decorated in "Gay Russian style" using scarlet, turquoise, dazzling white and deep blue, according to a newspaper description.]



Two newspaper photos of Bailey and Charlton (1937 left and 1938 right) and Bailey's woodcut print of their home and studio at 3211 Travis Street, 1938.

During this period taught art in his own studio, and was, for a time, engaged by the Principal of one of the Houston elementary schools (on behalf of the Parent Teachers Association) to teach art to the children, going from class to class, and in a supervisory capacity, to help teachers, who had had

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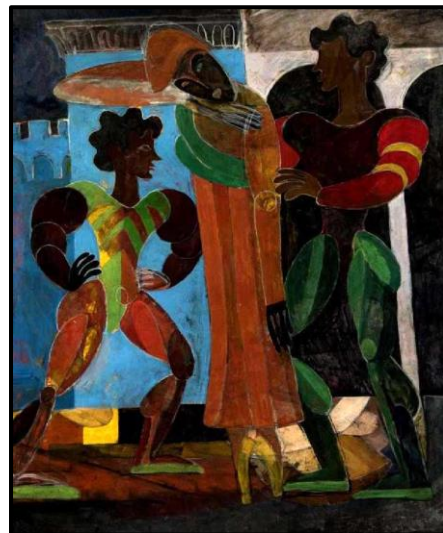
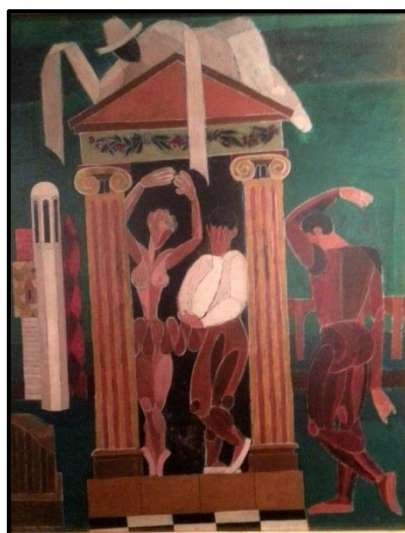
little or no training in art, to teach children more creatively.

A number of those came to Mr. Bailey's studio to study painting, bringing with them the work done by their pupils for discussion and criticism. This turned out to be a most successful procedure.



Bailey's *Symphony Orchestra* 1940 (I), possibly based on a detail of Raoul Dufy's *La Fée Électricité* which Bailey saw in Paris in 1937 when he visited the *Exposition Internationale*.

And during these years he became proficient, at first as an amateur, and then professionally, as a theatrical scenic designer, which resulted in becoming a scenic designer in television a number of years later.



Two examples of Bailey's theatrical designs, probably both from the late 1930s.

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He served in the U.S. Army Air Force from 1942 to 1945, Studied sculpture with William Zorach, and also with De Creeft and Hovannes, at The Art Students League of New York, from 1946 to 1950.

BAILEY (CARD)		MEMBER		(NO PROXY)	
APPLICANT'S NAME	Frank C. Bailey	DATE	January 25 1946	TEL. NO.	AD 7-2427
CITY	San Francisco	CHANGED TO	264 7-7747	TEL. NO.	AD 7-2427
HOME ADDRESS	1286 Monroe St. S.F. 12	CHANGED TO		TEL. NO.	AD 7-2427
STUDENT COURSES					
PERSON	COURSE	INSTRUCTOR	ADMITTED	MEMBERSHIP RECORD	
1/1/46-3/1/46	VA 1st PM	De Creeft	1946-47	1.50	PAID 2/1/47
3/1/46-5/1/46	VA 2nd PM	Zorach	1947-48	1.50	PAID 3/1/48
5/1/46-7/1/46	VA 3rd PM	Hovannes	1948-49	1.50	PAID 3/1/49
7/1/46-9/1/46	VA 4th PM	Zorach	1949-50	1.50	PAID 7/1/49
9/1/46-11/1/46	VA 5th PM	Zorach			
11/1/46-1/1/47	VA 6th PM	Zorach			
1/1/47-3/1/47	VA 7th PM	Zorach			
3/1/47-5/1/47	VA 8th PM	Zorach			
5/1/47-7/1/47	VA 9th PM	Zorach			
7/1/47-9/1/47	VA 10th PM	Zorach			
9/1/47-11/1/47	VA 11th PM	Zorach			
11/1/47-1/1/48	VA 12th PM	Zorach			
1/1/48-3/1/48	VA 13th PM	Zorach			
3/1/48-5/1/48	VA 14th PM	Zorach			
5/1/48-7/1/48	VA 15th PM	Zorach			
7/1/48-9/1/48	VA 16th PM	Zorach			
9/1/48-11/1/48	VA 17th PM	Zorach			
11/1/48-1/1/49	VA 18th PM	Zorach			
1/1/49-3/1/49	VA 19th PM	Zorach			
3/1/49-5/1/49	VA 20th PM	Zorach			
5/1/49-7/1/49	VA 21st PM	Zorach			
7/1/49-9/1/49	VA 22nd PM	Zorach			
9/1/49-11/1/49	VA 23rd PM	Zorach			
11/1/49-1/1/50	VA 24th PM	Zorach			
1/1/50-3/1/50	VA 25th PM	Zorach			
3/1/50-5/1/50	VA 26th PM	Zorach			
5/1/50-7/1/50	VA 27th PM	Zorach			
7/1/50-9/1/50	VA 28th PM	Zorach			
9/1/50-11/1/50	VA 29th PM	Zorach			
11/1/50-1/1/51	VA 30th PM	Zorach			
REMARKS					
Dropped Dec. 1, 1951					



Bailey's Art Students League course record and one of his later paintings.

In 1950 had the opportunity of taking and passing the scenic design examination of United Scenic Designers Local 829, which is the designers and scenic artists union in New York, and during the years since then, has been a designer in both theater and television, doing sets for many well known shows, for both NBC and ABC, has been staff designer for WOR Channel 9, and has been designer at the Newport Summer Theater, The Playhouse In The Park in Philadelphia, and The Thomas Wolfe Playhouse in Asheville, North Carolina.



Some of Bailey's set designs for the Pinky Lee TV show, mid-1950s.

The End

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Who Made That? Part 1, The 1950s:

This month we're starting a new, occasional feature called **WHO MADE THAT?** to test whether or not we've really been looking at all the fabulous Earlier Houston Art that has been in exhibitions, auctions, books and websites over the last 15 plus years that HETAG has been around. We'll show images of works from a particular decade, and try to link the works with the artist who made them.

Let's start with the easy decade first. Here is a little gallery of 1950s paintings by the Houston artists listed below, all of whom were working hard and showing often back then (some still are). Can you link the artist and painting? Answers on the last page.

David Adickes, Pat Colville, Bill Condon, Mildred Wood Dixon, Margaret Webb Dreyer, Henri Gadbois, Leila McConnell, Herb Mears, Charles Pebworth, Anna Belle Peck and Erik Sprohge.



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Texas Art Videos:

The next best thing to looking at Early Texas Art may be looking at videos about Early Texas Art. Here are a couple of video resources you might want to check out:

[CASETA Symposia videos](#) – If you have attended the annual CASETA Symposia, you know what a wealth of knowledge our speakers bring to us. Now all the speaker sessions for 2014-2018 are available via the [CASETA Website](#). That's 30-plus hours of the best talks by the most knowledgeable scholars, collectors and dealers in the field of Early Texas Art. Watch them for the first time, or again, and learn all about our fabulous Texas art.

[Art This Week](#) – I have only recently become aware of this amazing resource for videos of art-related topics at Texas museums. It's not all Earlier Houston, or even Early Texas, but there's lots of content related to our focus, including the recent series at the Museum of Fine Arts, Houston, on three Houston women important in our art history: [Ima Hogg](#), [Audrey Jones Beck](#) and [Annette Finnigan](#), about whom we'll be learning more when we do our HETAG tour of Glenwood Cemetery in the spring. Check out [Art This Week](#).

The mission of HETAG is to illuminate Houston's art history by providing viewing opportunities for art, by supporting and doing research on the artists and art communities working in Houston through the years, and by spreading the word.

**Back issues of the HETAG Newsletter are available via the
University of Houston Libraries
Digital Library
<https://digital.lib.uh.edu/collection/hetag>**

**Randy Tibbits, coordinator
HETAG: The Houston Earlier
Texas Art Group
tibbits@rice.edu**

Answers to WHO MADE THAT? – 1950s

Top row: Mildred Wood Dixon, Margaret Webb Dreyer, Bill Condon
Second row: Leila McConnell, David Adickes, Herb Mears
Third row: Pat Colville, Erik Sprohge, Charles Pebworth, Henri Gadbois
Bottom row: Anna Bell Beck