Alexandre Hogue: An Annotated Bibliography

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Preface

It was on a trip to Paris, France that I discovered the Dallas Nine and Alexandre Hogue. The Pompidou Museum had on display two paintings by members of the Dallas Nine. I was unfamiliar with this group of artists and on further thought and research I decided to write an annotated bibliography on these painters. Preliminary work informed me that one bibliography could not encompass all the members of this renowned group. I then decided to devote one annotated bibliography to each of the members of the Dallas Nine. Alexandre Hogue was a prolific member of this group, so I began my series with him.

I used Art Index, online indices, newspapers databases, internet sources and books to delve into the artistic output of this prominent member of the Dallas Nine. The Interlibrary Loan Department of the Buffalo and Erie County Public Library made a large part of this bibliography possible. The helpful staff at the Crane Branch Library in Buffalo, New York were great intermediaries in my research. The Portal to Texas History gave my work the jumpstart it needed. Its rich collection of exhibition catalogues and newspapers is a goldmine for researchers. I also want to thank Marianne Valet-Sandre for translating an article in a French journal for me.

Hogue’s regionalist paintings are a tribute to the Southwest. His Big Bend paintings and Oil Industry series invited people to visualize the American West. Although some critics have said that photographs can better convey the realism of certain eras in our history, I believe that paintings, lithographs and drawings can equally represent an era and a place, much as a portrait painting can evoke characteristics different from a photograph.

I hope this interactive, annotated bibliography, and first installment in the Dallas Nine series, will be helpful to museums and researchers showcasing Alexandre Hogue. His interest in the environment in the 1930s and man’s connection to it, heightened our awareness and responsibility for planet earth. His later Moon Shot series (1971-1974), with themes from the space program, his Atomic series (1950-1951), Alphabeticals series (1960-1964) and Calligraphic One-Liners series (1970-1974) show an artist in tune with his time.
Introduction

Alexandre Hogue’s birth year, 1898, puts him in the cohort of the ‘Lost Generation.’ This group includes Milton Avery, Georgia O’Keeffe, Norman Rockwell, Dorothea Lange, Sinclair Lewis, Dorothy Parker, F. Scott Fitzgerald and Ernest Hemingway. Hogue’s father, a Presbyterian minister, and his mother, an artist, moved their family from Memphis, Missouri to a ranch near Dalhart, Texas in the West Texas panhandle when he was an infant. The grasslands of his childhood gave way to an environmental Dust Bowl in his adulthood. Hogue documented this in important paintings such as Drouth Survivors, 1936, oil on canvas, Drouth Stricken Area, 1934, oil on canvas, Dust Bowl, 1933, oil on canvas, and the Erosion series, including Erosion No.2. Mother Earth Laid Bare, 1936, oil on canvas and Erosion No. 3, The Crucified Land, 1939, oil on canvas. With his Dust Bowl paintings he entered the realm of, not only artist, but also social historian.

His formal artistic training included art lessons from a local woman in Dalhart and drawing classes at the Minneapolis College of Art and Design around 1919. https://mcad.edu/125/alumni/alexandre-hogue. He applied techniques acquired there to his work as a commercial artist in New York City in the early twenties. After returning to Texas he joined the Dallas Nine, a group of artists associated with Regionalist painting and lithography.

While living for short stretches in New Mexico in the nineteen-twenties, he absorbed Native American culture and its reverence for the land. He learned the elements of sketching from Frank Reaugh.

The Highland Park Gallery in Dallas, Texas hosted Hogue’s first exhibition in 1925. He showed Blue Springs, Paloduro. Hogue exhibited in the Allied Arts Exhibitions of Dallas County, The State Fairs of Texas, the Southern States Art League; the Art Institute of Chicago in the 1930s; the Carnegie International, the New York World’s Fair of 1933, the Whitney Biennials; Musee du Jeu de Paume, Paris, France (1938); The Lone Star Printmakers circuit exhibitions; the Golden Gate International Exposition in San Francisco, California; the Texas General

During the course of his career Alexandre Hogue worked on the set for the play Wappin Wharf in 1925 with Allie Tennant, John E. Douglass and Reveau Bassett. He designed the set for the play El Christo for the Dallas Little Theatre in 1926. Hogue also worked as the architect for the six galleries in the new Joseph Sartor Gallery in Dallas, Texas in 1931 and as an illustrator for the Dallas Morning News.

His painted murals during the 1930s under the auspices of the Section of Painting and Sculpture of the Treasury Department. The mission of ‘The Section’ mandated the creation of murals and sculptures for new Federal buildings. These included “Development of Dallas,” a City Hall mural created with Jerry Bywaters and Russell O. Bailey (since destroyed) and Houston Ship Channel—Early History. He also produced Oil Fields of Graham in 1939 and The Diana Docking, 1938-1941, among others.

Hogue wrote for the Southwest Review, critiquing and promoting art of the Southwest. He helped found the Dallas Artists League in 1932 and the Lone Star Printmakers in 1938. He founded and chaired the Art Department at the University of Tulsa from 1945-1968.

He began teaching at the Texas State College for Women in the 1930s and at Hockaday Junior College. He taught classes at Glen Rose, Texas and at the University of Tulsa.

Hogue received the Oklahoma Artists Award for Life time service. His works are in the collections of the Dallas Museum of Art, the Gilcrease Museum of History and Art, the Luxembourg Museum in Paris, France, the Musee National d’Art Moderne in Paris, France, the Museum of Fine Arts, Houston and the Philadelphia Museum of Art, among others.

This bibliography uses annotated documents to chronicle Hogue’s evolution as an artist from Taos and Texas in the 1920s, through the Dust Bowl paintings of the
1930s, when he employed ‘psycho-reality’ in a startling way to shine a light on the effects of erosion. His post-1945 work ranged from the *Big Bend* paintings of the 1970s; the *Moon Shot* series (1971-1974) and his *Abstract period*. This post-war time frame included the *Atomic* series (1950-1951); *Alphabeticals* (1960-64) and *Calligraphic One-Liners* (1970-74). One could almost call him a Romantic because his early rejection of industrialization and social convention informed the *Erosion series* paintings.

He artistic output encompassed lithographs, woodblock prints, oils, watercolors and murals.
Exhibition History

1925

Alexandre Hogue: *Blue Springs, Palo Duro*, nd.

1927

2. Avery Hall, Columbia University, New York City, April 1927.
Traveled from San Antonio.
Alexandre Hogue: *Bear Grass*, 1927.

1928

3. College of Industrial Arts, Administration Building, Denton, Texas, March 1928.
“Alexandre Hogue: One-Man Show, forty-five paintings” Included lectures by the artist.
Also shown at Highland Park Town Hall Gallery in January 1928.
Forty-five pictures in all. Included *Sunset at Love Field*, 1926 pastel; *Some Texas Mountains* (Big Bend Country); one painted at Glen Rose; *Texas Fields, oil; Gentle Breeze*, 1926, oil on board; *Christmas Day*, oil; *Big Cottonwoods*, oil; *Sunrise*, oil.
“Art Exhibit at C.I.A. (College of Industrial Arts) This Week.” Denton Record Chronicle (Denton, Texas), Monday March 19, 1928, p.5. 


Calls Hogue Texas’ ‘own poet of color.’ The lectures focused on the phases of painting as exhibited in his artwork. Notes that they were recently at the Highland Park Society of Arts in Dallas. Writes that his work was praised at the Delgado Museum of New Orleans, among other venues. Says that Hogue also sketched in the Woodstock colony along the Hudson. Mentions Sunset, Love Field, 1926, pastel; Sycamore and Sumac, nd, pastel (article says the painting is ‘a bit of the beauty of North Dallas off of Cedar Springs Road’).

4. Highland Park Town Hall, Dallas, Texas, January 1928.
“One-man Show."

“Many Visit Hogue Exhibit of Paintings on Denton Day.” Denton Record Chronicle (Denton, Texas), Monday January 30, 1928, p.5. 

5. Dallas Art Association, Fair Park Gallery, Dallas, Texas, April 14-25, 1928.
“First Allied Arts Exhibition of Dallas County.”

Catalogue: Dallas Art Association. (First) Allied Arts Exhibition of Dallas County, April 14-28, 1928.Dallas, Texas: The Association, 1928, 18p. PTH
Held at the Fair Park Gallery
Lists artists, article shown and price. Articles not priced were not for sale.
Alexandre Hogue: #55: Pueblo (Honorable Mention) $600.00
Alexandre Hogue: #485: Pigeons (First Prize) $115.00; #486: March Fantasy, 1927, wood block print, $15.00; #487: Into the Mist, 1908, nd, wood block print, $15.00.
Dallas Art Association. Catalog: Allied Arts Exhibition of Dallas County, pamphlet, 1928; Dallas, Texas. 
   Solo exhibition.

   “Ninth Annual Print Makers Exhibition.”
   *March Fantasy*, 1927, woodblock print.

   Alexandre Hogue.
   Review of the show of Hogue paintings at the Houston Museum of Fine Arts in March 1928. Says that ‘his painting, as yet, lacks a distinct personal style’ but sees this as a sign of strength.

   “One Hundred and third Annual Exhibition.”
   Alexandre Hogue: *Studio Corner, Taos*, 1927, oil on canvas.
   *The Los Angeles Times* (Los Angeles, California) “Spring Academy Now Open.”

1929

    “Second Annual Allied Arts Exhibition of Dallas County,”
    Includes rules, list of artists, list of awards, jury list and prices;
    [http://texashistory.unt.edu](http://texashistory.unt.edu); crediting Dallas Museum of Art.
    Alexandre Hogue: #43: *The Liver Basket*, 1929, oil, $500.00.

11. Fair Park, Dallas, Texas, October 1929.
    “Forty-fourth Exhibition. State Fair of Texas.”
    Includes Alexandre Hogue.

Notes that artists, including Hogue ‘art not afraid to tamper with controversial phases of expression.’


Review of the show at the Highland park Municipal Gallery (February-March 1929). Notes that ‘Hogue is difficult.’ He believes that Hogue has absorbed Blumenschein, Dunton and others and is now his own person.


**Catalogue:** In the archives of the Museum of Fine Arts, Houston, with exhibition files.


Exhibition review. Notes that Hogue’s treatment of trees and mountains...has been noticed as ‘a definite trend away from realism toward abstraction.’ Says that he now has an interest in Texas especially ‘the Paluxi River country near Glen Rose.’


**Catalogue:** In the archives of the Museum of Fine Arts, Houston.

“Collection of forty paintings by leading Texas artists.” Loaned by the Texas Fine Arts Association.
Alexandre Hogue: Red Peppers, nd.

1930

17. Abilene City Hall Auditorium, Abilene, Texas, April, 1930. Shown, assembled and exhibited by the Texas Fine Arts Association under the auspices of the women’s Forum. Alexandre Hogue: Red Peppers,

Alexandre Hogue: #23: Across the Valley, Taos, 1929, oil on canvas, $650.00 (1st Award); Oil Paintings, Portrait: Alexandre Hogue: #55: Elizabeth. 1929, oil (1st Award), $250.00; Alexandre Hogue: #103: Palo Duro Canyon, oil (Honorable Mention), #110.00;

“The State Fair of Texas.”
Includes Alexander Hogue.
Exhibition reviews of shows at the Highland Park Municipal Gallery (October-November 1930) and the State Fair of Texas (October 1930). Thinks Alexandre Hogue is ‘showing something.’

1931

“Twenty paintings by Alexandre Hogue”
   Included Across the Valley, 1929, oil on canvas, painted in Taos, New Mexico, won Allied Art Prize in 1930; also two portraits; and landscapes of the southwest.

Alexandre Hogue: Brazos de Dios and Windswept both painted at Glen Rose. Paintings were then shipped to Carl Milles, the sculpture, in Detroit, Michigan.

24. Fair Park Gallery, Dallas, Texas, April 10-27, 1931.
“Fourth Annual Allied Arts Exhibition of Dallas County.”
   **Catalogue:** Fair Park Gallery. Fourth Annual Allied Arts Exhibition of Dallas County. Dallas: The Gallery, 1931, 12p. illus.
   Alexandre Hogue: #110: The Sophisticate, oil;
   Paintings by these artists given awards: Purchase Prize $500.00, Alexandre Hogue: The Sophisticate, 1931, oil on canvas; Oil Painting Landscape Second Award: Alexander Hogue: High Places, 1931, oil on canvas; Oil Painting Portraits: Alexandre Hogue: Child Portrait; The Purchase Prize winner The Sophisticate by Alexander Hogue went to the permanent collection of the Dallas Public Art Gallery in the Majestic Theatre building.


An exhibition of Texas artists’ work shown during the meeting. Alexandre Hogue: two landscapes painted at Glen Rose. After the show they were shipped to Carl Milles in Detroit, Michigan.

1932


29. Dallas, Texas, Highland Park Art Gallery, April 1932. Highland Park Gallery, Dallas, Texas, April 1932.
“Twelfth Annual Southern States Art League Exhibition.”

30. Fair Park Gallery, Dallas, Texas, April 10-25, 1932.
“Fifth Annual Allied Arts Exhibition of Dallas County.” Held by the Dallas Art Association at the Majestic Theatre Building.
**Catalogue:** Dallas Art Association. Fifth Annual Allied Arts Exhibition of Dallas County. Dallas, Texas: Dallas Art Association, 1932, 8p.
Alexandre Hogue, #75: *Procession of Santo Domingo*, 1928, oil on canvas; Oil Painting Still Life:
Exhibition review. Notes Alexandre Hogue’s *Procession of Santo Domingo*, 1928, oil on canvas.

31. Joseph Sartor Galleries, Dallas, Texas
Alexandre Hogue: *Aura*, 1932, figure composition of Julia Hogan, actress

32. Dallas Women’s Forum, Dallas, Texas March 1932
Twentieth Texas Artists Exhibit
Alexandre Hogue

33. Southwest College for Women, Main Hall of Administration Building, Denton, Texas, June 1932.
“Four Paintings by Alexandre Hogue.” 
Aura, 1932, a figure composition of Julia Hogan; J. Frank Dobie—One of Coronado’s Children (exhibited in New York at the Society of Independent Artists, and displayed in the Art Students’ League Annual in 1930, also exhibited at the Dallas Fair in 1932; My Niece; Live Oaks—Brazos Beyond, 1929, oil on board.

34. State Fair of Texas
Alexandre Hogue: J. Frank Dobie- One of Coronado’s Children, 1931.

1933

“Sixth Annual Allied Arts Exhibition of Dallas County. Sponsored by the Dallas Art Association.

Alexandre Hogue: #53: Lava Beds, $40.00, #54: Valley: $40.00, #52: Mountain Slide, $100.00; Alexandre Hogue, #187, Desert, $110.00; Free Hand Drawing Any Medium: Alexandre Hogue: #226: Winter Frolic, $35.00, #227: Live Oaks, 1928, oil on board,$30.00; (http://texashistory.unt.edu/ark:/67531/metaph183285/ : accessed May 20 2015), University of North Texas Libraries, The Portal to Texas History, http://texashistory .unt.edu; crediting Dallas Museum of Art, Dallas, Texas.

36. Texas A & M College, College Station, Texas. Third floor of the Library Building, March 22-30, 1933.


37. Show in Ballinger, Texas the week of January 23, 1933. Under the auspices of art classes taught by Mrs. H.H. Thompson, assembled in San Antonio in May 1932.


“11th Annual Circuit Exhibition of the Southern States Art League, Selected from the 13th Annual Exhibition of the Southern States Art League held in Birmingham, Alabama in April 1933.”

Alexandre Hogue: Live Oaks--Brazos Beyond, 1929, oil on board. Thirty-six paintings by artists from twelve southern states and the District of Columbia.


39. State Fair of Texas, Fair Park Gallery, Dallas, Texas, 1933.

“Art Department State Fair of Texas: 1933 Exhibition.”

Catalogue: State Fair of Texas Art Department. Art Department State Fair of Texas: 1933 Exhibition: Showing Changes in Painting for the Last Hundred Years in Europe and America. Dallas, Texas: State Fair of Texas Art Department, 1933, 31p. illus. Includes: Alexandre Hogue: #37: Frances Folsom, 1930, oil on canvas, (http://texashistory.unt.edu/ark:/67531/metaphth183287/) : accessed May 20,
1933-1934

40. Museum of Modern Art, New York City, December 11, 1933-January 7, 1934. “Painting and Sculpture from 16 American Cities: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, St. Louis, San Francisco, Santa Fe (and) Seattle.”


   Master Checklist: https://www.moma.org/calendar/exhibitions/2063?locale=en

1934


42. State Fair of Texas, 1934.
1935

43. Chicago Art Institute, Chicago, Illinois, November 1935.
   “Forty-sixth Annual American Exhibition of 1935.”
   Catalogue: Art Institute of Chicago. *Catalogue of the Forty-sixth Annual
   Exhibition of American Paintings and Sculpture*. Chicago: The Art Institute, 1935, 1
   vol. unpaged, illus.
   An_comb.pdf

44. Dallas Museum of fine Arts, Dallas, Texas, June 5-Spsetember 29, 1935.
   “1st Summer Exhibition of Dallas Oil Paintings/Local Artists Show.”
   Checklist: Dallas Museum of Fine Arts. 1st Summer Exhibition of Dallas Oil
   Paintings/Local Artists Show. Dallas, Texas.
   (www.texashistory.unt.edu/ark:/67531/metapth225342/: accessed March 26,
   2016), University of North Texas Libraries, The Portal to Texas History,
   www.texashistory.unt.edu; crediting Dallas Museum of Art.
   Lists artists only. Alexandre Hogue included.

45. Dallas Museum of Fine Arts, Dallas, Texas, March 24-April 21, 1935.
   “Seventh Annual Dallas Allied Arts Exhibition.”
   Catalogue: Dallas Museum of Fine Arts. *Seventh Annual Dallas Allied Arts
   Alexander Hogue: *Bank Holiday, 1931, oil on canvas*; Honorable Mention; #62:
   *Embryonic Cock’s Comb*, 1935, oil, #63: *Irrigation*, oil, #64.
   (http://texashistory.unt.edu/ark:/67531/metapth183289 : accessed May 20,
   2015), University of North Texas Libraries, The Portal to Texas History,
   http://texashistory.unt.edu, crediting Dallas Museum of Art, Dallas, Texas.

1936

47. Art Institute of Chicago, Chicago, Illinois, October 22-December 6, 1936. “Forty-Seventh Annual Exhibition of American Paintings and Sculpture the Art Institute of Chicago.”

Alexandre Hogue: *Dust (Bowl)* 1933, oil on canvas.


Alexandre Hogue: *Live Oaks—Brazos Beyond*, 1929, oil on board; *Neighbors*, 1934, oil on canvas; *Damp Day—Paluxy River; Shadows—Taos; Ranchos Mountain; October Morning; Autumn in Taos Canyon; Mountain Slide; Embryonic Cockscomb*, 1935, oil on canvas; *Red Peppers; Bank Holiday*, 1935, oil on canvas; *Procession of Santo Domingo*, 1928, oil on canvas; *High Place*, 1931, oil on canvas; *Across the Valley—(Taos)*, 1929, oil on canvas; *Liver Basket*, 1929, oil on canvas; *Little Miss Pouter; Yoncapin and Sacred Lotus*.


“The Texas Centennial Central Exhibition of Paintings, Sculpture, and Graphic Arts,” Third series.


Alexander Hogue: #2: Drouth-Stricken Area, 1934, oil on canvas.

Seventeen paintings by Alexandre Hogue including Across the Valley (Taos), 1929, oil on canvas which won the first award at the Allied Arts Exhibit of Dallas County in 1930; Procession of (the Saint), Santo Domingo, 1928, oil on canvas, which won the same award at the Allied Arts Exhibit of Dallas county in 1930 and Howdy Neighbor, 1936, pencil on paper (self-portrait).

“Art of Texas Presents an Epitome of Aesthetics of the Modern Age.” Art Digest 10 (June 1, 1936): 14.

Extensive exhibition review of the opening of the new Dallas Museum of Art and the Texas Centennial Exhibition. Notes that the Dallas exhibit reveals the world’s art and the significance of art of the Southwest. Calls this the ‘decentralization of art interest.’ The paintings represent Texas’ own artists. Black-and-white illustration of Drouth Stricken Area, 1934, oil on canvas, by Alexandre Hogue. Notes that the Dallas Nine artists who concern themselves with experimentation rather than pictorial illustration.


50. International Building, Rockefeller Center, New York City, May 18-July 1, 1936.
“First National Exhibition of American Art,”


Black-and-white illustration of *Dust Bowl*, 1933, oil on canvas. States that the entrance of the government into the field of art on a large scale has created an immense public for the American artist.

51. Lawrence Art Galleries, Dallas, Texas, Summer 1936.


“Pamphlet promoting a group at the Lawrence Art Galleries, Dallas Texas presenting the work of thirteen Dallas artists in the summer of 1936.” Includes foreword, brief biographical information and b&w reproductions.
Alexandre Hogue: *Howdy Neighbor*, 1936, pencil on paper.

52. Texas Technological College, Home Economics Building, March 24-April 3, 1936.
“Alexandre Hogue: Prints and Drawings.”
Includes *Moonlight*, 1934, lithograph (Hogue’s interpretation of Ranchos de Taos Church).

“Third Biennial.”


Alexandre Hogue: *Drouth Survivors*, 1936, oil on canvas.


Exhibition review of the Third Biennial Exhibition of Contemporary Art at the Whitney. Notes that the show is the ‘fifth in a series begun in 1937 with alternating displays of painting and sculpture’ every two years. Hogue’s Drought Survivors is exhibited and illustrated in black-and-white in the article. Author calls it ‘surrealism from Texas.’ Writes that it is one of the most interesting pieces in the show.


Exhibition review of the Third Biennial Exhibition of Contemporary Art at the Whitney. Notes that the show is the ‘fifth in a series begun in 1937 with alternating displays of painting and sculpture’ every two years. Hogue’s Drought Survivors is exhibited and illustrated in black-and-white in the article. Author calls it ‘surrealism from Texas.’ Writes that it is one of the most interesting pieces in the show.

54. Los Angeles Exhibition Park, March 1936.

1936-1937
“Forty-eighth Annual Exhibition of American Paintings and Sculpture.”
Alexandre Hogue: *Drouth Survivors*, 1936, oil on canvas.


1937

“Landscape Painting by Contemporary American Artists.”
“American Landscape Paintings.”

Alexandre Hogue: *Drouth-Stricken Area*, 1934, oil on canvas; *Dust Bowl*, 1933, oil on canvas.

“Texas Artist Is in Bad Over Panhandle Pictures: Paintings of Dust Bowl Evoke Series of Protests From West Texas Chamber of Commerce and Others.” *The Times* (Shreveport, Louisiana), Saturday June 19, 1937, p.6.

“The Third Annual Exhibition of Paintings by Artists West of the Mississippi.”


Essay by Stanley Lothrop states the “the many W.P.A. projects have stimulated interest in the western scene and are helping to create a regional art.” The aim of the exhibition is to “bring together a group of paintings representing the best that is being done west of the Mississippi.” It is the author’s belief that this show is “more expressive of American art and freer from contemporary European influences than most exhibition collected in the East.”

Alexandre Hogue: #57: *Drouth Stricken Area*, 1934, oil on canvas.
Alexandre Hogue: *Erosion*, oil tempera; *End of the Trail*, 1936, lithograph; *Sketch for Erosion*. (Lawrence S. Pollock Purchase Prize).


Texas Section: Alexandre Hogue, #157: *Drouth Survivors*, 1936, oil on canvas.

60. Kansas City Art Institute Kansas City, Missouri, February 7-March 1, 1937. “Midwestern Artists Exhibition.”

Alexandre Hogue: *Drouth Stricken Area*, 1934, oil on canvas.


*The Waxahachie Daily Light*, Tuesday February 16, 1937, p.6


**Master Checklist:** Paintings for Paris. 4p.

“By thirty-six Living American Artists who will be among those represented in the Retrospective Exhibition of American Painting, Sculpture, Architecture, Photography and Film opening in Paris in May 1938.” Alexandre Hogue: #13: *Dust Bowl*, 1933, oil on canvas. 


**1937-1938**

Alexandre Hogue: # 107: Drouth Survivors, 1936, oil on canvas.

1938

“The 1938 International Exhibition of Paintings.”
Alexandre Hogue: Erosion No. 2—Mother Earth Laid Bare, 1936, oil on canvas. Illustrated in black-and-white.

65. Dallas Museum of Fine Arts, Dallas, Texas, October 8-23. 1938.
“Golden Jubilee Exhibition State Fair of Texas 1938.”

“Ninth Annual Dallas Allied Arts Exhibition.”
Alexandre Hogue: Jesus Garcia, nd, oil; Cockscomb, lithograph.


https://www.moma.org/d/c/exhibition_catalogues/W1siZiIsIjMwMDA2MTkyOCJdLFsicCIsIiImVuY292ZXJvdXJlcG9zaXplIiwiaCIyIiwiaCIsImVuY292ZXIiLCJ3d3cub3JnL2NhbGVuZGFyL2V4aGliaXRpb25zLzU5NyIsImh0dHBzOi8vd3d3Lm1vbkRwdWJsb2dpbGluYW5zL2V4aGliaXRpb25zLzU5NyIsImh0dHBzOi8vZGV2L2hvbWUvY2FsL2V4aGliaXRpb25zLzM1OTc%2FbG9jYWxlL2VuY292ZXJvdXJlcG9zaXplIiwiaSJdXQ.pdf?sha=c7b55de673b3a03a.

Alexander Hogue: #77: *Drouth Survivors*, 1936, oil on canvas, illustrated figure #55.

“Purchase of Alexandre Hogue’s painting *Drouth Survivors*, 1936, oil on canvas, by the Jeu de Paume in Paris is the impetus that will start an American wing in the noted French museum….it was added to the permanent collection as one of the few American works acquired...one of the most outstanding pictures of the year—for originality, sincerity of expression, realism color. The French people like especially realism in art.” *Denton Record Chronicle* (Denton, Texas), Saturday, January 21, 1939, p.1. https://newspaperarchive.com/denton-record-chronicle-jan-21-1939-p-1/ (accessed October 20, 2017).

68. North Texas State Teachers College, Little Gallery, October 1938; Texas A &M, Architectural Library, fourth floor of the Old Main Building, November 1938; Texas Technological College, Museum Building, Lubbock, Texas, November 11-25, 1938; Mary Hardin-Baylor College Arts Studios, Belton, Texas, December 5-16, 1938.

“The Lone Star Print Makers,” Fall Circuit.

“Sent out to popularize the work of Texas artists and to place prints within the reach of the average buyer” An exhibit of thirty-three lithographs by sixteen Texas artists, including Alexandre Hogue. First complete exhibit by Texas artists ever to be put on circuit. Sponsored by the Architecture Department at Texas A&M.

**Catalogue:** Lone Star Printmakers. Circuit of Lithographs by Texas Artists. Dallas, Texas: Lone Star Printmakers, 1938, 4 vols.

“15 Texas Artists’ Works on Display at A and M.”
The Eagle (Bryan, Texas) November 21, 1938, p.2; (accessed January 13, 2017).

“32 Lithographs Being Shown at T C. for Two Weeks.”
Review of the show of lithographs by sixteen Dallas artists. Fall circuit sent out by the Lone Star Print Makers. Notes Alexandre Hogue represented by Rattler, 1938, lithograph and Five Crosses, 1938, lithograph
Denton Record-Chronicle (Denton, Texas), Monday October 10, 1938, p.2.


1938-1939

Academic Room of the Main Building of the University of Texas, Austin, April 1939.
“Regional Exhibition: Paintings by Artists West of the Mississippi.”

Catalogue:
Includes Alexander Hogue: Across the Valley, 1929, oil on canvas.

Includes Alexander Hogue: Across the Valley, Taos 1929, oil on canvas; Paintings selected by the Colorado Springs Fine Arts Center.

News article on four Texas artists included in the regional exhibit circulated by the Whitney. Shown in the Academic Room of the Main Building.
Dees, Mary Cone. “‘West of the Mississippi Art Shows Versatile Subjects.’” *Austin Daily Texan* (Austin, Texas) Tuesday April 18, 1939, p.1. 


**1939**

70. Boyer Galleries, New York City, 1939.
“Modern American Paintings.”


Alexandre Hogue: #15: *Mother Earth Laid Bare*, 1933, oil on canvas; #16: *Irrigation*, oil. Thirteen artists in all.


Black-and-white illustration of *Mother Earth Laid Bare*, 1936, oil on canvas, on exhibition in the “Hogue to Burliuk” First World’s Fair group show at the Boyer.

“The 1939 International Exhibition of Paintings.”

**Catalogue:** Carnegie Institute, Museum of Art. The 1939 International Exhibition of Paintings. Pittsburgh, Pennsylvania: The Institute, 1939, 1 vol. illus.

Alexandre Hogue: # 30: *Erosion No. 3—The Crucified Land*, 1939, oil on canvas.

“Art in Our Time.”


Alexandre Hogue: #147: *Drouth Survivors*, 1936, oil on canvas (b&w illustration). Notes that the painting was ‘bought from *Trois Siecles d’art aux Etats-Unis*, the recent MOMA art exhibit in Paris by Jeu de Paume, a branch of the Louvre.’ Listed in the section on Twentieth Century painting.

73. New York World’s Fair, 1939.


Alexandre Hogue: #973: Rattler, 1938, lithograph. Essay by Holger Cahill includes sections on Regionalism, The American Scene, The Conservatives, Modernists and ‘Pure’ Artists, Neo-Romantics and Surrealists, the Abstract Artists, Social Content, Sculpture and Graphic Art. The Exhibition’s purpose was ‘to present as full a representation as the limits of space will permit of the range of artistic activity in the whole of the United States.’ States that ‘prints, being susceptible to multiplication are the most democratic form of pictorial art; since they may be widely distributed, their influence is correspondingly far reaching and they effectually mirror the spirit of the time in which they are produced and of the artists who have produced them.’


Department of Fine Arts. February 18-December 2, 1939.


Alexandre Hogue: #177: Road to Rhome, 1938, oil on canvas.

“Road to Rhome.” Art Digest 13 (March 15, 1939): 34.


75. Panhandle Plains Historical Museum, Mary E. Hudspeth Art Room; Texas A & M University, Canyon, Texas, June 1939.

Tarleton Library, Tarleton State College, October 17-30, 1939.


1939-1940


An artist chosen from each of the forty-eight states, giving background of artistic development in the state and a photo and brief biography of the artist, accompanied by a b&w illustration of work in the show. Texas: Alexandre Hogue, #42: *Dust Bowl*, 1933, oil on canvas.

“I.B.M. Stages Impressive American Art Show at New York Fair.” *Art Digest* 14 (June 1, 1940):8.

Review of the IBM show at the New York World’s Fair. Alexandre Hogue: *Dust Bowl*, 1933, oil on canvas ‘picturing the weather-eaten surface’ of parts of his native Texas’ received special comment. Notes the origin of the IBM collection. The company purchased 106 paintings from living American artists of the 49 states, two from each state and possession. Half are in IBM 1940 exhibition at the New York Fair and half are at the San Francisco Exposition. Choosing paintings that were representative of the state or possession “It is hoped that these paintings will tend to bring about a closer relationship between business men and artistic talent in the future development of American culture.

Notes that after art juries in the different states and territories selected paintings representing the art of each state and territory, the works were then purchased by IBM and shown in two groups: the Golden Gate Exposition in San Francisco and at the New York World’s Fair. This group of paintings was chosen from these two shows. The state of Texas is represented by Alexandre Hogue and his painting *Dust Bowl*, 1933, oil on canvas, #45, illustrated in b & w. Gives a brief biographical note on Hogue.


The I.B.M. shows in San Francisco and New York City exhibit contemporary American canvases from the forty-eight states and United States’ possessions. Jurors were instructed by Thomas B. Watson, Chairman of I.B.M., to purchase two canvases from the political regions of the United States, representing the art and
character of its particular state. They will go on exhibit at the company’s buildings, opening at the New York Fair on May 11, 1940 and at the Golden Gate on May 25, 1940.

1940


80. Blanden Memorial Art Gallery, Fort Dodge, Iowa, October 6-November 5, 1940. “The Granger Purchase Prize Exhibit of Contemporary American Art at Blanden Memorial.”
   **Catalogue:** The Granger Purchase Prize Exhibit of Contemporary American Art at Blanden Memorial, Fort Dodge, Iowa. Fort Dodge, Iowa: The Museum, 1940, 45p, illus.


“Interesting Art Exhibit is on Display at College.” *The Montgomery Advertiser* Sunday November 10, 1940, p. 24

1940-1941


“Lone Star Printmakers.” Etchings, lithographs and block prints.


85. University of New Mexico, Fine Arts Building, Albuquerque, New Mexico, May 29-July, 1940.

“Coronado Cuario Centennial,” (400th Anniversary of the Coronado Expedition) First collection of Southwest art ever to be assembled in New Mexico. Includes works by Jerry Bywaters, Alexandre Hogue, Everett Spruce, Allie Tennant and Russell Vernon Hunter.

“…all who have had a hand in the exhibition have labored unselfishly with one idea in mind—to arrange an exhibition of deep significance to American art. They

1941


1941-1944


Alexandre Hogue: #95: *Dust Bowl*, 1933, oil on canvas.

    “To be shown throughout Canada and the United States in museums and galleries at the invitation of their directors. In presenting contemporary art of the
Western Hemisphere in 1941 we once again affirm our faith that through the language of the artist people will be better able to recognize those traits coon to all men which bine humanity together in universal kinship. Contains...paintings selected from our (IBM) international and all-United States collections whose assembling and subsequent exhibiting at the 1939 and 1940 New York World’s Fair and Golden Gate International Exposition marked the first and second phases...of (the company’s) plan to stimulate a closer relationship between business and art, and to foster among peoples a greater familiarity with each other’s esthetic development.”


Review of the traveling exhibition “Contemporary Art of the Western Hemisphere” from the collection of IBM. Notes it is a show of 103 paintings showcasing the various ‘schools and techniques which dominate the art expression of this hemisphere.’ Quotes the founder Thomas R. Watson. Notes that Alexander Hogue is in the U.S.A. section. Reviews the Latin American section noting the different countries and techniques. Noted that Watson believed that art and business would benefit from a closer relationship. He collected contemporary art from seventy-nine countries for his company’s exhibits at the New York World’s Fair and Golden Gate International Exposition of 1939. The exhibition is composed of three collections: 53 paintings from the United States originally shown at the World’s Fair of 1949; 30 paintings from Latin America from “Contemporary Art of 79 Countries” shown at the 1939 Golden Gate Exposition in San Francisco; 20 from Canada assembled for the Canadian National Exhibition in 1941. This hemispheric collection was first shown in the IBM Gallery at the Canadian National Exhibition in Toronto in August-September 1941, then toured museums, art organizations of the United States. A similar collection is touring major cities of South America.


Traveled to Latin America (La Pictura Contemporania Norte Americana), May-December 1941.

Alexandre Hogue: #71: *Drought Stricken Area*, 1934, oil on canvas; *Erosion No.3—The Crucified Land*, 1939, oil on canvas.


91. Panhandle Plains Museum, Canyon, Texas, May 1941; West Texas Chamber of Commerce building exhibit rooms under the sponsorship of the Abilene Museum of Fine Arts, November 1941; East Texas State Teachers College, Commerce, Texas, November 1941.


92. Dallas Museum of Fine Arts, Dallas, Texas, April 6-May 4, 1941.

“Twelfth annual Dallas Allied Arts Exhibition.”


93. Wisconsin Union Galleries, Madison, Wisconsin, July-August 1941.
“Lone Star Printmakers.”
Third Circuit of tour of the United States.
Thirty original prints including lithographs, block prints, and etchings. Includes Alexandre Hogue and others.


1942

94. Dallas Museum of Fine Arts, Dallas, Texas, March 29-April 28, 1942.
“Thirteenth Annual Dallas Allied Arts Exhibition.”

Alexandre Hogue: Crane Country Dunes, 1937, oil on board.

95. Federated Club, Dallas, Texas, April 1942.
“Exhibition.”
Includes Alexandre Hogue.

Exhibition review.

“Midwestern Artists Exhibition.”

Catalogue: Kansas City Art Institute. Midwestern Artists’ Exhibition: March 1 to 29, 1942: the Kansas City Art Institute, 1942, 14p. illus.
Alexandre Hogue: #77: Sage and Cedars, 1941, lithograph (price: $5.00).

97. University of Texas, Austin, Texas, May 15-16, 1942.
“Southwest Art”
Alexandre Hogue: lithographs and etchings.

1942-1943

“Annual Exhibition of Contemporary American Art: Sculpture, Paintings, Watercolors, Drawings and Prints.”
   Alexandre Hogue: *Penetente Morada*, 1941, lithograph.

“Between Two Wars: Prints by American Artists 1914-1941.”
   Alexandre Hogue: #155: *Oil Man’s Christmas Tree*, 1941, lithograph.

1943-1945

100. Dallas Museum of Fine Arts, Dallas, Texas. October 10-November 28, 1943.
“Texas Panorama: an Exhibition Assembled by the Dallas Museum of Fine Arts.”
The American Federation of the Arts circulated it on a national tour to Houston, San Francisco, Stockton, Santa Barbara, Bozeman, Denver, Great Falls, Montana; Williston, North Dakota and St. Paul, Minnesota in 1944 & 1945.
Twenty-seven Paintings assembled by Jerry Bywaters, Director of the Dallas Museum of Fine Art.
Also shown at the McAllen Country Club as a Valley Cultural Project of the McAllen Junior Services League. Included in the show was *The Crucified Land*, 1939, oil on canvas, by Alexandre Hogue.
   **Checklist**: The American Federation of Arts. Texas Panorama [Checklist], text, [1943]; Dallas, Texas, 2p.
   (texashistory.unt.edu/ark:/67531/metaph224566/): accessed September 11,


Exhibition review of the show Texas Panorama. Notes the background of art shows in Texas starting with the Edgar B. Davis Wildflower competition conducted by the San Antonio Art League in 1927, 1928 and 1929. Also notes the Annual Texas Allied Arts Exhibition and the Texas General Exhibition. Mentions the importance of the Federal Arts programs during the Depression. Artists organized to show and market their work in groups like the Lone Star Printmakers, the Printmakers Guild and the Dallas Print Society. Notes the exhibition and sale sponsored by the Caller-Times newspaper in Corpus Christi.

Says that The Texas Panorama is an evolutionary result of changed conditions and attitudes. The paintings represent current trends in American regional art. He Puts Alexandre Hogue in the group of ‘native’ painters who are mostly self-taught and without metropolitan training. Black and white illustration of The Crucified Land, 1939, oil. Lists the painters and their works in the show. Article lists the complete national tour and artists, works shown and price.

“This show is the first representative group of paintings by contemporary Texas artists to go on the road on its own merits as an exhibition.” (from the catalogue).

“Fourteenth Annual Dallas Allied Arts Exhibition.”


“Works Commissioned by Life-Time-Fortune Magazines.”

1943-1944


1944


“Exhibition of Production Drawings by Alexandre Hogue.”

Includes a biographical sketch and essay “Art Goes to War.” Cover illustration, otherwise no illustrations. Show itself included forty drawings by Alexander Hogue while he worked at North American Aviation during World War II.


“American British Good Will Exhibition of Contemporary American Art.”

“139th Annual Exhibition of Painting and Sculpture”


110. University of Texas, Austin, Texas, Room 107 of the old library building on the University of Texas campus. November 1944.
“Scenes by Texas Artists”


Works from the Dallas Museum of Fine Arts painted by fourteen Texas artists. Author notes the attention to regional characteristics and references to local material. Show illustrates the ‘absorption of the Texas landscape into semi-abstract forms’ through ‘pictorial symbols.’

Alexandre Hogue: *Canyon Road*, 1944, oil.

“Annual Exhibition of Contemporary American Painting.”

Alexandre Hogue: #58: *Oil in the Sandhills*, 1944, oil on canvas.


1944-1945
112. Art Institute of Chicago, April 12, 1945; Dayton Art Institute, November 3-25, 1945. “Encyclopedia Britannica Collection: Fifteen City Tour.”


Alexandre Hogue: Avalanche by Wind, 1944, oil. Title essay by Donald Bear. Notes that the Federally supported and organized government art projects of the Treasury Department and WPA helped re-establish the American painter in his own city and region. Commends the Whitney, the Art Institute of Chicago and MOMA for presenting ‘outstanding and brilliant work’ in the presentation of American art. Fifteen city tour through 1946.

1946


Alexandre Hogue: Soil and Subsoil, 1946, oil on canvas.


Checklist: one sheet.

Alexandre Hogue: *Mother Earth Laid Bare*, 1936, oil; *The Crucified Land*, 1939, oil on canvas; *Dust Bowl*, 1933, oil on canvas (illustrated). Introduction by Thomas M Beggs; Essays: “Painting the Weather” by Tom Lea; “Clouds and Weather” by S.M. Serebreny; “Excerpts from ‘Storm’” by George R. Stewart; Lea, Tom, Pomona College (Claremont, California). “Weather in Art: a Discussion of the Theme of the Exhibition of Paintings shown at Pomona College during March 1946.”

“Exhibition of 200 Years of American Painting: a List of Paintings to be Shown at the Tate Gallery, London, Summer of 1946.”


“Organized by the National Gallery at the request of the Department of State.” A checklist of the artists, titles, and lenders of the paintings included in the exhibition. Includes Alexandre Hogue: *Drouth Survivors*, 1936, oil on canvas.


Black-and-white illustration of *Drouth Survivors*, 1936, oil with brief history of the painting.

1947

Corpus Christi Art Foundation Exhibition.

1948

118. Centennial Museum, Corpus Christi, Texas, November 1948.
“Corpus Christi Art Foundation Exhibit.”
Works from the Dallas Museum of Fine Arts. Alexandre Hogue: *Irrigation #1*, 1944, oil on canvas by Alexandre Hogue donated by Mrs. Sol Greene to the
permanent collection of the Art Foundation; *Drouth Stricken Area*, 1934, oil on canvas.


“First Southwestern Print Exhibition.”

**Catalogue:** Dallas Museum of Fine Arts. *First Southwestern Print Exhibition.*

Sponsored by the Dallas Print Society. Will circulate to other museums and art departments in the region. Alexander Hogue, #23:*Desert Glare*, 1945, lithograph; #24: *Cap Rock Ranch*, 1945, lithograph.
([http://texashistory.unt.edu/ark:/67531/metapth183338/](http://texashistory.unt.edu/ark:/67531/metapth183338/): accessed June 1, 2015), University of North Texas Libraries, The Portal to Texas History, [http://texashistory.unt.edu](http://texashistory.unt.edu); crediting Dallas Museum of Art, Dallas, Texas.

120. West Texas Chamber of Commerce Building, Abilene, Texas, December, 1948.
“Exhibition from the Dallas Museum of Fine Arts.”

1949

“An Exhibition of Paintings and Sculpture from Private Dallas Collections.”


1949-1950


1951


1952

“Fifth Southwestern Exhibition of Prints and Drawings.”


“Alexandre Hogue: One-man Show.”
Nine canvases in all, with the themes of wind and water erosion; the development of oil in the Southwest and the Indian and Spanish-American culture. Including: *End of the Trail*, 1936, lithograph, *Oil in the Sand Hills*, 1944, oil on canvas; *Pecos Escarpment*, 1937, oil on Masonite; *Soil and Subsoil*, 1946, oil on canvas; *Procession at Santo Domingo*, 1928, oil on canvas; *Across the Valley*, 1929, oil on canvas; *High Places*. Also exhibited four color lithographs including *Fission*, color lithograph; *Holocaustal*, 1951, color lithograph; *Bombardment*, color lithograph.


1953

“Alexandre Hogue: One-Man Show.”

1954

“Steel, Iron and Men: an Exhibition”
Alexandre Hogue: Pecos Escarpment, 1937, oil on Masonite.

1955


1956

“Friends of Art Biennial, 1956: 4th Regional Exhibition.”
Alexandre Hogue: Trout Stream, 1946, oil over casein on canvas.

1957

“Corpus Christi Art Foundation Collection.”
Included William Lester, Alexandre Hogue and Otis Dozier from the Corpus Christi Art Foundation’s permanent collection. The Corpus Christi Caller-Times, Sunday, February 3, 1957, p.44.
“Art Foundation Collection Goes on Week-Long Display.”
https://www.newspapers.com/image/21078233/?terms=Hogue

1958


**1959**


137. DePauw University Art Center, October 1959, Greencastle, Indiana, October 1959.
“First Annual Invitational Drawing Exhibition.”
...to “revive an interest in what has become...almost a lost art.”
Included Alexandre Hogue.

Catalogue: DePauw University. First Annual Invitational Drawing Exhibition.
Greencastle, Indiana: DePauw University Art Center, 1959, 6 unnumbered pages, illus.
Alexandre Hogue: Avalanche By Wind, 1944, oil on canvas.

138. Oklahoma City University Galleries, February 1959.
“Oklahoma Printmakers Show.”
Prints by 140 artists from 24 states and Hawaii, 177 prints in all, including Alexandre Hogue.
Treanor, Aline Jean. “Prize Prints to be Shown In Exhibit.” Oklahoma City Daily
(Oklahoma City, Oklahoma) Sunday February 15, 1959, p.152.

139. Spiva Art Center, Joplin, Missouri, November 8, 1959.
“Alexandre Hogue: Lithographs.”
Lecture accompanied by show of 30 lithographs.

140. Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma,
February 5-March 10. 1959.
“Alexandre Hogue: Paintings Prior to 1946.”
Included Avalanche By Wind, 1944, oil on canvas.

141. University of Tulsa, Tulsa, Oklahoma, April 1959.
“Retrospective.”
Included *Avalanche by Wind*, 1944, oil on canvas.

**1960**

   
   

   
   “Tri-College Exhibition.”


**1961**

   
   “A Century of Art and Life in Texas.”


   Foreword by Jerry Bywaters. Includes Alexandre Hogue: *Spindletop Runs Wild*, 1940, oil (lent by Somerfield G. Roberts, Dallas); *Drought Stricken Area*, 1934, oil on canvas.

“Alexandre Hogue—Paintings and Graphics.”
Thirty-three paintings and seventeen graphics.

146. Philbrook Art Center, Tulsa, Oklahoma, April 1961
“Twenty-first Annual Oklahoma Artists Exhibit.”
Alexandre Hogue: Cryptonymous, 1957, polymer water color, Grand award of $200.00.

1962

“12th Southwestern Exhibition: Prints and Drawings.”
Sponsored by the Dallas Print and Drawing Society.
Alexandre Hogue: #29: Vortiginous, color lithograph.

1963

“Tri-College Exhibition.”
Alexandre Hogue: Capsular, nd, polymer; Impendence, nd, watercolor.

1965
“Lithographs by Alexandre Hogue.”

1966

“Auction of Paintings by nineteen distinguished Southwestern Artists.” to benefit the Dobie-Paisano Project.

“American Landscape: A Changing Frontier.”
Alexandre Hogue: Drought Stricken Area, 1934, oil. Not illustrated.

1967

“Twelfth Tri-College Exhibition.”
Alexandre Hogue: #22: Ess or Eight, nd, oil
153. Salina, Kansas, July 1967
Exhibition
*Drought Stricken Area*, 1934, oil on canvas, presented to the Dallas Museum of Fine Arts as a Dallas Arts Association purchase.


1968

“Sphere of Art in Texas.” Presented by the Texas Fine Arts Commission: Eighty-six works of Painting and Sculpture by Texas Artists who are represented in Texas museum collections completed after the 1920s. “For HemisFair ’68 at the Institute of Texas Cultures.”

Included Alexandre Hogue: *Drought Stricken Area*, 1934, oil on canvas.


Alexandre Hogue: *Impendance*, nd, polymer.

1969

156. Philbrook Art Center, Tulsa, Oklahoma, March 4-25, 1969; University of Oklahoma, Norman and the Oklahoma Art Center, Oklahoma city, Oklahoma, April 6-May 11, 1969.
“The American Sense of Reality.”


Alexander Hogue: *Soil and Subsoil*, 1946, oil on canvas. Includes brief biographical note.

**1970**


“Art on Paper.”

“UNC-G Gallery Acquires 18 Works.”


“Calligraphic Oneliners.”

Alexandre Hogue: Six prints done the past three years: *Fallout* and *Submarinal*, 1959. Lithograph.


Exhibition review. Show focuses on “Calligraphic Oneliners.” Six prints in the show, including *Fall Out*, lithograph and *Submarinal*, 1959, lithograph.

**1971**

159. Pollock Galleries, Owen Arts Center, Southern Methodist University, Dallas, Texas, January 17-March 7, 1971.

University Art Museum, the University of Texas at Austin, Austin, Texas June 13-July 18, 1971.
Amon Carter Museum of Western Art, Fort Worth, Texas, September 16-November 15, 1971.
The Museum, Texas Tech University, Lubbock, Texas, January 9-March 5, 1972.
“Texas Painting & Sculpture: the 20th Century.”


“Wilderness”
Show was a pilot project of the National Endowment for the Arts, first in a series of four pilot exhibits on “The American Art Heritage,” toured the United States.


Alexandre Hogue: Paintings shown in the section “The Wilderness of Man’s Making.”

Alexandre Hogue: *Grim Reaper*, 1932, charcoal, pen and ink drawing; *Drought Stricken Area*, 1934, oil on canvas; *Mother Earth Laid Bare*, 1936, oil on canvas; *Dust Bowl*, 1933, oil on canvas; *Soil and Subsoil*, 1940, oil on canvas; *Pray for us Saint Peter*, 1941, oil on canvas; *Avalanche by Wind*, 1944, oil on canvas; *Alas, Old Billy, I knew Him well*, 1965, bamboo pen and walnut ink on paper; *Migration*, 1971, black and brown ink on paper.

1972

“Art on Paper.”
Sponsored by the University of North Carolina at Greensboro.


“Cowboy Art Exhibition.”  
“Alexander Hogue, lithographs”. In conjunction with the show. *Lubbock Avalanche-Journal* (Lubbock, Texas) Friday October 20, 1972, p. 67.  

1973


164. Fred Jones Jr. Museum of Art, Oklahoma University, Norman, Oklahoma, December 2-22, 1973  
“Alexandre Hogue—Paintings and Drawings.”

1974

“Our Land, Our Sky, Our Water: an Exhibition of American & Canadian Art.”  
Alexandre Hogue: *Drought Stricken Area*, 1934, oil on canvas on page 70, section on the Southwest. Loaned by the Dallas Museum of Art.

166. Spiva Art Center, Joplin, Missouri, February 1974.

1975

167. Spiva Art Center, Missouri Southern State University, Joplin, Missouri, January 30- March 1, 1975
“Mixed Media Show.” Thirty paintings by Alexandre Hogue. Included calligraphic drawings.
Alexandre Hogue: *Dust Bowl*, 1933, oil on canvas; *Avalanche by Wind, 1944*, oil on canvas; *Erosion No. 2, Mother Earth Laid Bare*, 1936, oil on canvas; *Command Module*, nd; *Blue Planet*, nd; *Blast Off*, nd; *Going for the Splashdown*, nd; *Green Cheese and a Man in it*, nd. Paintings mimicking Persian and Oriental letters in oil and watercolor; paintings using a variation on a single theme: the letters USA.


“Fine Arts Calendar: Exhibitions.” Alexandre Hogue, Olivia Hogue Marino and Alejandro Marino show sponsored by the Howard Payne University Art Department and the Student Union Board.
https://www.newspapers.com/image/305581673/?terms=Alexandre+Hogue


1976

168. Howard Payne University Art Gallery, Brownwood, Texas, February 7-March 28, 1976
“Alexandre Hogue and the American Scene”
Drawings, etchings and lithographs, includes works from the Charles and Maurine Stewart collection.


Article on the exhibition “Alexandre Hogue and the American Scene” at the Howard Payne University Art Gallery. Mentions Oil in the Sandhills, 1944, oil on canvas as having been selected for the Musee National d’Art Moderne in Paris, and will be considered for the Louvre 30 years after the artist’s death.


1977

169. Royal Scottish Academy, Edinburgh, Scotland, August 20-September 11, 1977;


Section on Regionalism p. 60-61. Black and white illustration of Drouth Stricken Area, 1934, oil on canvas, #121 by Alexander Hogue. States that “the Regionalists focus on the American environment helped shape the official artistic theme of the Depression Era: ‘the American Scene.’ ”

1978

“Seventy-five Years of Art in Dallas: The History of the Dallas Art Association and the Dallas Museum of Art.”


**1979-1980**


“After the Crash.”


Alexandre Hogue: #15: *Dust Bowl*, 1933, oil on canvas.


Alexandre Hogue: color illustration: *Dust Bowl*, 1933, oil on canvas. A review of three shows featuring art of the 1930s. Hogue’s *Dust Bowl*, 1933, oil was shown in the show “After the Crash.” Gives a review of the federal government’s entry into the art world through the Federal Art Project of the WPA in its various promotions of New Deal artists.

**1980-1981**


“Amerika, Traum und Depression 1920/40.”
Essay “Myth and Crisis” by Werdell Jones. Alexandre Hogue: #180: Young Girl in Purple, 1930, oil; #181: Dust Bowl, 1933, oil on canvas, (b&w illustration); #182: Drouth Stricken Area, 1934, oil on canvas (b & w illustration); #183: Moonlight, 1934, lithograph; #184: Erosion No. 2-Mother Earth Laid Bare, 1936, oil on canvas.

1981

173. ACA Galleries, New York City, November 5-28, 1981.
“Social Art in America, 1930-1945: a Loan Exhibition of the Benefit of the Art History Scholarship Fund, the Graduate School of the City University of New York.” Part 1. 
Alexandre Hogue: b & w illustration of Dust Bowl, 1933, oil on canvas, page 38.
“In celebration of the 50th Anniversary of ASA Galleries.” Annotation to the painting gives its ownership history, exhibition history and a list of where it has been mentioned in the literature. Loaned by the National Museum of American Art, Smithsonian Institution, Washington D.C. (Gift of the IBM Corporation).
Visual Materials: slides by Art Now Inc. 56 slides and 1 guide.
From the collection of the IBM Corporation on loan from the National Museum of America Art, Smithsonian Institute, Washington, D.C. Includes exhibition history of the painting.

Hogue represented by #23: Soil and Subsoil, 1946, oil on canvas. Illustrated in b&w.

1981-1982


Alexandre Hogue represented with #37: *Drought Survivors*, 1936, oil on canvas, color illustration in the chapter “America Up Close.”

1982


1982-1983

177. Museum of New Mexico, Santa Fe, New Mexico, December 17, 1982-February, 24, 1983. “Images of Ranchos Church”

**Catalogue:** D’Emilio, Sandra; Museum of Fine Arts (Museum of New Mexico). *Images of Ranchos Church*. Santa Fe: Museum of Fine Arts (Museum of New Mexico), 1982, 1 folded sheet.

Alexandre Hogue: *Pedro the Zealot*, 1933, oil.


178. Salina Art Center, Kansas Wesleyan University, Salina, Kansas, September 14-October 3, 1982.
Fremont Area Art Association Gallery, August 14-September 2, 1983.

“Works from the Oklahoma State Art Collection”
A touring exhibit of Mid-America Arts Alliance and the National Endowment for the Arts.
Alexandre Hogue: *Landscape*, nd; *Red Earth (Canyon?)*, 1932, oil on canvas.


“Oklahoma Natives’ Art Displayed in Fremont” *The Lincoln Star* (Lincoln, Nebraska), Sunday, August 14, 1983, page 70; (accessed July 20, 2017.)
[https://www.newspapers.com/image/310878192/](https://www.newspapers.com/image/310878192/)

1983

179. Archer M. Huntington Art Gallery, College of Fine Arts, University of Texas at Austin, February 25-April 10, 1983;
Art Museum of South Texas, Corpus Christi, July 1-August 14, 1983;
Amarillo Art Center, Amarillo, Texas, September 3-October 30, 1983.

Part of the centennial celebration of the University of Texas at Austin.

“Images of Texas.”


180. Fremont Area Art Association Gallery, Lincoln, Nebraska, August 14-September 2, 1983.

“Works from the Oklahoma State Art Collection.” *The Lincoln Star* (Lincoln, Nebraska) Sunday August 14, 1983, p.70.
Included Alexandre Hogue.

1984

181. Sherry French Gallery, New York City

“Mood in Landscape”
Included Alexandre Hogue.
1984-1985


Title essay by the author; Foreword by Marcia Y. Manhart, Introduction by Matthew Baigell. Includes essay on the Big Bend Series, exhibition history, public collections, bibliography and index.

Color plates: *Mother Earth Laid Bare*, 1938, oil on canvas; *Procession of the Saint—Santo Domingo*, 1928, oil on canvass; *Pedro the Zealot*, 1933, oil on panel; *Across the Valley—Taos*, 1929, oil on canvas; *Neighbors*, 1934, oil on canvas; *Drouth Stricken Area*, 1934, oil on canvas; *The Crucified Land*, 1939, oil on canvas; *Dust Bowl*, 1933, oil on canvas; *Soil and Subsoil*, 1946, oil on canvas; *Road to Rhome*, 1938, oil on canvas; *Avalanche by Wind*, 1944, oil on canvas; *Trout Stream*, 1946, oil over casein on canvas; *Hondo Canyon Cliffs*, 1941, oil on canvas; *Up From the Sea*, 191, oil on canvas; *Pulliam Bluffs, Chisos Mountains*, 1984, oil on canvas; *Mullein*, 1976, water color on paper. One hundred and one b & w illustration accompanied the author’s analysis.


Exhibition review of Nature’s Forms/Nature’s Forces at the Philbrook Art Center in Tulsa, Oklahoma. Discusses *Texas Hill Country*, 1920, charcoal on paper; Across the Valley—Taos, 1929, oil on canvas; High Country, 1931, oil on canvas. Also mentions *Neighbors*, 1934, oil on canvas, comparing it to Grant Wood’s work. *Road to Rhome*, 1938, oil on canvas; the Oil Industry Series. Discusses his lithography mastery in *Oil Man’s Christmas Tree*, 1941, lithograph; Five Crosses, *Moonlight*, 1934, lithograph and Penetente Morada, 1941, lithograph.
Kessler, Pam. “Mother Earth and Her Scars.” ProQuest Historical Newspapers. 


Exhibition review of “Visionary of the Western Landscape: Alexandre Hogue, a Retrospective Exhibition.” at the Cline Fine Arts Gallery in Santa Fe. Gives brief biogeographical sketch of the artist. Mentions *Liver Basket*, 1929, oil on canvas, *Spindletop Runs Wild*, 1940, oil on canvas, noting that it was commissioned by *Life Magazine*. 
“Southwest Art Exhibit.”
Sculptures, paintings, drawings and watercolors from the Museum’s collection, including Alexandre Hogue.

1985-1988

“Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945.”
Toured under the auspices of the Mid-American Arts Alliance. Show accompanied by a videotape: Living Texas Blues.
Exhibits the work of Jerry Bywaters, Alexandre Hogue, Charles Bowling, Otis Dozier, Florence McClung, William Lester and Everett Spruce and others.

Alexandre Hogue: #78: Liver Basket, 1929, oil on canvas; #79: Drought Stricken Area, 1934, oil on canvas; #80: Study for Drought Stricken Area, 1932, pencil on paper; #81: Study for Drought Stricken Area, 1933, pencil on paper; #8: Moonlight, 1934, lithograph; #83: End of the Trail, 1936, lithograph; #84: Prairie Dog, 1938, lithograph; #85: Rattler, 1938, lithograph; #86: Hooking on at Central
Power, 1940, lithograph; #87: Madonna and Child, 1940, lithograph; #88: Spindletop, 1940, lithograph; #98: Penetente Morada, 1941, lithograph; #90: Sage and Cedar, 1941, lithograph; #91: Liberators, 1943, lithograph; #92: Oil Strike, 1943, lithograph; #93: Flood Victims, 1944, lithograph.


Exhibition review.

https://newspaperarchive.com/brownsville-herald-may-26-1985-p-77/

Prime, John Andres. “Rural life heart of Texas Art: Meadows to spotlight ‘30s artists.” The Times (Shreveport, Louisiana), Friday January 29, 1988, p.21.


Exhibition review of “Lone Star Regionalism: The Dallas Nine and Their Circle” At the Meadows Museum of Art at Centenary College. The show consisted of 27 paintings and over 60 works on paper. Notes that the show is accompanied by a videotape entitled Living Texas Blues and a catalogue.


1985

185. Jordan Creek Art Center, Springfield, Missouri, October 1985
“Springfield Artists Collect”
Alexandre Hogue: Flower Lover, 1944, lithograph. Springfield Leader and Press (Springfield, Missouri), Sunday, October 20, 1985, page 70.


Forty-one of his paintings drawings and lithographs of the lands of Texas, New Mexico and Oklahoma. Color illustration: Chief Alsate’s Profile, Big Bend, 1981, oil on canvas. Lists selected solo exhibitions, selected group exhibitions and selected public and private collections.


Gray, Don. Alexandre Hogue, “Dust Bowl Landscapes, Hudson River Museum, Sherry French Gallery (1985).” Exhibition review. Discusses The Crucified Land, 1939, oil on canvas; Mother Earth Laid Bare, 1938, oil on canvas; Eroded Lava Badlands, Alpine, 1982, oil on canvas, Hondo Canyon Cliffs, 1941, oil on canvas; Avalanche by Wind, 1944, oil on canvas; and Oil in the Sandhills, 1944, oil on canvas. Relates Hogue’s response to the criticism that Mother Earth Laid Bare, 1938, oil on canvas was influenced by Grant Wood’s Fall Plowing, 1931.


Black-and-white illustration of Hooking on at Central Power, 1940, lithograph, by Alexandre Hogue. In the section on the Regionalists the author notes that Hogue disagreed with the idealized view of American farms. Juxtaposes this view with his portrayal of machinery used by the oil industry. Catalogue contains “A
Dealers’ Round Table” discussion held on June 27, 1985, edited by Donna Stein. This discussion centers around realism in art between the wars.

Johnson, Patricia C. “Realism Between the Wars should Prove an Eye-opener.” The Houston Chronicle, Sunday October 27, 1985, p. 20.

Exhibition review. Notes the two ‘camps’ of art after the war: those who embraced cubism and surrealism and those who embraced ‘academic realism.’ Johnson believes that American realists’ art was ‘democratic’ in that it was understood by the general population. ‘Regionalism was not only a nostalgic reaffirmation of America’s democratic values; it was, its artists felt, the only ‘national art’ and a direct response to the ‘decadence’ of European modernism.’ Notes the companion exhibition: “Americans at Play: Realism Between the World Wars” at the Rachel W. Davis Gallery in Houston going on at the same time.

1986


Notes that Alexandre Hogue’s paintings ‘show the effect of drought, erosion and dust storms on the farms and people of the Southwest,’ with discussion of his Erosion series. Also discusses his Oil Industry series. Black and white illustration: Mother Earth Laid Bare, 1936, oil; Oil in the Sandhills, 1944, oil; color illustration: The Crucified Land, 1939, oil; not illustrated, but in the show: Cretaceous Clay Ridge, Big Bend, 1977, oil.


Procession of the Saint, Santo Domingo, 1928, (oil on canvas).


1987


In the introduction, Robert Manchester divides the artists’ techniques into two groups: traditional, classical realism as opposed to those that employ a ‘more subjective’ approach. Those in the latter group use ‘large scale, altered perspectives, wild color and jarring imagery.’ He puts Hogue in the second group.


Gives a history of the visitors’ last 25 years of shows at the museum, with selected works from thirty artists. Alexandre Hogue: *Oasis at Big Bend*, 1985, oil on canvas.


Alexandre Hogue: *Open Space, Big Bend*, 1984, pastel on paper; *Drouth Survivors*, 1984, oil on canvas. (Said to be a faithful 1984 copy of a 1936 painting destroyed (damaged) in a fire).

Color illustration: *Open Space, Big Bend*, 1984, pastel on paper. Show covers recent works on paper and a smattering of older oils, drawings and lithographs from as early as 1922. Says that *Drought Survivors* is a faithful 1984 copy of a 1936 painting destroyed in a fire. Notes that in the 1930s Hogue painted a series on the oil industry and WPA post office murals. Lauds Hogue’s *Big Bend* series.


1988

“American Paintings of the Depression Era (1930’s-1940’s)”

**Catalogue:** Schoen, Jason; Galveston Arts Center. *American Paintings of the Depression Era (1930’s-1940’s):* Galveston Arts Center, March 5th-April 4th, 1988. Galveston, Texas: The Center, 1988, 43 leaves, illus.

Hand-written note in the back of catalogue notes additions to the show. Among them: Alexandre Hogue.

[link](https://www.newspapers.com/image/10689007).

Notes the time frame for the exhibition ‘lasted from the crash of 1929 until 1943.’ Quotes Jason Schoen, curator of the collection, as saying there are parallels between the time of the depression and the 1980s, but the art from these two time frames is different. Curator believes that ‘this collection represents an almost contemporary heritage within the United States.’

1989

“Painters of Texas 1900-1950.”


Title essay by Terrene E. Keane, Executive Director of the Museums of Abilene. Notes that artists most prominently represented were those who ‘gravitated to the Dallas/Fort Worth or San Antonio/Hill Country art centers.’ Alexandre Hogue
represented by *Looking Toward Mexico*, 1922, pastel on paper and *Moonlight*, 1934, lithograph.


1990


**Book:** Bruce, Chris; Henry Art Gallery. *Myth of the West*. New York: Rizzoli, 1990, 191p, illus. Published in conjunction with the exhibition.


https://books.google.com/books?id=bi4EAAAAMBAJ&pg=PA136&lpg=PA136&dq=%22prairie+windjammer%22+hogue+painting&source=bl&ots=QrdCE8miXn&sig=2k1f47GkgfH7johZL9VBDVnVjA&hl=en&sa=X&ved=0ahUKEwil677bj9bZAhWp5lMKHZueAXMQ6AEIlzAC#v=onepage&q=%22prairie%20windjammer%22%20hogue%20painting&f=false


1991

198. Beverly Gordon Gallery, Dallas, Texas. “Realism.”
199.Dallas Museum of Fine Arts, Dallas, Texas, August 18-October 6, 1991
“The State I’m In.” Works by 250 Texas-born artists. (Texas Art Since 1940).
Works from the permanent collection. Curated by Dr. Annegreth T. Nill.

Alexandre Hogue: *Drought Stricken Area*, 1934, oil on canvas.

**Exhibition photographs:**
([https://texashistory.unt.edu/ark:/67531/metapth435237/](https://texashistory.unt.edu/ark:/67531/metapth435237/)

200.Longview Museum and Arts Center, Longview, Texas, September 7-
November 9, 1991.

“Survey of Texas Artists, 1890-1990”


Included works from the Dallas Nine, including Alexandre Hogue.


“Graphic Excursions--American Prints in Black and White, 1900-1950: Selections from the Collection of Reba and Dave Williams.”

**Photographs of the exhibition.** ([https://texashistory.unt.edu/ark:/67531/metapth435229/m1/1/med_res/](https://texashistory.unt.edu/ark:/67531/metapth435229/m1/1/med_res/) .


Exhibition organized and circulated by the American Federation of the Arts.
Includes: Alexandre Hogue: *Spindletop, 1901*, 1941, lithograph (b & w illustration).

1992

Five of his eleven Big Bend Paintings, including *Pulliam Bluffs, Chisos Mountains*, 1984, oil on canvas and *Desert Mesa in the Big Bend*, 1981, on display at new Cline Fine Art Gallery. *Santa Fe New Mexican* (Santa Fe, N.M.) Friday, July 10, 1992. NP Archive.

Also included: lithographs and paintings from his ‘non-objective’ period; watercolor and pastel; three pencil drawings of his wife and baby daughter, done from memory in 1986.


1992-1993


“Discovered Lands, Invented Pasts: Transforming Visions of the American West.”


“Organized by the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma, the Yale University Art Gallery, and the Beinecke Rare Book and
Manuscript Library at Yale University, New Haven.” Planned to coincide with the meeting of the Western History Association in October 1992 at the Buffalo Bill Historical Center.

Alexandre Hogue discussed in the chapter “Telling Tales on Canvas: Landscapes of Frontier Change” by William Cronon. Discusses Hogue in conjunction with John Steuart Curry and Thomas Hart Benton. Believes that their work ‘betray a post frontier consciousness.’

Hogue represented by *Erosion No. 2, Mother Earth Laid Bare*, 1936, oil on canvas (fig # 52), illustrated in black-and-white.

1993-1994

204. University of Tulsa School of Art, Henry Kendall College: September 30-November 17, 1993;
“Visionary of the Western Landscape: Alexandre Hogue, a Retrospective Exhibition: a Collaborative Centennial Project”

Sandodval, Emiliana. “Painting History: Alexandre Hogue.” *Santa Fe New Mexican*, (Santa Fe, New Mexico) Friday, November 26, 1993.


Part of the University of Tulsa Centennial Celebration, 1894-1994. Foreword by W. Geoffrey Cline. Biographical essay accompanied by b & w and color illustrations of his work. Works in show: *Aerial Irrigation*, 1987, pastel; *Alas Old Billy, I knew Him Well*, 1965, walnut ink on paper; *Atomic series, 1951, 1952*” three color lithographs; *Burning Landscape*, 1957, oil on canvas; *Cap Rock Ranch*, 1945, lithograph; *Chastity*, 1929, oil on canvas; *Chief Alsate’s Profile*, 1981, oil on canvas; *Desert Glare*, 1975, lithograph; *Elizabeth*, 1929, oil on canvas; *End of the Trail*, 1938, lithograph; *Flower Lover*, 1944, lithograph; *Flood Victims*, 1944,
lithograph; Grass and Forbs with Crow, 1956, oil on canvas; Holocaustal 1951, lithograph; Hooking on at Central Power, 1940, lithograph; Howdy Neighbor, 1936, pencil on paper; Lava-Capped Mesa, Big Bend, 1976, oil on canvas; Liver Basket, 1929, oil on canvas; Moonlight, 1934, lithograph; Oasis, Big Bend, 1985, oil on canvas; Off Season, Snow Fence, Colorado, 1988, watercolor; Oil Man’s Christmas Tree, 1941, lithograph; Ozark Spring House, 1947, lithograph; Penetente Morada, 1941, lithograph; Pot Hole, Sand Creek, 1986, Charcoal; Prairie Fire Confusion, 1987, watercolor; Pulliam Ridge, Chisos Mountains, 1980, oil on canvas; Questa, New Mexico, 1930, pencil on paper; Rattler, 1938, lithograph; Sacred Place, 1939, lithograph; Sage and Cedar, 1941, lithograph; Scorched Remnant, 1987, watercolor and pastel; Sleepy Hollow Church—Tarrytown, New York, 1925, oil on canvas; Spindletop Runs Wild, 1940, oil on canvas; Sunset, Love Field, 1926, pastel; Texas Front Gate, 1941, oil on canvas; Watering Place, Hogue Farm, 1990, pastel on paper. Catalogue also includes pencil sketch self portrait of the artist.

Pontello, Jacqueline M. “Age and Beauty (Visionary of the Western Landscape: Cline Fine Art, Santa Fe, N.M. traveling exhibition).” 23 Southwest Art (March 1994): 34.

Review of “Alexandre Hogue: Visionary of the Western Landscape” at Cline Fine Art, Santa Fe, N.M. Color illustration of Oasis, Big Bend, 1985, oil on canvas. Quotes the essayist John Arthur, that Alexander Hogue ‘belongs to the esteemed group of regionalist painters along with O’Keefe, Burchfield and Scheeler.’

205. Cline Fine Art Gallery (Santa Fe, N.M.), May 27-August 18, 1994. “American Realism + Figurative Painting.”

**Catalogue:** Cline, Helen; Cline Fine Art Gallery (Santa Fe, N.M.). *American Realism + Figurative Painting.* Santa Fe, N.M.: The Gallery, 1994, 1 vol. (unpaged).

Alexandre Hogue: #3: Liver Basket, 1929, oil on canvas, color illustration. Essay by John Arthur, curator. Notes that Alexandre Hogue’s vision ‘coalesced during his years in Taos.’ Notes the importance of his encounter with Native Americans. “From the twenties to the present his remarkable paintings have served to jealously guard…ecological concerns.”


Thirty-seven artworks by Alexandre Hogue and others.

1995


Alexandre Hogue: Squaw Creek, 1927, oil on canvas and Prairie Windjammer, 1931, graphite on paper.


Exhibition review. Says that the exhibition shows ‘Texas torn between the frontier myths of the past and the global realities of the future.’ He makes a distinction between regionalism and internationalism in ‘mythical Texas and the real Texas.’ Notes that Hogue and the Dallas Nine dominated Texas art until the end of World War II. Also describes the state’s ‘rural-to-urban’ migration after World War II.


Alexandre Hogue represented by Hooking on at Central Power, 1940, lithograph; Irrigation, 1944, acrylic on canvas; Pecos Escarpment, 1937, oil on Masonite (color illustration); Spindletop, 1940, lithograph.
“Twentieth Century American Art From the Williams Company Collection” 
Includes Alexandre Hogue.
“Philbrook Show Traces Important Art Movements.” The Daily Oklahoman 
(Oklahoma City, Oklahoma), Friday September 15, 1995, p. 44. Exhibition review. 
Show consists of forty-three works from the Williams Company, including Igneous Intrusion, 1980, oil by Alexandre Hogue. 

1996

210. Cline Fine Arts Gallery, Santa Fe, New Mexico, March-April, 1996. 
“Later Works: Paintings by Otis Dozier and Alexandre Hogue.” Advertisement. 
Santa Fe New Mexican (Santa Fe, New Mexico) Friday March 29, 1996, p.79. 

211. Oklahoma City Art Museum, Oklahoma City, March 28-May 16, 1996. 
“Since Statehood: Twelve Oklahoma Artists.” 
Red Earth Canyon, 1932, oil on canvas; Soil and Subsoil, 1946, oil on canvas; 
Sunflower Seed Pods, 1976, pencil on paper. 
Brief essay on each artist. Color illustration of Soil and Subsoil, 1946, oil on canvas. 
Exhibition review. Mentions Soil and Subsoil 1946, oil on canvas and another painting not named by title.

Exhibition was curated and organized by Allison de Lima Greens. Museum of Fine Arts, Houston Archives has exhibition files and photographs, no catalogue.

1996-1997


“Plain Pictures: Images of the American Prairie”


Includes footnotes, index and bibliography. Color and black and white reproductions, list of lenders to the exhibition. Alexander Hogue: *Crucified Land,* 1939, p.27, from the Thomas Gilcrease Insitute of American History and Art, Tulsa, Oklahoma; p. 120: Erosion Number 2: *Mother Earth Laid Bare,* 1938, oil on canvas, 44 x 56, from the Philbrook Museum of Art, Tulsa, Oklahoma( from the series “Erosion by Wind and by Water); Drouth Stricken Area, oil on canvas, 1934, from the Dallas Museum of Fine Arts; *Aerial Irrigation,* 1987, pastel, 19 ¼ x 37 from Cline Fine Arts Gallery, Santa Fe, N.M.


Exhibition review.


1997


“Visions of Texas 1900-1950.”


**1998-1999**


“Oil Patch Dreams: Images of the Petroleum Industry in American Art”


**1999**

“In Context: Painting in Dallas, 1889-1945.”

**Catalogue:** Harvey, Eleanor Jones; McKinney Avenue Contemporary Gallery; Texas Art Collectors Organization. *In Context: Painting in Dallas, 1889-1945.* Dallas, Texas: McKinney Avenue Contemporary, 1999, 1 vol. unpaged, illus.

Alexandre Hogue: *Neighbors*, 1934, oil on canvas from the Rainone Galleries.


Exhibition review that gives a history of the development of painting in Dallas. Author begins with Frank Reaugh and Robert J. Onderdonk, the founding of the Dallas Art League, the Dallas Women’s Forum and the development of international exhibitions. Notes the Wildflower exhibitions held from 1927-29, the emergence of Regionalism and the Dallas Nine. Believes that their goal was to be ‘true to the local Texas landscape as distinct from the Southwest’ in general.


Color illustrations of numerous paintings from the show, including *Neighbors*, 1934, oil on canvas.

1999-2000

218. Philbrook Museum of Art, University of Tulsa, September 12-November 7, 1999;

John and Mable Ringling Museum of Art, Sarasota, Florida, January 14-March 19, 2000;


“Green Woods and Crystal Waters: The American Landscape Tradition.” Includes Alexandre Hogue works from his Big Bend series.


Includes Alexandre Hogue #40: *Lava Capped Mesa, Big Bend*, 1976, oil on canvas. Discussion of Hogue in Chapter 1: “Twentieth-century Progenitors of American Landscape Painting” that discusses his Dust Bowl paintings and Big Bend series. Calls him an expressionist and environmentalist, noting that Hogue
himself was averse to being called a Regionalist. Color illustration of *Erosion No.2—Mother Earth Laid Bare*, 1936, oil on canvas.


A brief section on “Regionalism” Includes color illustrations of: Alexandre Hogue: #439: *Drouth Stricken Area*, 1934, oil on canvas and #441: *Erosion no. 2: Mother Earth Laid Bare*, 1938, oil on canvas.


Critical review of the exhibition “American Century” at the Whitney Museum of Art, and a negative appraisal of the work of Alexandre Hogue in the 1930s. This critic opts for the realism of photographs over paintings.

2000-2002


“One of eight exhibitions in *Treasures to go Tour* from the Smithsonian American Art Museum touring the United States through 2002.” Color illustration of *Dust Bowl*, 1933, oil on canvas. Notes the ‘desolate landscape known as the Dust Bowl, an occurrence that depended the devastation of the rural population.’


Two works by Alexander Hogue illustrated: *Squaw Creek*, 1927, oil on canvas (color); *Prairie Windjammer*, 1931, graphite on paper (b&w). Discusses *Squaw Creek* and the influence of Ernest Blumenschein and Rockwell Kent on Hogue.
Notes the ‘documentary eyes’ that Hogue brought of works such as *Prairie Windjammer* in the 1930s. Includes biographical information on page 235 and Museum of Fine Arts, Houston exhibition list for artists represented in the book. Accompanied the exhibition.


Excerpt from the catalogue for the show *Crossing State Lines: Texas Art From the Museum of Fine Arts Houston*, --March 11, 2001. Color illustration of *Squaw Creek*, 1927, oil on canvas by Alexander Hogue with comments on the work.

**2002-2003**

Sul Ross State University, Alpine, Texas, September 2003.
El Paso International Museum of Art, El Paso, Texas; Art Museum of South Texas, Corpus Christi, Texas; International Museum of Art and Science, McAllen, Texas; Irving Art Center, Irving, Texas; Tyler Museum of Art, Tyler, Texas.
“Eyes of Texas: the Lone Star State as Seen by Her Artists.”
Exhibition from the collection of Bill and Mary Cheek.


Exhibition of works from the Bill and Mary Cheek collection of early Texas art. Alexander Hogue: *Looking Toward Mexico*, 1922 (color illustration), pastel on paper; Alexandre Hogue: *Flood Victims*, 1944, lithograph, *Oil Man’s Christmas Tree*, 1941, lithograph;

**2002**

“East and West: Exploring American Modernism”
Alexander Hogue: *Taos Landscape*, 1926,

2003

227. Cline Fine Art, Santa Fe, New Mexico, June, 2003
“Century of New Mexico Landscape.”
Alexandre Hogue: *Taos Landscape*, 1926

“Neighbors: Texas Artists in New Mexico”
Jerry Bywaters, Otis Dozier, Alexander Hogue: *Pinion and Sage*, 1926, oil on canvas; Florence McClung.

“The Abstract Impulse”
Includes ‘Alexandre Hogue Works on Paper.’

2004


Alexandre Hogue: *Desert Glare*, 1945, lithograph.

2003-2005


http://www.tfaoi.com/aa/5aa/5aa328.htm

2005


“Printmakers of the Prairie—1920-1970.”

Fifteen regional artists. Included Alexandre Hogue.

Brandenburg, John. “State Artists Accented in printmakers of the Prairie.”


Exhibition review.

234. Fort Worth Community Arts Center, Fort Worth, Texas, February 14-March 26, 2005.

“Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections.”

**Catalogue:** Thistlewaite, Mark E. *Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960.* College Station, Texas: Center for the Advancement and Study of Early Texas Art, 2005, 52p, color illustrations.

Alexandre Hogue, *Chastity*, c.1929, oil on canvas; Color plates of paintings in show brief artist biographies, list of lenders to the show, bibliography.

Thistlewaite, Mark. “Lone Star Legacy.” *Southwest Art* 34 (March 2005): 96-

Synthesis of the exhibition “Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections,” (February 14-March 26, 2005), curated by Mark Thistlewaite. Examines artworks by Texas artists of the early twentieth century.

Alexandre Hogue: *Chastity*, c.1929, oil, color illustration.


Background article on the exhibition “Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960,” which ran from February 14 - March 26, 2005 at the Fort Worth Community Arts Center. Includes brief biographies of each artist in the show.

“Surrealism USA.”

Catalogue: Dervaux, Isabellle; Michael Duncan; National Academy of Design (U.S.); Phoenix Art Museum. Surrealism USA. New York: National Academy Museum; Ostfildern-Ruit, Germany; Hatje Cantz, 2005,

Color illustration of Erosion no.2—Mother Earth Laid Bare, 1936, oil on canvas.


Exhibition review.

https://www.newspapers.com/image/125577474/

Exhibition review.

2006

Panhandle-Plains Historical Museum, Canyon, Texas, April 15-October 8, 2006.

“Picturing Palo Duro.”

Alexandre Hogue: Palo Duro Cedars, 1926, pastel.


Grauer, Michael R. “Picturing Palo Duro, April 5-October 8, 2006.”

2006-2007


“Oklahoma Artists: A Centennial Celebration.”
Alexander Hogue: *USA; USA: White on White*, 1972, oil.

Deuschle, Cathy. Tulsa’s Pierson Gallery to Host Centennial Show.” Exhibition review.

2008


“The American Scene on Paper: Prints and Drawings from the Schoen Collection.”


Issued in conjunction with the exhibition.


Notes that this book serves as a ‘companion to Coming Home: American Paintings, 1930-1950, from the Schoen Collection (Georgia Museum of Art, 2003.)’

Gruber writes that this book surveys advances in printmaking during the 1930s and 1940s.


240. Pierson Gallery Tulsa, Oklahoma, Fall 2008.

“Ink and paper: The Early Printmakers of Oklahoma, Original Lithographs, Etchings and Block Prints.”

Alexandre Hogue.

2009


“Lone Star Still Lifes.”


Alexandre Hogue: *Chastity*, circa 1932 or 1929, oil on canvas, from private collection. Color illustration.


“Sooners in the Land of Enchantment: Oklahoma Artists and New Mexico.”

Alexandre Hogue: *Ranchos de Taos Mountains*, nd, charcoal on paper.

“Painting West Texas: 35 Artists/100 Years.”  
Alexandre Hogue: *Oasis in the Big Bend*, 1985, pastel; *Texas Hill Country*, 1920, charcoal on paper; *Cap Rock Country*, charcoal on paper.

2010

244. The Oakcliff Society of Fine Arts, Turner House, Dallas, Texas, July 2010.  
“The Dallas Nine and Their Circle: Texas Art of the 1930s.”  
Includes Alexander Hogue.

2011

245. Andrew Smith Gallery, Santa Fe, New Mexico, February 2011; Zaplin Lampert Gallery, Santa Fe, New Mexico, February 2011.  

“Southeast Texas Art: Cross-currents and Influences, 1925-1965.”  
Title essay by Sarah Hamilton. Alexandre Hogue represented with *Spindletop 1901*, 1941, lithograph.
“Fire on the Walls: The Work of Alexandre Hogue.”
Landscapes by Hogue including: The Crucified Land, 1936; oil on canvas; Procession of the Saint—Santo Domingo, 1928, oil on canvas; Pecos Escarpment, 1937, oil on Masonite; Chief Alsate’s Profile, Big Bend, 1981, oil on canvas.


Exhibition review of show at the Grace Museum, Abilene, Texas in August 2011. Discusses The Crucified Land, 1939, oil on canvas; Procession of the Saint—Santo Domingo, 1928, oil on canvas; Pecos Escarpment, 1937, tempera oil on Masonite (painted as a commission for a Fortune Magazine article about Gulf Oil, per author). Color photo of Chief Alsate’s Profile, Big Bend, 1981, oil on canvas.
https://www.youtube.com/watch?v=o5BNPIRo7Ck

248. Works From Tulsa Collections, January 2011
Hondo Canyon Cliffs, 1941, oil on board; Howdy Neighbor, (self-portrait), 1936, pencil on paper.

249. Fort Worth Museum of Science and History, September 2011.
“Alexandre Hogue Retrospective”
Includes: Erosion, no. 2, Mother Earth Laid Bare, 1938, oil on canvas; Crucified Land, 1939, oil on canvas and Hondo Canyon Cliffs, 1941, oil on canvas.

Edited version of the 2011 retrospective show “Southeast Texas Art; Cross-currents and Influences, 1925-195” organized by the Museum of South Texas. Includes: Early works from Taos and Texas in the 1920s; Dust Bowl Paintings from the 1930s; Post-1945 works and a large selection from the final Big Bend series of the 1970s and 1980s.

Traveled to the Dallas Museum of Art and the Gilcrease Museum in Tulsa, Oklahoma.

2012

“Ralph Waldo Emerson, Illustrated.”
Alexandre Hogue: *Avalanche By Wind*, 1944, oil on canvas


In the series: *Tarleton State University Southwestern Studies in the Humanities, no. 3.* Color and black-and-white illustrations, noting date, size and collections owning.

Chapters include: The Early Years, Taos and Back to Texas, The Dust Bowl Era, the Early Forties, Toward and Intuitive Geometry, The Moon Shot Series, The Big Bend Paintings; Part 2: Works on Paper: Drawing and the Late Works.


Exhibition review. Color cover photo of *Lava Capped Mesa, Big Bend*, 1976, oil on canvas. Notes that the Rockwell show is an edited version of the 2010 retrospective organized by the Museum of South Texas. Color photo of *Desert Mesa, Big Bend*, 1981. Notes that the show features works from Taos and Texas in the 1920s, the Dust Bowl paintings from the 1930s, post-1945 works, including ‘several nonobjective and calligraphic one-liner paintings” as well a large selection from the Big Bend series.


Exhibition review. Notes that the exhibition and accompanying book ‘help establish Hogue’s position as a thoughtful and provocative American artist.’
Discusses Sangre de Cristo, 1926, oil on canvas; Oil in the Sandhills, 1944; Hondo Canyon Cliffs, 1941; Irrigation—Taos, 1931, oil on canvas; his Erosion Series. Notes the ‘scrupulous brushwork, bright palette and detailed ecological formation.’ Author believes that Hogue ‘was decades ahead of his time.’


Exhibition review. Discusses Across the Valley—Taos, 1929, oil on canvas; Erosion No. 2—Mother Earth Laid Bare, 1936, oil on canvas and Dust Bowl, 1933, oil on canvas, includes biographical information. Black-and white reproductions of Howdy Neighbor, 1936, pencil on paper; Pulliam Bluffs, Chisos Mountains, 1984, oil on canvas; Pic Pic Picabo, 1972, oil on canvas and Irrigation—Taos, 1931, oil on canvas; Elizabeth, 1929, oil on canvas.


Book review. Author calls this the definitive biography and analysis of the artist and his work. Also notes that the author conducted taped in-depth interviews with Hogue from 1986-1994. Bibliography also notes principle source material. Mentions that the show went to Grace Museum in Abilene and the Fort Worth Museum of Science.


Book review. Author believes that Kalil’s investment in Hogue prevents her from interpreting any work by the artist in a way not supported by Hogue himself.
White states that not enough attention was given to ‘explore Hogue’s dynamic relationship with American culture.”

2013


2013-2014


famous painting. Her purpose is ‘to correct the historical record of the painting, including the re-creation of the 1984 version.’


Brief exhibition review. Color photo of *Avalanche By Wind*, 1944, oil on canvas.

2014


2014-2016


Alexandre Hogue: Plate #30: *Studio Corner, Taos*, 1927, oil on canvas, mounted on wood.

2015

257. Sheldon Museum of Art, University of Nebraska, Lincoln, Nebraska, June 2-August 23, 2015. “Land of Enchantment; New Mexico as Cultural Crossroads.”

**Brochure:** https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1124&context=sheldonpubs.

Alexandre Hogue: *Procession of the Saint, Santo Domingo*, 1928, oil on canvas.
“Changing Views: Queering U.S. Landscapes”
Alexandre Hogue: *Avalanche by Wind*, 1944, oil on canvas.”

Gardner, Kianna. “UA Museum of Art Contrasts Historical, Contemporary
Exhibition review of “Changing Views: Queering U.S. Landscapes” at the
University of Arizona Museum of Art. Mentions Alexandre Hogue’s *Avalanche by
Wind*, 1944, oil on canvas (color illustration) as an example of industrial
transformation.

2016

259. Art Institute of Chicago, June 5-September 18, 2016;
“America After the Fall: Painting in the 1930s.”

**Catalogue:** Barter, Judith A. and Sarah L. Burns. *American After the Fall:
Painting in the 1930s*. Chicago: Art Institute of Chicago, 2016, 204p, illus.

Color illustration of *Erosion no.2, Mother Earth Laid Bare*, 1936, oil on canvas (catalogue #21). Mentions Hogue’s mural work for the Works Progress Administration’s Federal Art Project. Notes *Drought Stricken Area*, 1934, oil on canvas and *Erosion no.2, Mother Earth Laid Bare*, 1936, oil on canvas and their apocalyptic view of American farm land which he shared with other artists like Joe Jones. Includes bibliography, exhibition checklist and index.

Depression gave American Painters a Purpose.” *New Statesman* (March 3, 2017):
48-50. *General OneFile*,

Exhibition review of “America After the Fall: Painting in the 1930s,” at the
Royal Academy of Arts, London WC2. Color illustration of *Erosion No.2, Mother
Earth Laid Bare*, 1936, oil on canvas, juxtaposed with *Fall Plowing* by Grant Wood,
1931. Calls the Hogue painting ‘an extraordinary allegorical image of
anthropomorphized erosion: the earth in front of an abandoned homestead.”
*Soil and Subsoil*, 1946, study for.

“Highlights of the Permanent Collection.”  
Alexandre Hogue: *Avalanche By Wind*, 1944, oil on canvas

2017

“Oklahoma Expressions: Award Winning Prints and Drawings from the Oklahoma Annual.”  
Alexandre Hogue: *Holocaustal*, color lithograph; *Sunflower Seed Pods*, nd, pencil.  
Young, Thomas. “My Oklahoma Home: a Look Back at the Oklahoma Annual.”  

2017-2018

263. Oklahoma City Museum of Art, November 16, 2017-September 2, 2018  
“The Art of Oklahoma”  
Alexandre Hogue: *Soil and Subsoil*, 1946, oil on canvas
Recaps Alexandre Hogue’s article in the *Dallas Times Herald*. Hogue notes that artists need to declare independence. The Texas landscape offers a peculiar and interesting problem to the painter. The rolling plains...are like still waters. They run deep. He compares artists who paint in the Mexico. Believes that the true artist sets out to express himself in terms of life he really knows.”

Camp to be conducted in association with the Dallas Y.W.C.A. and the Paluxy River Camp. “The location is two miles east of the town of Glen Rose where the Paluxy flows into the Brazos River.”

266. American Oil & Gas Historical Society. “Oil Art of Graham, Texas.”

267. “Art of Texas Presents an Epitome of Aesthetics of Modern Age.” *Art Digest* 10(June 1, 1936) 14.
Extensive review of the opening of the new Dallas Museum and the Texas Centennial Exhibition. Notes that the Dallas exhibition reveals the significance of the Southwest and the ‘decentralization’ of art. Alexandre Hogue among the Texas artists represented. Black-and-white illustration of *Drouth Stricken Area*, 1934, oil on canvas. Notes that the Dallas Nine are ‘artists who concern themselves with experimentation rather than pictorial illustration.’

News article on the uproar caused by Hogue’s Dust Bowl paintings.


Reviews the history of the Dallas Print Society and the Lone Star Printmakers. He lists the original members of the latter group. Says they ‘send out an average of thirty exhibitions each year to locations over the Southwest.’ An illustrated catalogue supplements the exhibit. He believes that in its third year the Lone Star Printmakers achieved recognition as one of the major printmaking groups in America.’


Review of *Plain Pictures: Images of the American Prairie* by Joni L. Kinsey. Author calls this a ‘haunted show of historical and contemporary art inspired by the American plains.’ Mentions Alexandre Hogue’s ‘image of the disfigurement of a Depression era farm by erosion.’


News article on the discovery of remnants from the Hogue/Bywaters murals that were destroyed in the 1950s. Includes a video of workers uncovering what was still on the wall from the original murals.


Exhibition review of Nature’s Forms/Nature’s Forces at the Philbrook Art Center in Tulsa, Oklahoma. Discusses *Texas Hill Country*, 1920, charcoal on paper;
Across the Valley—Taos, 1929, oil on canvas; High Country, 1931, oil on canvas. Also mentions Neighbors, 1934, oil on canvas, comparing it to Grant Wood’s work. Road to Rhome, 1938, oil on canvas; the Oil Industry Series. Discusses his lithography mastery in Oil Man’s Christmas Tree, 1941, lithograph; Five Crosses, Moonlight, 1934, lithograph and Penente Morada, 1941, lithograph.


277. Bulliet, C.J. “Evaluating Britannica’s Collection.” Art Digest 19 (April 1, 1945):37. Black-and-white illustration of Avalanche by Wind, 1944, oil on canvas, by Alexandre Hogue. Says the collection will tour American museums and probably have a world tour after the war. The First public exhibition was at the Art Institute of Chicago on April 12, 1945, accompanied by a catalogue. Held at the Chicago Civic Opera House Building. Section on “The American Scene.” Mentions
Alexandre Hogue dust storms and the evolution of the environment from Bierstadt’s Buffalo Grass to Joe James’ wheat fields to Hogue’s dust storms.

   Book review of Culture in the American Southwest: the Earth, the Sky, the People, by Keith L. Bryant. Author calls it an ‘ambitious book.’ Mentions the painting of Alexander Hogue. ‘An important addition to the growing scholarship devoted to regional studies.’

   Writes about the importance of artists such as Thomas Benton, John Curry and Charles Burchfield. Notes the prominence of Alexandre Hogue in the Southwest. Gives as brief biographical sketch of his life and notes his important paintings. Believes that Hogue paved the way for other artists in Texas. Notes the these artists’ success ‘represents how completely the leadership and effectiveness of contemporary art have moved from the East to the Western regions of American.’ Issue includes a b&w illustration of Dust Bowl, 1933, oil.

280. __________. “Fair Park Art Exhibit: The State Fair of Texas, October 1929.” Southwest Review 15 #1 (Autumn 1929): 127-128. http://jstor.org/stable/43466065. (accessed February 23, 2017). Exhibition review of the Forty-fourth Exhibition of the State Fair of Texas, October 1929. Notes that the work of Hogue and some others were ‘the object of more interest than the rest.’ Says that ‘they are not afraid to tamper with the controversial phases of expression’

   Exhibition reviews of shows at the Highland Park Municipal Gallery (October-November 1930) and the State Fair of Texas (October 1930). Thinks Alexandre Hogue is ‘showing something.’

Review of the show at the Highland park Municipal Gallery (February-March 1929). Notes that ‘Hogue is difficult.’ He believes that Hogue has absorbed Blumenschein, Dunton and others and is now his own person.


Author traces the advancement of art through the westward expansion. The ‘dictatorship’ of the East over American art through the schools accompanied by study in Europe. He relates the history of art in Texas through several periods. The first period he calls the Pioneering Period; the second saw the influence of Texas wealth on its art; the third began around 1900. With the establishment of public art museums. Notes the influence of the ‘historical past’ on Texas artists. He reviews the ‘Texas division’ of the art exhibition of the Texas Centennial on its regional development. Notes that Texas artists’ work was influenced by ‘an indigenous subject’ where the artists’ individuality acted as a filter. They saw their subject ‘from within’ and the special character of the subject dominates the work. Includes a b & w photo of Drouth-Stricken Area by, 1935, oil on canvas by Alexandre Hogue.


Exhibition review of the show Texas Panorama. Notes the background of art shows in Texas starting with the Edgar B. Davis Wildflower competition conducted by the San Antonio Art League in 1927, 1928 and 1929. Also notes the Annual Texas Allied Arts Exhibition and the Texas General Exhibition. Mentions the importance of the Federal Arts programs during the Depression. Artists organized to show and market their work in groups like the Lone Star Printmakers, the Printmakers Guild and the Dallas Print Society. Notes the exhibition and sale sponsored by the Caller-Times newspaper in Corpus Christi.

Says that The Texas panorama is an evolutionary result of changed conditions and attitudes. The paintings represent current trends in regional art of American. He Puts Alexandre Hogue in the group of ‘native’ painters who are mostly self-taught and without metropolitan training. Black and white illustration of The Crucified Land, 1939, oil. Lists the painters and their works in the show.

Exhibition review of “Alexandre Hogue: An American Visionary—Paintings and Works on Paper” at the Rockwell Museum of Western Art in Corning, New York. Notes that is an edited version of the 2010 Retrospective organized by the Museum of South Texas. Show includes early works from the 1920s from New Mexico and Texas, the 1930s Dust Bowl paintings, post 1945 works and selections from the *Big Bend* series. Exhibition traveled to the Dallas Museum of Art and the Gilcrease Museum in Tulsa Oklahoma. Color reproduction of *Lava Capped Mesa*, 1976, oil on canvas; *Desert Mesa Big Bend*, 1981, and Frank Dobie.


Book review. Author calls this the definitive biography and analysis of the artist and his work. Also notes that the author conducted taped in-depth interviews with Hogue from 1986-1994. Bibliography also notes principle source material. Mentions that the show went to Grace Museum in Abilene and the Fort Worth Museum of Science.


Review of the show of Hogue paintings at the Houston Museum of Fine Arts in March 1929. Says that ‘his painting, as yet, lacks a distinct personal style’ but sees this as a sign of strength.


Discusses *Erosion No. 2, Mother Earth Laid Bare*, 1936, oil on canvas (b & w illustration) as a ‘reidentification of a woman with the land.’

Notes the time frame for the exhibition American Paintings of the Depression Era (1930s-1940s) at the Galveston Arts Center from March 5-April 4, 1988, ‘lasted from the crash of 1929 until 1943.’ Quotes Jason Schoen, curator of the collection, as saying there are parallels between the time of the depression and the 1980s, but the art from these two time frames is different. Curator believes that ‘this collection represents an almost contemporary heritage within the United States.’


Notes that Alexandre Hogue felt ‘extremely flattered’ because this Dust Bowl picture had been condemned. Mentions the uproar caused by Drouth Survivors, 1936, oil on canvas. Notes condemnation by the Texas House of Representatives, the Chamber of Commerce and civic organizations and private citizens. Many criticized the Dallas Museum of Fine Arts and the Boyer Gallery for showing his work. Notes that Hogue believed that his method or style of ‘psychorealality’ was vindicated.


295. “Dallas Exhibit Reveals World’s Art and Significance of the Southwest.” *Art Digest* 10 #17 (June 1936): 13-14. Alexandre Hogue served on the jury for the show that coincided with the Texas Centennial and the Dallas Museum of Art Exhibit. Discusses the American Scene and artists who ‘have concerned themselves with experimentation and ideas rather than pictorial illustration.’


Exhibition review of a show at the Sartor Galleries in Dallas. Notes that Hogue’s treatment of trees and mountains...has been noticed as ‘a definite trend away from realism toward abstraction.’ Says that he now has an interest in Texas especially ‘the Paluxi River country near Glen Rose.’


Book review. DeLong notes that it is ‘an exhaustive study of a single landscape,’ a subject she says is known as the American prairie or the plains. She believes that is also a study of human culture in the region. The region went from
being the Great American Desert to the breadbasket of the world. Notes that art came late to the depiction of the prairie. Painting and photography traced the ‘settlement and cultivation’ of the plains. She writes about the difference between Grant Wood’s depiction and that of Alexandre Hogue and photographers of the 1930s. ‘This is a rich, closely written book, full of erudition and passion for the subject matter.’


301. Dobie, J. Frank. “But Was it an Onza?” Holland’s, the Magazine of the South 50 no. 8 (1931): 11-12; 41, illus.

Story about tracking an animal known as an Onza. From the article: “Onza stands as the name of an awful animal” related to a leopard. Illustrations by Alexandre Hogue.


Illustrated: Oil in the Sandhills, 1944, oil on canvas. Notes that a donor gave this painting to the National Museum of Modern Art when Drouth Survivors, 1936, oil on canvas was destroyed in a fire. Hogue wrote about Oil in the Sandhills which he sent to the museum: “This work was painted in 1944...It does not belong to the series entitled Dust Bowl. The sandy mounds formed by the wind which appear in the Dust Bowl series, were not the result of natural conditions, but rather the consequence of humans’ mistreatment of the land. Those dunes define a large area of Crane County in Texas, not far from the town of Odessa...The publication Fortune Magazine hired me to produce a painting of the area and
some sketches originally made for this commission, evolved and morphed into other paintings one of which is *Oil in the Sandhills*, 1944, oil on canvas. The painting represents a siphon, located between the oil well with its escape valve (baptized Christmas tree), visible on the left, and the tanks-reservoirs which would be on the right, but which are not visible in this painting. In the siphon, heavy salted waters sink to the bottom, permitting the collection of the crude oil rising to the top. From time to time waters are purged by means of the valve painted in foreground of the work.”


Review of exhibition Nature’s Forms/Nature’s Forces: the Art of Alexandre Hogue at the Philbrook Museum of Art. Author recaps the Life Magazine article on the Dust bowl of June 21, 1937 and the social reaction to it. Notes that the show at the Philbrook of 102 works and that after July 15 thirty-six of those paintings will go on a national tour. Author refers to Hogue’s term “psycho-reality.” Also notes the Oil Industry series and the Big Bend series.


Black-and-white reproduction of *Drouth Survivors*, 1936, oil on canvas, purchased by Jeu de Paume Museum, Paris from The Boyer Galleries.

305. “*Drouth Survivors.*” Illustrated. *Art Digest* 11 (December 1, 1936): 6; *Art et Artist*, ns. 36 (June 1938): 237; *Art News* 35 (November 14, 1936): 19.”


The Director of the Dallas Museum of Fine Arts, Foster Howard, refused to remove the painting, saying it deserved ‘to be displayed on the walls of any museum in the country.’ To his critics, Hogue replied that he ‘had lived near Dalhart and knew what he was talking about’


Black-and-white illustration accompanies the article by Jerry Bywaters “Contemporary American Artists.” In the same journal.


Review of the article in *Life Magazine*, June 21, 1937 and the controversy it engendered, noting the reaction of the West Texas Chamber of Commerce, the Texas House of Representatives and civic groups to the photographs from the “March of Time” newsreel and the Hogue paintings.


Exhibition review of “Alexandre Hogue—American Visionary—Paintings and Works on Paper” Notes that the exhibition and accompanying book ‘help establish Hogue’s position as a thoughtful and provocative American artist.’ Discusses *Sangre de Cristo*, 1926, oil on canvas; *Oil in the Sandhills*, 1944, oil on canvas; *Hondo Canyon Cliffs*, 1941, oil on canvas; *Irrigation—Taos*, 1931, oil on canvas and his *Erosion Series*. Color illustration of *Young Girl in Purple*, 1930, oil on canvas (also known as *Frances Folsom*). Notes the ‘scrupulous brushwork, bright palette and detailed ecological formation.’ Author believes that Hogue ‘was decades ahead of his time.’


Under the section “Angry Art of the Thirties.” Notes that ‘death and drought in the 1930s preoccupied the talents of Alexandre Hogue artist of the Dust Bowl.’


Review of the show “The Texas Collection of the Museum of Fine Arts Houston: Texas Myths and Realities.” Author says that the exhibition shows ‘Texas torn between the frontier myths of the past and the global realities of the future.’ He makes a distinction between regionalism and internationalism in ‘mythical Texas and the real Texas.’ Notes that Hogue and the Dallas Nine dominated Texas art until the end of World War II. Also describes the state’s ‘rural-to-urban’ migration after World War II. Hogue represented by *Squaw Creek* 1927, oil on canvas and *Prairie Windjammer*, 1931, graphite on paper.


Short biographical sketch of Alexander Hogue and his importance to twentieth century American culture.

316. “Erosion no.2—Mother Earth Laid Bare.” *Art Digest* 13 (June 1939):45. Illustrated.


Hogue’s painting *Mother Earth Laid Bare*, 1936, oil is compared to a “One Frame” photograph from the movie “The River” directed by Pare Lorentz and produced by the Farm Security Administration (reproduced in The *Magazine of Art* in December 1937). Author of the note entitled “A Strange Coincidence” believes a movie camera can portray some things more ‘forcefully than a paint
Photographic comparison of Hogue’s *Mother Earth Laid Bare*, 1938, oil and b&w still from the film “The River.”


News article on the controversy created by the Life Magazine article that publicised the ‘Dust Bowl.’ Talks about Alexander Hogue, his painting *Drought Survivors*, 1936, oil on canvas. Quotes the director of the West Texas Chamber of Commerce. United Press article.


Color illustration of *Red Earth Canyon*, 1932, oil on canvas. Notes that William Goetzmann ‘compared to the rest of the American West, Texas landscapes are relatively unknown artistically because Texas lacked the public lands...to attract exploration in the nineteenth century.’ Author calls Alexandre Hogue a ‘progressive realist.’ Because he did not ignore what American culture was doing to West Texas. Hogue saw the plains badlands as a potential for a ‘western state identity.’ Flores discusses the roots of *Erosion no.2, Mother Earth Laid Bare*, 1936 and *Red Earth Canyon*, 1932, oil on canvas. States that Hogue and other Texas Realists ‘failed to make the plains landscape a Texas icon.’ Notes that World War II, television and the creation of big Bend and Guadalupe National Parks combined to dilute regionalism and divert artists like Hogue and Bywaters to the Trans-Pecos.


A news note of the restoration and return to public display of murals done by Alexandre Hogue and Jerry Bywaters between 1938-1941. Color photo of *The Houston Ship Channel—Early History* by Alexandre Hogue and *Loading Cotton* by Jerry Bywaters. Quote from Francine Carraro notes the murals’ importance in the history of Texas, the New Deal, and in the careers of the artists.

Notes the rediscovery of six murals recreating the early history of the Houston Ship Channel. The originals were created by Jerry Bywaters and Alexander Hogue to hang in the Houston Parcel Post Building. Relates the story of the commission for the murals. Both artists also painted a map of the ship channel. Notes the murals depict Texas history.


Exhibition review of “Changing Views: Queering U.S. Landscapes” at the University of Arizona Museum of Art. Mentions Alexandre Hogue’s Avalanche by Wind, 1944, oil on canvas (color illustration) as an example of industrial transformation.


Discusses Alexandre Hogue’s focus on the effects of drought, using Drought Stricken Area, 1934, oil as an illustration.


Mentions Alexandre Hogue in the context of Regionalists. Discusses Drought Stricken Area, 1934, oil on canvas with the sun beating down on sand dunes and an abandoned farmhouse where ‘the sky offers no relief.’ Extensive description of the painting in its Dust bowl environment.


Mentions Alexandre Hogue as an ‘excellent meteorologist.’

Background article on the exhibition “Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960,” which ran from February 14 -March 26, 2005 at the Fort Worth Community Arts Center. Includes brief biographies of each artist in the show. Alexandre Hogue represented by *Chastity*, ca 1929, oil on canvas.


Works from the Dallas Museum of Fine Arts painted by fourteen Texas artists. Author notes the attention to regional characteristics and references to local material. Show illustrates the ‘absorption of the Texas landscape into semi-abstract forms’ through ‘pictorial symbols.’

Alexandre Hogue: *Canyon Road*, pre 1944, oil.


Informational article on the 100th anniversary of the proposal to make Palo Duro Canyon a national park. The purpose of the exhibition “Picturing Palo Duro” is to give a historical overview of artistic interpretations of the canyon.
https://web.archive.org/web/20160703055805/http://www.jessieevans-dongrayart.com/essays/essay058.html . Exhibition review. Discusses The Crucified Land, 1939, oil on canvas, Mother Earth Laid Bare, 1938, oil on canvas, Avalanche by Wind, 1944, oil on canvas, Oil in the Sandhills, 1944, oil on canvas, Eroded Lava Badlands, Alpine, 1982, oil on canvas and Hondo Canyon Cliffs, 1941, oil on canvas. He compares them to Grant Wood and Thomas Hart Benton. Addresses critiques of Mother Earth Laid Bare that say Hogue was influenced by Grand Wood’s Fall Plowing.

Excerpt from the catalogue for the show Crossing State Lines: Texas Art From the Museum of Fine Arts Houston, --March 11, 2001. Color illustration of Squaw Creek, 1927, oil by Alexander Hogue with comments on the work.

Notes that this catalogue serves as a ‘companion to Coming Home: American Paintings, 1930-1950, from the Schoen Collection (Georgia Museum of Art, 2003.)’
Gruber writes that this book surveys advances in printmaking during the 1930s and 1940s.

Color illustration of Pecos Escarpment, 1937, tempera done for Fortune Magazine article on “Gulf Oil.” Description under the illustration: “Some Oil Fields Art Beautiful. In the Pecos escarpment of west Texas this field nestles and flows out for Gulf. The well crews live in the green-roofed shacks (right center); the tanks store crude oil just long enough to transmit the earth’s yield in orderly flow to the pipe lines. There are perhaps a dozen invisible oil wells in this picture; their derricks have been removed and they art capped only by an elaborate assemble
of valves known as a Christmas tree. The one well marked by a derrick is drilling and has not yet reached its oil. The painting was made in tempera by Alexander Hogue. Gulf’s aluminum-painted tanks take the Texas light very subtly; the direct light is cold white; the reflected, warm yellow; and the dark area between becomes a purple gray. Hogue was reminded of Mantegna when he first saw the endless horizontal of west Texas, and this shows in the clear particularity of these receding limestone shelves.”


News piece on the gift of *Penetente Morada*, 1941, lithograph by Alexandre Hogue and works by other artists to the Taos Municipal School’s permanent art collection.


News article on the opening of the new Joseph Sartor Galleries in Dallas, Texas. Alexandre Hogue was the architect for the new galleries. Also notes that Joseph Sartor of Dallas was an exclusive agent for Alexandre Hogue and others.


Exhibition review that gives a history of the development of painting in Dallas. Author begins with Frank Reaugh and Robert J. Onderdonk, the founding of the Dallas Art League, the Dallas Women’s Forum and the development of international exhibitions. Notes the Wildflower exhibitions held from 1927-29, the emergence of Regionalism and the Dallas Nine. Believes that their goal was to be ‘true to the local Texas landscape as distinct from the Southwest’ in general.

Color illustrations of numerous paintings from the show, including *Neighbors*, 1934, oil on canvas.


Review of “The Artists Gallery” in Taos, New Mexico. Hogue takes issue with ‘negation’ critics who he believes are to blame for the slow growth of American art. Notes ‘the Artists Gallery’ established by the Spanish and Indian trading Company. Mentions artists who set up residence there. Hopes they will soon exhibit in Dallas and other Texas cities.


Black-and-white reproduction of *A Portrait of Pancho Dobie*, 1931. Describes Hogue’s two-week visit to Mr. and Mrs. J. Frank Dobie’s house to paint a portrait of ‘Mr. Frank.’ Black-and- white illustrations of the sketches of Big Foot Wallace’s *Cabin*, the Dobie family brand: the D-Dot, the *The Dutch Oven* and *A Portrait of Pancho Dobie*.


Review of the Highland Park Gallery by Hogue. Criticizes the architect for ignoring the suggestions of the president of the Highland Park Society of Arts, Inc. Faults the placement of windows, double doors, the skylight, the color of the walls, placement of light plugs and the height of the ceiling on the third floor studio.


Poem by Hogue.
Geographical description of Taos New Mexico seen when visiting Ernest Blumenschein’s home there. Lists awards he won. Black-and-white illustration of Sangre De Christo Mountains by Blumenschein.

344. __________. “Palo Duro, the Paradise of the Texas Panhandle.” Dallas Times Herald, July 24, 1927.

345. __________. “Pococurantesque Art Criticism is Assailed by Hogue of Texas.” Art Digest 10 (May 15, 1936):12-13; 28.
Hogue takes issue with ‘negation’ critics who, he believes, are to blame for the slow growth of American art.

346. __________. “Progressive Texas.” Art Digest 10 (June 1, 1936): 17-18.
“A stark and severe understanding of the Dallas progressive artists with their robust color and linear pattern is devoid of all sentimentality...they have stuck to their guns throughout the depression and as a result have come out stronger than ever. Mentions the artistic strengths of the Dallas Nine, including Thomas Stell Jr. “After going through pure abstraction they have come to a balance point where the abstract approach makes realism more real than the thing itself, and where this is true painting will have a sociological aspect.”
Believes that the Dallas newspaper encouragement, particularly from The News is the chief factor in accounting for the great progress made by Dallas artists as compared with those of other Texas cities. Notes the emergence of women in sculpture.


In the series “With Southwestern Artists.” Description of the physical geography of Glen Rose and the value of having a museum there. Black-and-white illustrations of Old Mill at Glen Rose and Old Houses by E. G. Eisenlohr.

   Poem by the artist describing the seasons.

   Review of show at the Highland park Municipal Gallery in Dallas, Texas. Calls it the most important exhibition to come to Dallas in a long time.

   In the series “With Southwestern Painters.” Gives a supposed historical background to art’s beginnings from designs on ancient pottery and Pueblo Indians.

   Author calls most of the paintings in the show ‘mediocre.’


   In the series “With Southwestern Artists” Recounts visit to Victor Higgins’ Taos studio. Discusses Higgins’ dream of an art school there. Recounts Higgins’ artistic biography and the exhibitions where he has shown his work.

   Biographical essay of an artist, born in New England and his westward movement across the country and back again ending up in Taos, New Mexico in 1912.

Article on the exhibition “Alexandre Hogue and the American Scene” at the Howard Payne University Art Gallery. Mentions *Oil in the Sandhills*, 1944, oil on canvas as having been selected for the Musee National d’Art Moderne in Paris, and will be considered for the Louvre 30 years after the artist’s death.


Review of the IBM show at the New York World’s Fair. Alexandre Hogue: *Dust Bowl*, 1933, oil on canvas ‘picturing the weathered surface of parts of his native Texas’ received special comment. Notes the origin of the IBM collection. The company purchased 106 paintings from living American artists of the 49 states, two from each state and possession. Half are in IBM 1940 exhibition at the New York Fair and half are at the San Francisco Exposition. Choosing paintings that were representative of the state or possession “It is hoped that these paintings will tend to bring about a closer relationship between business men and artistic talent in the future development of American culture.


Mentions Alexandre Hogue’s *Taos Landscape*, 1926.


Exhibition review of “Americans at Work: Realism Between the World Wars” at Transco Energy Company in Houston, Texas in 1985. Notes the two ‘camps’ of art after the war: those who embraced cubism and surrealism and those who embraced ‘academic realism.’ Johnson believes that American realists’ art was ‘democratic’ in that it was understood by the general population. ‘Regionalism was not only a nostalgic reaffirmation of America’s democratic values; it was, its artists felt, the only ‘national art’ and a direct response to the ‘decadence’ of European modernism.’ Notes the companion exhibition: “Americans at Play:
Realism Between the World Wars” at the Rachel W. Davis Gallery in Houston going on at the same time.


Discusses the use of gendered symbolism, eg: Mother Earth Laid Bare, 1936 (illus. b & w) and compares it to Grant Woods’ Fall Plowing.


Suggests showing slide of Alexandre Hogue’s Drought Stricken Area, 1934, oil on canvas, illustrated in b & w.


Exhibition review. Show included Erosion No. 2: Mother Earth Bare, 1936, oil on canvas. Quotes the label describing the painting in its entirety. Likens Erosion No. 2, Mother Earth Bare, 1936, oil on canvas to a mural.


The I.B.M. shows in San Francisco and New York City exhibit contemporary American canvases from the forty-eight states and United States’ possessions. Jurors were instructed by Thomas B. Watson, Chairman of I.B.M., to purchase two canvases from the political regions of the United States, representing the art and character of its particular state. They will go on exhibit at the company’s
buildings, opening at the New York Fair on May 11, 1940 and at the Golden Gate on May 25, 1940. Alexandre Hogue: *Dust Bowl*, 1933, oil on canvas.


News article on the Centennial Art Exhibit, third in the series at the Panhandle-Plains Historical Museum at Canyon, Texas. Focus of the brief article is Alexandre Hogue.


Two editions of the portfolio of thirty prints, including etchings, block prints and lithographs, representing sixteen Texas artists are on a five-state tour of colleges and museums. *The Dallas Morning News* purchased a third edition that was framed and put on exhibition of the newspaper lobby.


Exhibition review of the Third Biennial Exhibition of Contemporary Art at the Whitney. Notes that the show is the ‘fifth in a series begun in 1937 with alternating displays of painting and sculpture’ every two years. Hogue’s *Drought Survivors*, 1936, oil on canvas is exhibited and illustrated in black-and-white in the article. Author calls it ‘surrealism from Texas.’ Writes that it is one of the most interesting pieces in the show.


369. Malisow, Craig. “Some Judges Want Paintings of ‘Shirtless Black Men Hauling...Bales of Cotton’ Removed from Courthouse.”
Color illustration of *The Diana Docking*, ca. 1938, mural by Alexander Hogue depicts the Houston Ship Channel in the 1870s. The mural was finished between 1938-1941. It had been removed from the courthouse entryway for restoration and was rediscovered and placed in the jury assembly room of the Houston courthouse. A Federal District Court judge said she received unfavorable comments about the mural hanging in the courthouse from courthouse workers who found this picture and others from the mural offensive, calling them ‘antiquated murals.’


   Book review. Notes that one of the ‘most surprising of all’ is *Oil Man’s Christmas Tree*, 1941, lithograph by Alexandre Hogue.

   Exhibition review. Notes Alexandre Hogue’s *Procession of the Saint, Santo Domingo*, 1928, oil on canvas.

   Color illustration of *Drought Survivors*, 1936, oil on canvas and *Howdy Neighbor*, 1936, graphite on paper. Article provides a link to the report of the


The column by Alexandre Hogue “A Texas View.” It refers to the Hogue article in the *Dallas Times Herald* where he states that artists need to declare independence. The Texas landscape offers a peculiar and interesting problem to the painter. ‘The rolling plains…are like still waters—they run deep.’ He compares artists who paint in New Mexico as true artists set out to express themselves in terms of life they really know.


Exhibition review of show at the Grace Museum, Abilene, Texas in August 2011. Discusses *The Crucified Land*, 1939, oil on canvas; *Procession of the Saint—Santo Domingo*, 1928, oil on canvas; *Pecos Escarpment*, 1937, tempera oil on Masonite (author notes they were painted as a commission for a *Fortune Magazine* article about Gulf Oil, per author).


*Drought Survivors*, 1936. Oil on canvas, (illustrated in b&w) purchased by the Jeu de Paume Museum, Paris from the Boyer Galleries, New York City.


Excerpts from the article by Patricia Raynor, below, accompanied by a chart listing the location, artist, title, date and medium of the murals in Texas. Hogue is listed for *The Oil Fields of Graham*, 1939, oil on canvas; *The Houston Ship Channel—Early History*, 1941, mural

Section on “Destruction of the Soil” mentions Alexander Hogue and how his painting *Erosion No.2, Mother Earth Laid Bare*, 1938, oil on canvas, ‘complements the vision of Joe Jones’ *American Farm*, 1936, oil and tempera on canvas, but in a shocking ways.’ Describes the painting in detail and what it depicts. “The painting is a harsh image of a national tragedy,” with clashing images of fertility and devastation. This author’s opinion ‘it captures the devastation more vividly than the photographs of the Farm Security Administration.’

Illustrated: *Mother Earth Laid Bare*, 1938, oil on canvas.


Author describes the painting *Drought Survivors*, 1936, oil on canvas (illustrated in color) by Alexander Hogue and relates to the novel *Out of the Dust*, by Karen Hesse.

Notes that Hogue railed against land erosion and man’s activities that caused it.


Artists Oldham and Coltrin drew ‘upon the voice of Dallas expressed in a mural painted by Jerry Bywaters and Alexandre Hogue in the 1930s for the Old City Hall (that was painted over years later).’ Article includes color illustrations of the Bywaters-Hogue Mural from Old City Hall.


Newspaper article refers to the painting *Drought Survivors* 1936, oil on canvas that created a controversy in the *Life Magazine* article on the drought in the Texas plains. One of the cattlemen demanded that the museum remove the painting from its collection.

Notes that Alexandre Hogue and Reveau Bassett made a study of the blueprints and broke them down into a series of pictures for new workers at North American Aviation. The pictures that became guides for beginners to draw the blueprints. The blueprints were broken down into a series of pictures which the new worker could understand.

383. Pontello, Jacqueline M. “Age and Beauty (Visionary of the Western Landscape: Cline Fine Art, Santa Fe, N.M. traveling exhibition).” 23 Southwest Art (March 1994): 34.

Review of “Visionary of the Western Landscape: Alexandre Hogue, A Retrospective Exhibition” at Cline Fine Art, Santa Fe, N.M. Color illustration of Oasis, Big Bend, 1985, oil on canvas. Quotes the essayist John Arthur, that Alexander Hogue ‘belongs to the esteemed group of regionalist painters along with O’Keefe, Burchfield and Scheeler.’


Notes that Jerry Bywaters and Alexandre Hogue were commissioned to paint a series of murals at the old Dallas City Hall, portraying events and people from local history. Unfortunately it was destroyed in 1958 when the City Council Chamber was expanded and the walls were removed.


Color illustration of Dust Bowl, 1933, oil on canvas. Brief biography of Hogue. Describes the Dust Bowl and the events leading up to it. Recognizes the effects of the dust storms on people’s lives. Footnoted.

Black-and-white illustration of painting from the Nelle Cochrane Woods Collection, Nebraska Art Association, University Nebraska Art Galleries.


Exhibition review of “American After the Fall: Painting in the 1930s,” at the Royal Academy of Arts, London WC2. Color illustration of *Erosion No.2, Mother Earth Laid Bare*, 1936, oil on canvas, juxtaposed with *Fall Plowing* by Grant Wood, 1931. Calls the Hogue painting ‘an extraordinary allegorical image of anthropomorphized erosion: the earth in front of an abandoned homestead.’


Author notes that the Post Office murals were not WPA art. They were created by artists working for the Section of Fine Arts, established in 1934. By providing art in public buildings, the entire public could view and enjoy it. “Mural artists were provided with guidelines and themes for executing their mural studies.”


Excerpted from *Visions of the West* edited by Melissa Baldridge. Discusses 20th century paintings from the collection of Torch Energy Advisors, a collection that includes many works from the Dallas Nine.


Interview with the artist on the exhibition *Nature’s Forms/Nature’s Forces* at the Philbrook Museum of Art. Notes that Hogue has always sought to avoid being influence by other artist’s styles. The article is accompanied with color photos of *Dust Bowl*, 1933, oil on canvas; *Howdy Neighbor*, 1936, pencil; *Mother Earth Laid Bare*, 1938, oil on canvas; *Procession of the Saint, Santo Domingo*, 1928, oil on canvas; *Texas Front Gate* 1941, oil on canvas; *Oil in the Sandhills*, 1944, oil on canvas (From the Pompidou); *Lava-Capped Mesa—Big Bend*, 1976, oil on canvas; *Avalanche By Wind*, 1944, oil on canvas and *Up From The Sea*, 1961, oil on canvas. Biographical information. Also lists touring schedule for the exhibition.

391. “Road to Rhome.” *Art Digest* 13 (March 15, 1939): 34.


Article on the importance of the *Southwest Review* and J. Frank Dobie in creating interest in the culture of the southwest and Texas in particular from the late twenties to the early thirties. Notes that Alexandre Hogue gained prominence through the *Southwest Review*. Distinguishes Hogue’s work from that of Georgia O’Keefe’s.


Book review. Calls it a ‘beautifully mind-expanding volume.”


Color illustration: *Open Space, Big Bend*, 1984, pastel on paper.


Color illustration: *Open Space, Big Bend*, 1984, pastel on paper. Show covers recent works on paper and a smattering of older oils, drawings and lithographs from as early as 1922. Says that *Drought Survivors* is a faithful 1984 copy of a 1936, oil on canvas painting destroyed in a fire. Notes that in the 1930s Hogue painted a series on the oil industry and WPA post office murals. Lauds Hogue’s *Big Bend* series.


Full page color illustration of *Spindletop*, 1940, oil on canvas. The author calls it the ‘eighth commissioned canvas in Life’s series of historical American scenes.’ Spindletop, was also known to locals as Lucas no.1. The true story of Spindletop is mixed up in a mass of confused legend and eye-witness contradictions.” It also became known as ‘Swindletop.”

Article gives the historical geography of Spindletop which dates back to before the Civil War. On January 10, 1901 the gusher erupted. The Life article recounts the history of the economic significance of the gusher for local people. Notes that two huge oil companies were born there: the Mellons’ Gulf Refining Company and
the Texas Oil Company which grew out of an earlier company and a Standard Oil subsidiary.

399. “Spring Academy Now Open.” *The Los Angeles Times* (Los Angeles, California) Sunday April 1, 1928, Main Ed. p68


“One Hundred and third Annual Exhibition.”

Exhibition review. Included Alexandre Hogue.


Hogue’s painting *Mother Earth Laid Bare*, 1936, oil is compared to a “One Frame” photograph from the movie “The River” directed by Pare Lorentz and produced by the Farm Security Administration (reproduced in The *Magazine of Art* in December 1937). Author of the note entitled “A Strange Coincidence” believes a movie camera can portray some things more ‘forcefully than a paint brush.’ Photographic comparison of Hogue’s *Mother Earth Laid Bare*, 1936, oil and b&w still from “The River.”


Black-and-white illustration of *Mother Earth Laid Bare, 1933*, oil on canvas, on exhibition in the “Hogue to Burliuk” First World’s Fair group show at the Boyer Gallery at 69 East 57th Street from June 5 to the end of June. *Mother Earth Laid Bare*, 1933, oil was last seen at the Corcoran Biennial.


Black-and-white illustration of *Drouth Survivors*, 1936, oil on canvas.


Brief history of the Dallas Nine, mentioning various artists who made up the group over time, with short biographies of Jerry Bywaters, John Douglass, Otis
Dozier, Lloyd Goff, William Lester, Perry Nichols, Everett Spruce, Charles McCann and Buck Winn. Notes the importance of the Dallas Museum of Art in showing their work and promoting the cultural life of Dallas.


Includes a map of the states and Canadian provinces affected by the Dust Bowl. Section 3 discusses “Alexandre Hogue: a Southwest Painter.” Brief biography, a discussion of the Federal Arts Project. Mentions the importance of the 1937 Life Magazine article on the Dust Bowl. Discusses the ‘Erosion paintings,’ seven from the 1930s and two more. Mentions the Hartvigsen (2015) dissertation. Includes a Table of Hogue’s Erosion paintings with an in depth discussion of the paintings listed. Declares that Hogue ‘is…the apostle of an engaged art. ’


Alexandre Hogue: color illustration: Dust Bowl, 1933, oil. A review of three shows featuring art of the 1930s. Hogue’s Dust Bowl, 1933, oil was shown in the show “After the Crash.” Gives a review of the federal government’s entry into the art world through the Federal Art Project of the WPA in its various promotions of New Deal artists.


Hogue stated in the article: “I feel that the ‘suitcase farmer’ is chiefly to blame for the conditions...The ‘suitcase farmer’ is the man who lives in a tent, cultivates a patch and then leaves the bare earth to blow in the country’s face. If the West Texas Chamber of Commerce would stop trying to soft-pedal the thing and cooperate with the government, this evil might be corrected.”
   Critical note on Regionalist painters. “Regionalists found themselves either returning to the styles and techniques of their more traveled brethren or reducing their art to trivial reportage.”

   For sale at Owings-Dewey Fine Art, Santa Fe, N.M.

   Black-and-white photo of Texas Sand Storm, (Dust Bowl, 1933, oil on canvas), (courtesy of the Lawrence Galleries, Dallas). Caption under photo states: “Texas in its early days was drama, and the Texas School of American Art reflects that drama...Below is a painting with all the drama of Texas, by the State’s foremost artist Alexandre Hogue.”

   Drought Survivors, 1933, oil on canvas, purchased by the Musee du Jeu de Paume through the Boyer Galleries. Notes it was the most commented on the the Whitney Biennial of 193 and produced in the December 1, 1936 issue of the Art Digest. The museum headed by M. Dezarrois, wanted works by contemporary American painters shown in the MOMA Paris Exhibition last summer (1938). Since funds were not available, Arthur Egner, president of the Newark Museum, offered his gift and Drought Survivors, 1933, oil on canvas, was purchased.


Article that brought the reality of the Dust Bowl to the American public. Color illustrations of *Drouth Stricken Area*, 1934, oil on canvas and *Dust Bowl*, 1933, oil on canvas b&w illustration of *Drouth Survivors* 1936 oil on canvas and *self-portrait* (1936, pencil on paper). Includes an essay on Hogue, a brief discussion on his training with quotes relating his experience of the erosion of the American prairie in his lifetime. Also included are photographs of a dust storm and the people forced to move from their homes to California. States that Hogue invented a technique called Psychorealtiy...‘that will make the observer not only see the Dust Bowl, but feel its heat...despair...anguished death and the tragedy of its farmers.’


Review of the show of lithographs by sixteen Dallas artists. Fall circuit sent out by the Lone Star Print Makers. Notes Alexandre Hogue represented by *Rattler*, 1938, lithograph and *Five Crosses*, lithograph.


Exhibition review. Show focuses on “Caligraphic Oneliners.” Six prints in the show, including *Fall Out*, lithograph and *Submarinal*, lithograph.


Article gives background on the development of art in Texas from The Academy of Fine Arts in Dresden to Texas Impressionism, the Bluebonnet School, Regionalism (giving rise to the Dallas Nine and The Fort Worth School), the Abstract Expressionist Movement in the late 1940s and early 1950s and Surrealism. Notes that young collectors are drawn to Texas regionalism and Modernism. The rise of interest in Texas art on a national scale has resulted in rising prices for this art.

Relates the history of the federal government’s patronage of the arts beginning with the Public Works of Art Project (a branch of the Civil Works Administration). After the demise of the P.W.A.P. in 1934 the Section of Painting and Sculpture was set up under the Treasury Department to embellish Federal buildings. Mentions Alexandre Hogue, Jerry Bwaters, Thomas Stell and Otis Dozier as artists who received awards to create Post Office murals.


Notes that the Dust Bowl photographs didn’t quite capture the devastation to the land. Alexandre Hogue’s Dust Bowl paintings conveyed the destruction much better. Calls them ‘hyperrealistic.’ Quotes Joachim Radkau as saying that *Drouth Survivors*, 1936, oil on canvas captured the ‘essence of the Dust Bowl better than many contemporary photographs.’ Relates the controversy surrounding the painting in Texas.


Article on additions to the University of Texas collection of southwestern art. Among the prints given to the university by Major J.B. Parten of Houston were three prints by Alexander Hogue: *Rattlesnake (Rattler* 1938, lithograph), *Prairie Dog*, 1938, lithograph and *Madonna and Child*, 1940, lithograph.


Exhibition of Alexandre Hogue: An American Visionary—Paintings and Works on Paper.” Color illustration of *Erosion No. 2, Mother Earth Laid Bare*, 1936, oil on canvas which serves as the cover work for the catalogue. Show exhibits 157 works including the *Big Bend* series and works owned by the artist’s daughter. Frontispiece for the catalogue is *Erosion no. 3, the Crucified Land*, 1939, oil on canvas. Notes that the show is the first retrospective of Hogue’s work and the first major show since the 1984 exhibit “Nature’s Forms/Nature’s Forces” in 1984. Writes that the catalogue by Susie Kalil is both a critical survey and a biography of the artist.


Proposal for a web site entitled *Art and Economics: A Web Site For Economics Teachers*. The original proposal discussed in the article uses *Dust Bowl*, 1933, oil on canvas in the theme of “Risk; Natural Resources; Agriculture.” The paintings would be on a slide show of various artworks that teachers could utilize to teach general education classes and Economics. The current site does not use the Hogue painting.


Color illustration: *Avalanche by Wind*, 1944, oil on canvas; *Texas Front Gate*, 1941, oil on canvas; *Mother Earth Laid Bare*, 1938, oil on canvas; *Madonna and Child*, 1940, lithograph; mural decoration for the Houston Post Office; *Flood Victims*, 1944, lithograph; *Drought Survivors*, 1936, oil on canvas. Discusses evolution of the environmental paintings such as *Mother Earth Laid Bare* and *Drought Survivors*; genre paintings such as the Houston Post Office mural. Notes his skill at portraiture. Discusses the oil industry paintings and lithographs. Notes Hogue’s ability to bread down ‘orthographic engineering drawings’ at North American Aviation beginning in 1942 through 1945. Also discusses Hogue’s successful teaching career in a brief biography.

Black-and-white photos of *Drouth Stricken Area*, 1934, oil on canvas and *Drouth Survivors*, 1936, oil on canvas. Caption under illustration: “Grim pictures of drought and desolation in the Texas ‘dust bowl’ by Alexander Hogue who knew the country before man’s greed turned fertile land into a desert.”


Book review. Author believes that Kalil’s investment in Hogue prevents her from interpreting any work by the artist in a way not supported by Hogue himself. White states that not enough attention was given to ‘explore Hogue’s dynamic relationship with American culture.”


Notes that the group of artists in Dallas have a stronger presence because they joined together. The Lone Star Printmakers was started in 1938 because the artists learned it was easier to send lithographs around to various museums and clubs for showing than it was to send paintings. Gives a brief history of Hogue’s print-making efforts. Also mentions Jerry Bywaters and Everett Spruce.
Auction Catalogs

“Includes prices from the David Dike Fine Art auctions of:
October 18, 2003: #193: On the Paluxy, 1929, oil on board; #195: Live Oaks, oil on board.
October 19, 2002: #350: Fiery Furnace, nd, acrylic on paper; #253: Trout Stream, nd, mixed media on canvas; #178: Pulliam Bluffs, Chisos Mountains, 1984, nd, oil on canvas; #166: Death Grip, West of San Marcos, 1924, pastel on paper.
October 13, 2001: #243: Chinese Tea Bottles, nd, oil on canvas.
October 28, 2000: #10B: Ranchos de Taos, nd, charcoal on paper.
November 14, 1998: #71: Gentle Breeze, oil on board; #76: Prairie Fire, watercolor on paper.
The Lone Star Regionalist Auction, November 9, 1996: #94: A Song Singing, 1961, oil on canvas.

“Includes prices from the David Dike Fine Art Auctions of
October 18, 2003: #95: Live Oaks, oil on board; On the Paluzy, 1929, oil on board.
October 28, 2009: # 17E: Osage Stream, nd, watercolor on paper.

Auction prices for Lone Star Regionalist Auction, November 9, 1996: *A Song Singing*, 1961, oil on canvas;
David Dike Fine Art Auction, February 21, 1998: *Texas Snow*, nd, oil on canvas board);
David Dike Fine Art Auction, October 13, 2001: *Chinese Tea Bottles*, nd, oil on canvas).

431. Boettigheimer, Larry; Deborah Scott; Lindsay Davis; Heritage Galleries & Auctioneers; Heritage Texas Art. The Early Texas Art Collection, catalog of an auction held October 1, 2005 in Dallas, Texas. Dallas, Texas: Heritage Texas Art, 2005, 155p, illus.

   Alexandre Hogue represented by #319: *Lucky Thirteen*, 1964, oil on canvas, in the category “Texas Modernism.” ($8,000-12,000.00). Author relates the work to Hogue’s interest in design and calligraphy going back to his work in commercial art in New York City in the 1920s.

   Asking price U.S: $980.00-$1300.00.

Alexandre Hogue: *The Gate, Taos*, 1927, oil on board, Lot 403; *Mexican Barn*, Las Vegas, 1926, oil on board, Lot 402.


- Western art from the 19th, 20th and 21st centuries.
- Alexandre Hogue: # 7: *Hooking on at Central Power*, 1940, lithograph 16/50; #8: *Liberators*, 1943, lithograph, sold: $2300.00; #9: *Oil Strike*, 1943, lithograph, sold: $1700.00; #10: *Prairie Dog*, 1938, lithograph, 49/50.

- Alexandre Hogue: Lot # 1: *Rattler*, 1938, lithograph (sold for $3500.00); On the Back Stretch, 1935, color lithograph (sold for $1800.00).

Documents the following auctions:


October 20, 2007): Heritage Galleries Auction (October 1, 2005); Signature Auction (June 10, 2006, December 2, 2006).


Alexandre Hogue: Lot # 147: *Gray Day at Sleepy Hollow, Tarrytown, N.Y.*, 1925, oil on canvas.
Alexandre Hogue: Lot # 71: Gentle Breeze, oil on board; Lot #76: Prairie Fire, watercolor on paper.


Alexandre Hogue: #10B: Ranchos de Taos, nd, charcoal on paper.


448. David Dike Fine Art. Texas Art Auction, Saturday January 24, 2015, 1:00 pm.
Lot 39: *Wild Place*, lithograph, $1500-$3000.00.
Lot 48: *Liberators*, 1943, lithograph $1500-$3000.00.

   Alexandre Hogue, Perry Nichols, Jerry Bywaters, William Lester, Everett Spruce.
The Dallas Institute of Humanities and Culture Conference Center.

   Alexandre Hogue: Lot # 24: *On the Back Stretch*, 19395serigraph ($1,000-$2,000.00); Lot #35: *Spindletop*, 1940, lithograph ($4,000.00-8,000.00); Lot # 61: *Cap Rock Ranch*, lithograph, ($1500-3,000.00).

   Alexandre Hogue: Lot # 193: *Trional, 1961*, 1961, watercolor on paper. ($6,000.00-12,000.00).

   Heritage Signature Auction: June 10, 2006: #319: *Lucky Thirteen*, oil on canvas.
   Alexandre Hogue: #147: *Gray Day at Sleepy Hollow, Tarrytown, New York*, 1925, oil on canvas; #187: *Irrigation #3*, nd, watercolor on canvas.
453. Heritage Auction Galleries (Dallas, Texas). HGAF Fine Art Final Session Auction Catalog #5005. Dallas, Texas: Heritage Capital Corp. May 8-9, 2008, 149p
   Alexandre Hogue: Lot: #35063, Hooking on at Central, 1940, lithograph ($1000-1500). Sold for $2,390.00.
   https://books.google.com/books?id=woReJrJ0pz0C&printsec=frontcover&dq=HGAF+fine+art+final+session+auction+catalog&hl=en&sa=X&ved=0ahUKEwil_czc45fTAhVK0YMKHcmSAU8Q6AEIHzAA#v=onepage&q=HGAF%20fine%20art%20final%20session%20auction%20catalog&f=false.

   Alexandre Hogue: Lot # 36043: Into the Mist, 1908, 1928, lithograph.

   Alexandre Hogue: Lot # 67204: Desert Glare, ca.1945, lithograph.

   Alexandre Hogue: #36024: Into the Mist, 1908, woodblock, p.9, $1200-$2400.00.
   https://books.google.com/books?id=3m6INi1AIIC&pg=PP3&dq=Early+Texas+art+Dallas+auction+no.+649&hl=en&sa=X&ved=0ahUKEwjC6O_u5pfTAhUE7IMKHbTPA-kQ6AEIHDA#v=onepage&q=hogue&f=false.

   Alexandre Hogue: Lot # 76019: Liberators, 1943, lithograph; Lot # 76020: Prairie Dog, 1938, lithograph.
https://fineart.ha.com/c/catalog-print.xz?saleNo=5329&ic5=CatalogHome-AucType-PrintableCatalog-071515
Alexandre Hogue: Glen Rose, 1926, oil on canvas.

Alexandre Hogue: Desert Glare, 1940, lithograph and Cap Rock Ranch, 1945, lithograph.

Alexandre Hogue: Lot # 76019: Liberators, 1943, lithograph.

Alexandre Hogue: Lot #768: Canyon Totem, Erosional Remnant, 1982, oil on canvas.

# 116: Abstract in Blue, 1957, watercolor and mixed media on paper.

Alexandre Hogue: Lot #109: Cap Rock Ranch, 1945, lithograph. (sold: $1400.00). 

Alexandre Hogue: Lot #563: *Blades of Grass*, 1965, bamboo pen and walnut ink on paper; Lot 564: “#45; 61 and 69 – (3),” 1970, acrylic paper; Lot 564: 3 acrylics on paper [https://www.invaluable.com/auction-lot/alexander-hogue-3-acrylics-564-c-f34fc7bc8f](https://www.invaluable.com/auction-lot/alexander-hogue-3-acrylics-564-c-f34fc7bc8f)


Alexandre Hogue Lot # 600: *Translucency/ Victorian Remnants*, 1957, oil on canvas. Sold for $6,500.00.


Alexandre Hogue: Lot # 338: *Cap Rock Ranch*, 1945, lithograph.


Alexandre Hogue: Lot # 299: *Cap Rock Ranch*, 1945, lithograph.


Alexandre Hogue: Lot # 336: *Desert Glare*, ca. 1940, lithograph.


   Alexandre Hogue: Lot # 530: Desert Glare, 1945, lithograph (sold for $1200.00); Lot # 531: Cap Rock Ranch, lithograph, (sold for $1200.00). http://www.treadwaygallery.com/lots.php?s=1&auctionID=56

   Alexandre Hogue: #90: Live Oak at Glen Rose, 1928, oil on board.

   Alexandre Hogue items: #94: A Song Singing, nd, oil on canvas; #63: Corrallum, nd, crayon on paper; #49: Prairie Fire Confusion, nd, mixed media on paper; #20: Abandoned Farm, oil on canvas.
Alexander Hogue: Black and white illustration of Five Crosses, 1938, lithograph. Notes that Hogue spent three to seven months a year in Taos beginning in 1927. Mentions Russell Vernon Hunter was the WPA/FAP New Mexico director and that Jerry Bywaters was also noted for his work in New Mexico.

Alexandre Hogue, one of several artists commenting on ‘modern art’ in 1953. He notes that there has ‘always been a modern art.’ He discusses his teaching methods which involve carrying the student through a wide range of viewpoints.’ Hogue dislikes what goes into modern art’s ‘exploitation.’


Includes chapter on “Regionalism and Social Realism.” Full-page color illustration of Drouth Stricken Area, 1934, oil on canvas. Includes notes, bibliography and index.

Calls Hogue’s work on the Dust Bowl controversial as in the 1937 Life Magazine “Dust Bowl spread.” Hogue calls his technique in these Dust Bowl paintings “Psychorealilty.” Discusses Drouth Stricken Area, 1934, oil on canvas, Dust Bowl, 1933, oil on canvas; and Drouth Survivors, 1936, oil on canvas. Black-and-white photos of Drouth Stricken Area, 1934, oil on canvas and Drouth Survivors, 1936, oil on canvas as they appeared in “When the Soil Dies” Western Mail (Australia,
Perth WA), December 31, 1942. Color cover illustration of *Drouth Survivors*, 1936, oil on canvas.


The chapter “The Search for Texas,” by Becky Duvall Reese, p.274-311 discusses Regionalism, the artists and their paintings. *Oil Man’s Christmas Tree*, 1941, lithograph on paper, by Alexandre Hogue.

www.jstor.org/stable/3650763

Book review. Notes that one of the ‘most surprising of all’ is *Oil Man’s Christmas Tree*, 1941, lithograph by Alexandre Hogue.


Alexandre Hogue and others used ‘figure painting, landscape and still life to portray the desolation wrought by wind and erosion in the dust bowl of the southwest.’ Hogue represented in the section *Landscape and Still Life* with b & w illustration of *Dust Bowl*, 1933, oil, before 1940 (figure 168) from the IBM collection.


Alexandre Hogue: #196: *Avalanche by Wind*, 1944, oil on canvas, page 196.

Includes chapters such as “Discovery of an Artistic Nationality” and “The American Scene.” Boswell mentions Alexandre Hogue and ‘the tragedy of soil erosion,’ Illustrated in color by the painting *Drought Stricken Area*, 1934, oil on canvas.


Discusses *The Crucified Land*, 1939? oil on canvas, (illustrated in color) as part of Hogue’s Erosion series, noting its showing in the 1932 Carnegie International Exhibition. Notes that the painting is an illustration of the process of erosion and the cause of it. Extensive analysis of the painting. Black-and-white illustration of *Drought Stricken Area*, 1934, oil on canvas. Says it is an early ‘ecological sympathy for the land” and an attack on agribusiness, and an early relationship to ecological thought. Black-and-white illustration of *Erosion no. 2, Mother Earth Laid Bare*, 1936, oil on canvas with discussion. Black-and white illustration of *Drought Survivors*, 1936, oil on canvas. Discusses the spread of agriculture to the North Texas grasslands and the environmental consequences of the area’s industrialization with heavy farm equipment. Also talks about the film *The Plow That Broke the Plains*, 1936, and *The Grapes of Wrath* by John Steinbeck. Black-and-white illustration of *The Annual Move*, 1936, oil on canvas by Otis Dozier and

Published in conjunction with the exhibition “Myth of the West” at the Henry Art Gallery, University of Washington, Seattle, September 1-December 2, 1990.

Discusses the emerging Texas art scene in chapter 4: “A Regional Culture is Formulated: 1920-1940.” Notes that The Dallas Nine sought ‘to express eternal truths and values’ in the depiction of social and rural scenes. Seeking to reach a large audience, The Nine created lithographs that could be purchased at reasonable prices. Black-and-white illustration of Erosion No. 2: Mother Earth Laid Bare, 1936, oil on canvas. Discusses his work in the Big Bend country and his Dust Bowl paintings. Notes that Hogue and his colleagues ‘brought national attention to the quality of their art and to the vitality of creativity in the region.’
Busby, Mark. “Culture in the American Southwest: The Earth, the Sky, the People.” 27 #1 Southwestern American Literature (2001): 102-103.
Book review. Author calls it an ‘ambitious book.’ Mentions the painting of Alexander Hogue. ‘An important addition to the growing scholarship devoted to regional studies.’

Alexandre Hogue: Five Crosses, 1938, lithograph. Twelve lithograph prints in a portfolio (12 x 16 inches) suitable for framing. First in a new Southwest Artist Series.
   166 illustrations of paintings by Hogue.

   Illustrations by Alexandre Hogue and others.

   Illustrations by Alexandre Hogue and others.


   Includes the story “But Was it an Onza?” by Dobie, illustrated by Alexandre Hogue.

   Refers to Alexandre Hogue’s *Mother Earth Laid Bare*, 1936, oil on canvas as a ‘gendered image.’ Discusses American regionalism as shifting the framing of nature from resistant to bucolic. The Hogue invites ‘either domination of or care for the generous earth.’


Discusses Hogue’s *Erosion No.2, Mother Earth Laid Bare*, 1936, oil on canvas, (illustrated) depicting the erosion of the Great Plains in the context of the film *The Plow That Broke the Plains* (1936). Also compares *Erosion No.2, Mother Earth Laid Bare*, 1936, oil on canvas to a still b&w photograph from the film *The River* (1937). Notes that the editors of *Magazine of Art* 32 (August 1939): 484 believed that the film surpassed the painting ‘in its visual and emotive power.’ “We cannot help noting that there are somethings that a movie camera can do more forcefully than a paint brush.”

Illustration of *Neighbors*, 1934, oil on canvas; *Erosion no.2, Mother Earth Laid Bare*, 1936, oil on canvas by Hogue.


Mentions Alexandre Hogue a amount a small group of artists who painted in a regionalist mode in his Erosion series of the 1930s drawing the viewer’s attention to the Dust Bowl catastrophe.

Discusses the emergence of Alexandre Hogue as a regionalist along with Walter Prescott Webb, J. Frank Dobie and Peter Hurd. Notes that Hogue laid responsibility for the Dust Bowl devastation on human actions and portrayed them in his *Erosion Series: Dust Bowl*, 1933; *Drouth Stricken Area*, 1934, oil on
canvas; *Drouth Survivors*, 1936, oil on canvas; *The Crucified Land*, 1939, oil on canvas and *Mother Earth Laid Bare*, 1936, oil on canvas.

Hogue elicited Native American reverence for nature, using the term ‘psycho reality’ for the effect on the viewing public. Notes the kinship of his message with the themes of John Steinbeck, Dorthea Lange and film maker Pare Lorentz.


Color illustration of *Red Earth Canyon*, 1932, tempera, which the author believes was the beginning of Hogue’s ‘critique of West Texas exploitation.’ Notes that Alexandre Hogue and others from the Dallas Nine tried to create a ‘bioregional movement’ that would make the Canyonlands ‘the perfect landscape symbol of the westernization of Texas.’ Hogue called the Canyonlands the ‘Paradise of the Panhandle’ in an article in the *Dallas Times Herald* in 1926. Author also discusses Hogue’s works *End of the Trail*, 1936, lithograph, *Drouth Stricken Area*, 1934, oil on canvas and *Avalanche by Wind*, 1944, oil on canvas and what motivated the artist in these works. Discusses the ideas of animism and pantheism in Hogue’s work.


Mentions Hogue giving art classes at SMU and the YWCA in 1925. Calls Hogue one of the ‘Sulphur Springs’ Dallas Nine. Mentions Hogue’s entry in the Frank Reaugh Art Club Seventh Annual Exhibition at the Highland Pak Galleries in 1928. Notes *Still Life Arrangement From 100 Years Ago* by Alexandre Hogue. Also mentions Hogue’s comment on the Wild Flower Competition in the *Southwest Review* 16 (Spring 1929): 377.


Synopsis of her presentation.

Two works by Alexander Hogue illustrated: *Squaw Creek*, 1927, oil on canvas (color); *Prairie Windjammer*, 1931, graphite on paper (b&w). Discusses *Squaw Creek* and the influence of Ernest Blumenschein and Rockwell Kent on Hogue. Notes the ‘documentary eyes’ that Hogue brought of works such as *Prairie Windjammer* in the 1930s. Includes biographical information on page 235 and Museum of Fine Arts Houston exhibition list for artists represented in the book. Note in the catalog entry for the book says that it is a ‘documentation of two exhibitions of Texas art from the museum’s holdings: *Texas Myths and Realities* (October 29-December 31, 1995 and *Texas Modern and Postmodern* (January 21-March 3, 1996).


Alexandre Hogue’s work in Dallas, Graham and Houston in the 1930s and 1940s.


Chapter Two: “The American Land” includes color illustration of *Dust Bowl*, 1933, oil on canvas by Alexandre Hogue.


Author believes that Alexandre Hogue brings more of the Southwest to his art than just the state of Texas, calling him ‘modern’ to distinguish him from Frank Reaugh. Notes that Hogue paints the environs of Texas and New Mexico and is influenced by Native American symbolism. Horn lists the paintings *Sangre de Cristo Mountains*, 1926, oil on canvas, *Red Peppers, Taos Adobe, Taos Pueblo* and *Place of Lamentation*, oil as examples of Hogue’s Taos work, while *Sycamore and Sumac*, pastel depicts the Texas landscape. Notes that Hogue teaches and is art director for the Y.W.C.A.


States that Alexander Hogue brought national attention to the Dust Bowl through his oil paintings. He gained international acclaim for paintings such as *Drought Survivors*, 1936, oil on canvas and the *Grim Reaper*, 1932, charcoal pencil and ink drawing. Reviews disagreements with the West Texas Chamber of Commerce. Notes that the Texas House of Representatives censured Hogue’s pictures. Also notes that the film *March of Time*, a short feature, was released at the same time as Alexandre’ Hogue’s paintings appeared in *Life Magazine* in 1937.


In the series: *Tarleton State University Southwestern Studies in the Humanities, no.3.* Color and black and white illustrations, noting date, size and collections owning. [https://muse.jhu.edu/book/10655](https://muse.jhu.edu/book/10655)

Chapters include: The Early Years, Taos and Back to Texas, The Dust Bowl Era, the Early Forties, Toward and Intuitive Geometry, The Moon Shot Series, The Big Bend Paintings; Part 2: Works on Paper: Drawing and the Late Works.

Book review. Author believes that Kalil’s investment in Hogue prevents her from interpreting any work by the artist in a way not supported by Hogue himself. White states that not enough attention was given to ‘explore Hogue’s dynamic relationship with American culture.’


Published for the exhibition “Plain Pictures: Images of the American Prairie.” Includes footnotes, index and bibliography. Color and black and white reproductions, list of lenders to the exhibition. Alexander Hogue: *Crucified Land,* 1939, oil on canvas, p.27, from the Thomas Gilcrease Insitute of American History and Art, Tulsa, Oklahoma; p. 120: *Erosion Number 2: Mother Earth Laid Bare,* 1938, oil on canvas, 44 x 56, from the Philbrook Museum of Art, Tulsa, Oklahoma( from the series “Erosion by Wind and by Water); *Drought Stricken Area,* oil on canvas, 1934, from the Dallas Museum of Fine Arts; *Aerial Irrigation,* 1987, pastel, 19 ¼ x 37 from Cline Fine Arts Gallery, Santa Fe, N.M.


Exhibition review.


Exhibition review. Mentions *Erosion No.2: Mother Earth Laid Bare,* 1936, oil on canvas.


Book review. DeLong notes that it is ‘an exhaustive study of a single landscape,’ a subject she says is known as the American prairie or the plains. She believes that is also a study of human culture in the region. The region went from
being the Great American Desert to the breadbasket of the world. Notes that art came late to the depiction of the prairie. Painting and photography traced the ‘settlement and cultivation’ of the plains. She writes about the difference between Grant Wood’s depiction and that of Alexandre Hogue and photographers of the 1930s. ‘This is a rich, closely written book, full of erudition and passion for the subject matter.’


Mentions Alexandre Hogue’s thoughts on the post office mural, discusses his paintings on soil erosion. Mother Earth Laid Bare, 1936, oil, b & w illustration.


Discusses the work of Alexandre Hogue (although his paintings are not illustrated in the text). Describes the oil painting Dust Bowl, 1933, oil on canvas and Hogue’s Erosion series, begun in 1932. In particular: Drought Stricken Area, 1934, oil, Drought Survivors, 1936, oil on canvas (notes that it was destroyed in a fire at the Jeu de Paume, Paris in 1948). End of the Trail, 1938, (notes it was the only lithograph in the Erosion series) and Mother Earth Laid Bare, 1936, oil on canvas.


Discusses Texas Regionalist art, The Dallas Artists’ League, the Southwest Review. Brief biographical sketch of Alexander Hogue and his interest in the environment. Black and White illustration of *Drought Stricken Area*, 1934, oil on canvas and color illustration of *The Crucified Land*, 1939, oil on canvas.


Illustration of *Graham, Texas: Oil Fields of Graham*, 1939, oil on canvas, by Alexandre Hogue.


[https://kuscholarworks.ku.edu/bitstream/handle/1808/10426/Meyer_ku_0099D_11426_DATA_1.pdf](https://kuscholarworks.ku.edu/bitstream/handle/1808/10426/Meyer_ku_0099D_11426_DATA_1.pdf)

Chapter 4: “The Land’s Going Out From Us;” Alexandre Hogue and Eroded America p. 95-124. Figure #69: *The Crucified Land*, 1939, oil on canvas; Figure #72: *End of the Trail*, 1938, lithograph; Figure 81: *Drought Survivors*, 1936, oil on canvas.


Book review. Calls it a ‘beautifully mind-expanding volume.”


525. Parisi, Philip. *The Texas Post Office Murals: Art for the People*. College Station: Texas A & M University Press, 2004, x, 181p. Joe and Betty Moore Art series no. 14. Discusses Alexandre Hogue controversy. Murals shown: *Oil Fields of Graham*, 1939, oil on canvas, in the Young County Historical Museum (former Post Office), mentions that is has been restored and is in good condition; *Houston Ship Channel: Early History* (2 panels): shows the construction of the canal, color illustration; *The Diana Docking; Loading Cotton; Loading Oil and Ship Channel and Turning Basin*, oil on canvas.


“Post Office Mural Part of FDR’s Work Programs.” *Quanah Tribune-Chief*, Sunday, February 7, 1982.p.7. https://newspaperarchive.com/quanah-tribune-chief-feb-07-1982-p-7/ Notes that Jerry Bywaters and Alexandre Hogue were commissioned to do a series of six-by-ten feet panels portraying local history at the old Dallas City Hall, working at night. It was destroyed in 1958 when the walls were removed.

Texas, Federal Building:  *Houston Ship Channel—Early History*, two panels, 1941, mural.

*Drought Survivors*, (Fig. 102), 1936, oil on canvas. Critiques the painting, saying Alexandre Hogue ‘belongs to the intellectual branch of the Modern School.’ Hogue ‘protests...man’s greed and neglect in turning fertile Texas prairies into a desert of wind-blown and drifting dirt.’ Calls the painting a ‘pictorial literature of protest art that has blended with story.’ Says the painting shows the artist at his best.

Section “The New Deal and the Quest to Live more Respectfully with Nature” notes that *Life Magazine* published photos of Hogue’s Dust Bowl paintings in the late 1930s. Black and White illustration of *Mother Earth Laid Bare*, 1936, oil on canvas. *Drought Survivors*, 1936, oil on canvas b & w illustration. Notes that the drought stretched from the Southern plains to Montana. Compares Hogue’s work to John Steinbeck’s *Grapes of Wrath*.

Hogue outlined on pages 231-233. Includes sections on art education entities, museums, associations and a bibliography.

Catalogue from the Godell Gallery’s collection and other collectors. Alexandre Hogue represented by *Big Bend*, c. 1970, (*Lava Capped Mesa, Big Bend*, 1976, oil on canvas)? Brief biography of each artist in the back of the catalogue. Hogue painting color illustration on page 84 and on the front cover.

Discusses Hogue and Grant Wood, noting that ‘landscape is a powerful symbol of American-ness.’ Wood and Hogue painted during a difficult time for America i.e. The Depression and Dust Bowl years. Author asks the question why is the landscape a symbol of struggle during difficult times. Black-and-white photo of *Erosion No.2, Mother Earth Laid Bare*, 1936, oil canvas and Wood’s *Fall Plowing*, 1931, oil on canvas. Author gives an extensive comparison of the two paintings.


Notes that Alexandre Hogue organized field courses in Glen Rose and the Texas coast. These involved established artists instructing students in sketching and painting. States that Davis’ art competitions gave birth to the Texas Wildflower competitive exhibitions. Says that Alexandre Hogue was the principal advocate for the Dallas regionalist school, calling him a Texas modernist. He entered his painting *Bear Grass*, nd, in the 1927 Texas Wildflower competition. Includes index, bibliography and footnotes.


Alexandre Hogue: *Madonna and Child*, lithograph, 1940? p.88. “Selected by the National Committee of Engraving for One Hundred Lithographs of 1941.” Includes a ‘brief description of the principal graphic processes.’ Includes notes by Alexandre Hogue on the lithograph.


Color illustration of *Procession of the Saint, Santo Domingo*, 1928, oil on canvas.


Black-and-white illustration of *Erosion; Texas Sand Storm*, 1933, oil on canvas, page 39; *Drouth (Drouth Survivors)*, 1936, oil on canvas.


Richard Cox: “Dust Bowl Realism: Texas Printmakers and the FSA Photographers of the Depression.”


Mentions the 34th Annual convention of the Texas Federation of Women’s Clubs held at the Hotel Lubbock from November 9-12, 1931. “More than 300 oil paintings on Texas subjects by painters from Texas and many other sections of the United States were entered into a gigantic competition of a $500.00 purchase prize. The show hung in the southeast corner of the mezzanine floor of the hotel.” Alexandre Hogue’s oil painting *Live Oaks*, 1928, oil on board won a Blue Ribbon, Honorable Mention.

Notes the Alexandre Hogue began painting the ‘Dust Bowl’ in his mid-thirties in the Panhandle of Texas. Believes that his paintings ‘were exaggerated for dramatic effect.’ Uses the artist’s terms ‘superrealism’ and ‘psycho-reality,’ to describe his work, always insisting they were not social comment. Discusses the controversy surrounding Hogue’s painting *Drouth Survivors*, 1936, oil on canvas, saying the city of Dalhart sent an emissary to the Pan American Exposition in Dallas to purchase the painting and destroy it. Notes that oddly, it was destroyed in a fire at the Jeu de Paume Museum in Paris. *Drouth Survivors*, 1936, oil on canvas illustrated in black- and-white.


Chapter Four “A Reassessment of New Deal Art” by Francine Carraro. Mentions the Alexander Hogue commission for the Houston Parcel Post Building depicting the history of the Houston Ship Channel.
543. Archives of American Art: Smithsonian Archives of American Art
750 9th St. N.W.
Victor Building, Suite 2200
Washington, D.C. 20001;
Archives of American: New York Research Center
300 Park Ave, South Suite 300
New York, New York 10010
https://www.aaa.si.edu/collections/alexandre-hogue-papers-10077
https://www.aaa.si.edu/collections/albert-reese-letters-8433
https://www.aaa.si.edu/collections/museum-fine-arts-museum-new-mexico-files-5514
https://www.aaa.si.edu/collections/owen-gallery-records-16259/series-2
https://www.aaa.si.edu/collections/theodore-f-wolff-papers-6269

544. Dallas Municipal Building, Dallas, Texas: Murals
106 South Harwood Ave.
Dallas, Texas
http://artandseek.org/2015/06/22/the-lost-murals-of-dallas-old-municipal-building/

545. Dallas Museum of Art, Dallas, Texas
1717 North Harwood Ave.
Dallas, Texas 75201
Phone: 214-922-1200
www.dma.org

  Moonlight, 1934, lithograph; Flower Lover, 1944, lithograph; Sacred Place, 1939, lithograph; Sage and Cedar, 1941, lithograph; Flood Victims, 1944, lithograph; Penetente Morada, 1941, lithograph; Primordial, 1964, lithograph; Liberators, 1943, lithograph; Prairie Dog, 1938, lithograph; Open Space, Big Bend, 1984, pastel on paper; Spindletop, 1901, (1941), lithograph; March Fantasy, 1927, woodblock print; Crane County Dunes, 1937, oil on board; End of the Trail, 1936, lithograph; Oil Man’s Christmas Tree, 1941, lithograph; Rattler, 1938, lithograph; Nocturnal, 1939, lithograph; Madonna and Child, 1940, lithograph; Drought Stricken Area, 1934, oil on canvas; Harvest (Harvest Time), 1924, pastel on paper;
From Harriet’s Cabin, 1927, oil on board; Study for Drouth Stricken Area, 1932; 1933, pencil on paper; Swindletop (Spindletop), 1940, lithograph; Hooking on at Central Power, 1940, lithograph; Oil Strike (Ploesti), 1943, lithograph; Rarin to Go, 1935, lithograph; Sargasso, 1958, color lithograph.

546. Dallas Public Library
1515 Young St.
Dallas, Texas 75201
214-670-1400
Adobe Structure Against Hillside, nd, lithograph.
https://sites.smu.edu/...tar

547. Fine Arts Museums of San Francisco
Legion of Honor Museum
Lincoln Park
100 34th Ave.
San Francisco, California, 94121
415-750-3600
www.famsf.org
Desert Glare, 1945, lithograph
https://...art-19633025477

548. Gilcrease Museum of American History and Art
1400 North Gilcrease Rd.
Tulsa, Oklahoma 74127-2100
918-596-2700
www.gilcrease.org
Crucified Land, 1939, oil on canvas; Moonlight, 1934, lithograph (44/50); Penetente Morada, 1941, lithograph (9/50).

549. Luxembourg Museum
19 Rue de Vaugirad
Paris, France 75006
01 40 13 62 00
Rattler, 1938, lithograph
Jake and Nancy Hamon Arts Library 
6100 Hillcrest Ave. 
Dallas, Texas 
75275-0356 
214-768-2894 
Adobe Structure Against Hillside, nd, (Dallas Public Library) 
http://digitalcollections.smu.edu/cdm/singleitem/collection/tar/id/1631/rec/1 
Five Crosses 1938, lithograph (Meadows Museum); Sacred Place 1939, lithograph (Meadows Museum). 

551. Musee National d’Art Moderne, (Pompidou) 
11 Avenue du President Wilson 
Paris, France 75116 
33-15367 4000 
https://www.centrepompidou.fr/en 
Oil in the Sandhills 1944, oil on canvas; Drought Survivors, 1936, oil on canvas 

552. Museum of Fine Arts, Houston, Texas 
1001 Bissonet St. 
Houston, Texas 77005 
713-639-7300 
www.mfah.org 
Liberators, 1943, lithograph; Squaw Creek, 1927, oil on canvas; Prairie Windjammer, 1931, graphite on paper; Hooking on at Central Power, 1940, lithograph
553. Oklahoma City Museum of Art  
415 Couch Dr.  
Oklahoma City, Oklahoma 73102  
405-236-3100  
www.okcmoa.org  
    * Soil and Subsoil, 1946, oil on canvas *

554. Oklahoma State Art Collection  
Betty Price Gallery  
First Floor of the Capitol building  
2300 North Lincoln Blvd.  
405-521-3356  
    * Red Earth Canyon, 1932, egg tempera on cradled board  
http://www.arts.ok.gov/Art_at_the_Capitol/State_Art_Collection.php?c=sac&awid=86 *

555. Owings Gallery  
120 East Marcy St.  
Santa Fe, New Mexico 87501  
505-982-6244  
http://www.owingsgallery.com/  
    * Sacred Place, 1939, lithograph, 48/50.  
http://www.owingsgallery.com/artists/alexandre-hogue/featured-works?view=multiple-sliders *

556. Philadelphia Museum of Art  
26th St. & the parkway  
P.O. Box 7646  
Philadelphia, Pennsylvania 19101  
215-648-7955  
www.philamuseum.org  
    * End of the Trail, 1936, lithograph; Penetente Morada, 1941, lithograph;  
Rattler, 1938, lithograph; Madonna and Child, 1940, lithograph; Oil Man’s Christmas Tree, 1941, lithograph; Hooking on at Central Power, 1940, lithograph. *
557. Philbrook Museum of Art, Tulsa, Oklahoma
2727 South Rockford Rd.
Tulsa, Oklahoma 74114
www.philbrook.org

   Mother Earth Laid Bare, 1938, oil on canvas

558. Phoenix Art Museum
1625 North Central Ave.
Phoenix, Arizona 85004-1085
602-257-1222
www.phxart.org

   Five Crosses, 1938, lithograph
http://egallery.phxart.org/view(objects/asitem/classRelated@16356/253/medium-desc?state:flow=64f123d-b432-4b3d-afdc-ac9f30a51a

559. Pierson Gallery: American Fine Art
1311 East 15th Street
Tulsa, Oklahoma 74120
918-584-2440
https://www.piersongallery.com/alexandre-hogue.html

   McFarlin Library—The University of Tulsa, lithograph; Lottie Jane Mabee Hall—The University of Tulsa, lithograph; Holocaustal, 1951, color lithograph 28/55; John E Mabee Hall—University of Tulsa, lithograph; Colorado No.2, graphite sketch; Shelf Rock #3, watercolor; Liberators, 1943, lithograph, no. 16; Caligraphic, #58, ink drawing; Korallion-Black, lithograph; Pigeons, 1926, woodblock; Cad-Cad-Cadenza, 1961, oil.

560. Rockwell Museum: A Smithsonian Affiliate
111 Cedar St.
Corning, New York 14830
607-937-5386
www.rockwellmuseum.org

   Study for Soil and Subsoil, 1946, casein on paper; Acequia Madre, 1928.
561. Sheldon Museum of Art, University of Nebraska at Lincoln, Nebraska
12th and R Streets
Lincoln, Nebraska, NE 68508
402-472-2461
https://www.sheldonartgallery.org/

Rattler, 1938, lithograph (Nelle Cochrane Woods Collection); Penitente Morada, 1941, lithograph; Portrait Study: J. Frank Dobie, 1931, graphite on paper; Procession of the Saint, Santo Domingo 1928, oil on canvas; Moonlight, 1934, lithograph; Sage and Cedar, 1941, lithograph; Flower Lover, 1944, lithograph.

Renwick Gallery
Pennsylvania Avenue @ 17th Street, NW
Washington, D.C. 20006
202-622-7920
202-633-1000
http://americanart.si.edu/collections/search/artist/?id=2265

Dust Bowl, 1933, oil on canvas https://americanart.si.edu/artwork/dust-bowl-10614

Cap Rock Ranch, 1945, lithograph https://americanart.si.edu/artwork/cap-rock-ranch-10613
https://americanart.si.edu/artist/alexandre-hogue-2265

Young Girl in Purple, 1930, oil on canvas
https://americanart.si.edu/artwork/young-girl-purple-10615

563. SMU Central University Libraries Digital Collections.

564. Stark Museum, Orange, Texas
712 Green Ave.
Orange, Texas 77630-5721
409-886-2787
Chief Alsate’s Profile, Big Bend, 1981, oil on canvas
http://collections.starkculturalvenues.org/objects/37396/chief-alsates-profile-big-bend?ctx=b522c208-fa58-499a-b9e4-915ceb7d66ca&idx=0

565. Tulsa Performing Arts Center
110 East 2nd St.
Tulsa, Oklahoma 74103
918-596-7122
www.tulsapac.com

Hondo Canyon Cliffs, 1941, oil on canvas

566. University of Arizona Museum of Art, Tucson, Arizona
1030 North Olive Rd.
Tucson, Arizona 85721-0002
520-621-7567

Avalanche by Wind, 1944, oil on canvas

567. University of Tulsa
Mcfarlin Library, Department of Special Collections
2933 East 6th St.
Tulsa, Oklahoma 74104-3123
918-631-2426
https://utulsa.edu/mcfarlin-library/special-collections/

Howdy Neighbor, 1936, pencil on paper
23 Skiddoo, 1964; The Fiftieth, 1961, oil; J. Frank Dobie (One of Coronado’s Children), 1931; Lava Capped Mesa, Big Bend, 1976, oil on canvas; Zinnigo-Zee-Zee, 1972

568. University of Wyoming, Art Museum
2111 Willett Dr.
Laramie, Wyoming 82071
307-7666-6622
http://www.uwyo.edu/artmuseum/

Desert Glare, 1945, lithograph
569. Weatherspoon Art Museum
University of North Carolina at Greensboro, North Carolina.
500 Tate St.
Greensboro, North Carolina 27403
336-334-5770
http://weatherspoon.uncg.edu/

   *Grim Reaper*, 1932, charcoal ink on watercolor board; *Desert Glare*, 1945, lithograph.
Internet Sites

Color photos of numerous Hogue paintings.

571. American Oil & Gas Petroleum Company “Oil Art of Graham, Texas”  
https://aoghs.org/petroleum-art/oil-fields-of-graham/  
Color illustration of Oil Fields of Graham, 1939, mural by Alexander Hogue on display in its original Texas oil patch community’s historic United States Postal Service Building, now a museum, named the Old Post Office Museum and Art Center which opened in 1993. Description of the mural by Nancy Lorance. Notes that Alexandre Hogue produced murals in Dallas, Houston and in the Post Office in Graham, Texas. Relates that Hogue’s Dust Bowl paintings were featured in Life Magazine in 1937. Color illustration: Pecos Escarpment, 1937, egg tempera on cradled board. Includes photo of the Post Office. Black-and-white illustration of Oilman’s Christmas Tree. “Given to a local oilman who explained oilfield technologies and took the artist to drilling sites.” Notes an article in the Graham Leader, January 2012.

www.aaa.si.edu/collections/alexandre-hogue-papers-10077  
Alexandre Hogue Papers, 1929-1992  
Gives collection information. Partially microfilmed on 5 reels; unmicrofilmed clippings; biography and history; provenance; Archives of American Art Texas Arts Documentation Project

573. Art and Seek.  
http://artandseek.org/2015/06/22/the-lost-murals-of-dallas-old-municipal-building/  
News piece by Jerome Weeks on the deconstruction of Dallas’ Old Municipal Building. Workers discovered hand-painted murals, depicting the city’s history done in 1934 by Jerry Bywaters and Alexandre Hogue. They were thought to have been destroyed. Only fragments remained. Includes color detail from ‘1880-1890—The Young City Puts on Airs—Post Office and City Hall Are Built.” Done by
Hogue and Bywaters. The murals marked important moments in the city’s history. For example 1929 when the first viaducts were built across Trinity. Includes a video by Mark Birnbaum Productions on Vimeo showing workers uncovering the lost murals.

   Lists paintings in museums and galleries worldwide and pictures from Artcyclopedia’s Image Archives.

   Photos of Hogue’s works put up at auction.

   Includes brief history of the Texas Fine Arts Association, scope and content of the collection, access restrictions.

577. Budapest Auction. [https://budapestauction.com/alexandre-hogue/list](https://budapestauction.com/alexandre-hogue/list)
   Alexandre Hogue’s artworks. *Gray Day at Sleepy Hollow, Tarrytown, N. Y.*, 1925, oil on canvas; *Gentle Breeze*, 1926, oil on board; *Prairie Fire Confusion*, 1987, watercolor on paper; *A Song Singing*, 1961, oil on canvas and other paintings.

578. CASETA. (The Center for the Advancement and Study of Early Texas Art). [www.caseta.org/photoGalleries/index/gallery/page3](http://www.caseta.org/photoGalleries/index/gallery/page3)
   *Neighbors*, 1932, oil on canvas (The George and Beverly Palmer Collection); *Road to Rhome*, 1938, oil on canvas (The Jim and Jill Cochran Collection).

579. Encore Park Sculpture Wall: [https://static1.squarespace.com/static/51b42120e4b0de8ae9a6f897/t/5449fcc1e4b00ed4519fa5d6/1414135099094/sculpturewallguide.pdf](https://static1.squarespace.com/static/51b42120e4b0de8ae9a6f897/t/5449fcc1e4b00ed4519fa5d6/1414135099094/sculpturewallguide.pdf) (accessed March 9, 2018).
   Article on the creation of bas relief sculpture depicting the history of Dallas that used as its inspiration a mural done by Jerry Bywaters and Alexandre Hogue.
in the 1930s for the Old City Hall (later painted over). Site includes color reproductions from the Bywaters/Hogue mural for Panel 1: Pre 1850s Time Period, Panel 2: Cotton, Cattle and Community, panel 3: Early Business in Dallas, Panel 5: City Comes Together.


582. Portal to Texas History. [www.texashistory.unt.edu](http://www.texashistory.unt.edu) Digitized exhibition catalogues and checklists of shows at the Dallas Museum of Art, Highland Park Gallery, Centennial Museum and others that exhibited Hogue’s work. Also, digitized Texas newspapers. Search capability for exhibitions and items of interest on Alexandre Hogue.

583. Texas Art Resources. [http://texasartexpo.com/texas-art-resources](http://texasartexpo.com/texas-art-resources) Links to the Amon Carter Museum of Art, The Dallas Museum of Art artists’ database, the Museum of Fine Arts Houston Manuscript collections about Texas Art, the Center for the Advancement of Early Texas Art and the Witte Museum of Texas Art Directory.
Addenda

584. Art Students League, New York City, 1930.
“Auditorium Exhibition.”
Alexandre Hogue: J. Frank Dobie—One of Coronado’s Children

585. Philbrook Art Center, Tulsa, Oklahoma, October 3-December 4, 1844
“Animals in Art.”
Alexandre Hogue: Madonna and Child, 1940, lithograph; Rattler, 1938, lithograph.

Alexandre Hogue: Drouth Stricken Area, 1934, oil on canvas.

587. Geoffrey Cline Gallery, Tulsa, Oklahoma.
“Abstract and non-Objective Works of Art.”
Included Alexandre Hogue

Alexandre Hogue: Soil and Subsoil, 1946, oil on canvas, illustrated in b&w.
Exhibition review.
   Alexandre Hogue: *Sonic Boom* nd, drawing

590. Oklahoma City Art Museum, Oklahoma City, Oklahoma, January 1990.
   “Spotlight on Oklahoma: Eleven Oklahoma Artists.” Included Alexandre Hogue.

   “From Buffalo to Oil Wells.” Included Alexandre Hogue.

   “The Oklahoma Scene: Printmakers of the 1930s and 1940s.” Included Alexandre Hogue.

593. Museum of Art and Archeology, University of Missouri.
   115 Business Loop 70 W.
   Columbia, Missouri 65211
   1-573-882-3591
   [www.mma.missouri.edu](http://www.mma.missouri.edu)
   *Desert Mesa in Big Bend Texas*, 1979, sketch, pastel

   Alexandre Hogue: *Texas Front Gate*, oil on canvas.
“Book Based on Exhibit.” Exhibition review. 


The chapter “The Search for Texas,” authored by Becky Duvall Reese, p.274-311, discusses Regionalism, the artists and their paintings. Oil Man’s Christmas Tree, 1941, lithograph on paper, by Alexandre Hogue.


Book review. Notes that one of the ‘most surprising of all’ is Oil Man’s Christmas Tree, 1941, lithograph by Alexandre Hogue.


“Catalog of an auction of Texas art held October 21, 2006.”

Alexandre Hogue: Lot # 208: Irrigation #3, nd, watercolor on paper; Cottonwoods, nd, pastel; Caprock-Post, Texas, 1922, pastel.
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