

Performing Visual Discourse: Cowboy Art and Institutional Practice

Brian Rusted

This essay explores relationships between performance, institutional ethnography, and visual culture. Artwork themed on the activities of the North American cowboy and the North American west has a marginal status in contemporary art worlds despite its iconic place in popular culture. The expression of such a social distinction is embodied in the performative practices of institutions that collect, legitimate, or exhibit such work. Drawing on the research experience of curating an exhibition of two western artists, this essay considers how visual culture is performed in the mundane, institutional activities connected with taste, collection, categorization, and exhibition. It contributes to a dialogue about visual culture as representation and how the embodied experience of visual culture opens questions of institutional power for performance studies and qualitative research.

Keywords: Institutional Ethnography; Visual Culture; Western Art; Museums

Introduction

The only real difference being inside is that the wind gets renamed as a draft. The linoleum floor is just as cold and I look furtively for something to do with my feet. Not just cold, the floor is freezing, below freezing even: it's -10°C outside, and with the power off and the cabin's chimney in disrepair, there are few alternatives. I curl my feet under me on the sofa and try to concentrate on something else. Except for the absence of power, the cold, and the lack of food in the pantry, this cabin looks like its owners have just left for town. Books are on the shelves, clothes in the closet, paintings and sketches stored in a spare bedroom. Such domestic and occupational

Brian Rusted is an Associate Professor in the Faculty of Communication and Culture at the University of Calgary. Earlier versions of this paper were presented at the 2005 NCA annual conference, at the VISCOM 17 conference in 2003, and at the 2002 Canadian Museum Association annual meeting. It has benefited from helpful and insightful comments by Michael Bowman, Della Pollock, and two anonymous reviewers. Correspondence to: Brian Rusted, Faculty of Communication and Culture, University of Calgary, 2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4. Tel: 403-220-7766; Email: rusted@ucalgary.ca.

traces belie the fact that Ted and Janet Schintz left this homestead in the foothills of the Canadian Rockies over thirty years ago.

There is no research method or theory that adequately explains why I wanted to hike through the December bush, sixty miles from the edge of the city to see this place. Curating a small exhibition of work by these artists required only that the “works” be selected. Curating is a textual enterprise. I make a textual inventory of works the artists produced. I seek and find the whereabouts of works available for display. I collect and arrange to display the relevant objects that have been enumerated and catalogued. I write to make sense of those choices first in relation to the artists’ biographies, and then in relation to the narrative style evident in their works. Huddled on the artists’ sofa wondering why thirty years has hardly cast a glance on their homestead seems an extravagance, a digression, a diversionary tactic that leads me astray from the textual business at hand. Decades after they have passed on, their homestead still feels like an edge, a margin. To the west is the Stoney Nakoda Nation’s reserve at Eden Valley, and then trees that exhaust themselves on the mountain peaks. The east is behind me.

Two things occur to me while I rub my feet. First, the work of these artists is as much immersed in an immediate community and environment as it is immersed in any regional or stylistic genre of art practice. Second, the diffuse ranching and farming community hereabouts sustained these artists without much in the way of the institutional patronage that more often characterizes art worlds. Sitting in their living room, looking over shelves of books, magazines, and prints on the walls, points out the limits in thinking of their work solely as texts, as objects that represent. There is something about the presence of their lives in this cabin that defies a textual reduction to title, dimension, or medium. Burrowing into their sofa is another form of knowledge.

Two decades ago in his study of “art worlds,” sociologist Howard Becker devoted a single sentence to the discussion of “western” or “cowboy” art. He nested the comment in a discussion about the socially segmented nature of art worlds, how one segment can be supported by parts of society that may have limited or even no contact with other art worlds (158–89). To support this point, he quotes Grace Lichtenstein in *The New York Times*, “Despite determined inattention by Eastern art critics. . . Cowboy art has its own heroes, its own galleries and even its own publishing house” (159). Cowboy art is exemplary for social theory about art practices because it is uninfluenced, unaware even, of dominant or legitimating art discourses promulgated through mainstream art institutions.

In the intervening decades since Becker’s observation, a case could easily be made that such “determined inattention” is still a feature of the critical treatment of cowboy art. Although this art world has received steady documentation (Ainsworth; Harmsen; Korb; Krakel; Rossi and Hunt; Samuels and Samuels, *Contemporary*; Sandweiss), a boundary continues to separate it from other aspects of contemporary visual arts practices. Perhaps this is as it should be with the lack of contact maintaining the charm and identity of this art world. In discussing the scholarly value of western art, historian Martha Sandweiss identifies this boundary in a different way:

“The insistent realism and particular subject matter of nineteenth century western painting and the lingering allure of these qualities in the popular imagination have proved a great hindrance to the scholarly study of this material” (191). Coding this art form as “realism” precludes it from consideration within the ongoing narrative history of art styles in the twentieth century. Since Becker’s initial observation about the segmented character of western art worlds, there has been a vigorous rethinking of popular uses of the west in “new western history” (see, e.g., N. Campbell; Cronon, Miles, and Gitlin; Dary; Gressley; Milner; Slatta; Tompkins; Walle). Such research has drawn attention to the imaginative resources available and in circulation for the continued production of what John Dorst has described as a visual or optical discourse of the west. As he demonstrates, this discourse even offers reflexive scope for reading dominant visual culture: “The optical discourse that stands at the heart of our advanced consumer social order is itself brought up close for inspection, sometimes in funny or offhand ways, in the vast text of the West” (9). For Sandweiss, such close inspection includes understanding western art in relation to place rather than art history, and understanding it in relation to social contexts of production rather than historical narratives otherwise concerned with classification and categorization of such art. Close inspection of the visual discourse also implies that western art is useful for thinking about institutional practices, of corporate and commercial patrons as Sandweiss suggests (193), but also of cultural institutions whose practices serve to place western art in (often pejorative) relation to other arts practices.

While the status of cowboy art in the discursive frameworks of art history may not have altered appreciatively, frameworks for thinking about its visual resources have. As Sandweiss notes, the changing, popular consumption and uses of western art in the nineteenth century reflected an increased interest in and appreciation of its ability to dramatize mythic qualities of the west. Artists were understood to be “masters of stagecraft” (197). Bringing performance as a framework into “the vast text of the West” troubles notions of textuality and of the frequently disembodied, placeless position of critic and analyst. As Della Pollock has noted, this is one of the intellectual accomplishments of performance studies: “Conventional distinctions between performance and text—the telling and the told, the act of saying and the what is said, action and meaning—fell away in favor of a dynamic reconception of texts as inseparable from the processes by which they are made, understood, and deployed” (21). This reconception of texts is something performance studies inherits from or shares with ethnographies of communication and ethnographic approaches to the visual. In Pollock’s narrative of this history, texts assume roles both intertextual and ritualistic. They “mark (and thus effect) and *are marked by* (and thus signify) the social world enacted in, around, and through them” (21). Rather than understanding visual forms of communication in relation to this process of marking, they are objectified as visual texts and identified with or collapsed into a particular ocular epistemology (Conquergood; Fabian). Visual texts come to represent their manifest subject in addition to a “way of seeing” or “practice of looking” (Berger; Sturken and Cartwright). Pollock’s discussion regarding the reconceptualized sense of text that performance studies inherits from Searle and Ricoeur includes visual and artifactual

forms of culture. Attention to the “bodily trades and transfers” that mark and are marked by the performance of visual texts opens them to consideration as performance, in performance (22).

Barbara Bolt has suggested that one of the limitations of a text-dominant art history is its inability to deal fully with the everyday practices of art making. She asserts this not in Becker’s sociological sense of the social, collective practices that produce and maintain art worlds, but in a phenomenological sense of knowing the embodied activities of making art. Research itself, she suggests, banishes this sense of embodied practice: “Thus, in our attempts to grasp, divide, classify and reorganize the results of research into a particular code or logic, practice is *itself* effaced” (5). For Bolt, painting is an embodied, performative practice first, and only then a textual and representational one (8). While Bolt’s concern is more tightly focused on the bodily knowledge of the artist, her argument can be extended to an equivalent absence in understanding knowledge embodied in reception.

This essay contributes to a performance approach to visual culture (Rusted) by exploring the application of institutional ethnography (Campbell and Gregor; Dobson; Smith *Institutional Ethnography*) to this small corner of the west’s vast text. Cowboy art, like work in most art worlds, is performed not just in moments of production or reception, but also in those instances when authorizing institutions enact everyday classification practices and perform boundaries that segment, divide, and just as often render invisible (Douglas). To look at the work of Ted and Janet Schintz, its production, collection, and subsequent exhibition or circulation as other than representational texts, means engaging such institutional performances.¹ Visual texts, like paintings, do not merely represent a west, historical, mythic, or otherwise. Such textuality is not the end of their signifying abilities. As texts, they also come to perform the art historical narratives they might be said to exemplify or eschew. But beyond such textuality, paintings also embody a west. They are enmeshed in a sequence of lived practices that perform particular, evaluative interpretations of it. However art institutions might classify such art, it was made by particular artists of particular subjects, all in relationships of circulation and display. This essay is an attempt to identify some of the ways these lived practices associated with the production, collection, and exhibition of painting are performed and experienced from a curatorial standpoint.

Visual Culture and Institutional Ethnography

The curatorial assistant does not eat beef and yet pulls out rack after rack of cowboy paintings with a certain, practiced authority. She knows just the amount of energy she must expend to roll a rack far enough for inspection. “Cages,” she calls them, as if the paintings kept in the vault are wild and in need of restraint and confinement. I ask if she anticipates seeing the tens of thousands of items in the museum’s collection during her career. Given chronic economic pressure on public institutions such as this, she is not optimistic. Ongoing cuts to operating budgets often mean chronic revision to duties-as-assigned.

The museum has catalogued the works in their collection according to the date of acquisition, yet it is unclear to me if their arrangement on the cages respects this chronology or if the arrangement is happenstance, by subject, or even alphabet. There are no clues. The assistant wonders only about my interest in these pieces. They hold little for her: a practiced, cursory glance, again, just the requisite amount of energy confirms a conclusion already held. Banal realism, predominantly male artists, certainly male dominant occupation, women objectified, politically suspect representations of First Nations people, questionable respect for animal rights. On all counts it is difficult to find a place for these images in a contemporary sensibility. I struggle to come up with something theoretically legitimate, something more than, “I want to see what’s in your collection.” I am trying to assemble a collection of works for a small exhibition in a community art space. That fact in itself positions me at the edge of this institutional world: I come with neither institutional credentials nor collateral. I try to deficit finance by running through a crib vocabulary of current theory: spatial imaginary and translocal construction of the west, representation of white masculinity. If she cares at all about my reasons for wanting to view these works, it would be to hear the redemptive, intellectual conceit that lets these paintings be seen as evidence to support a theoretical discourse. I don’t realize this at the time, but the expectation is that my research work will align one class of texts—the paintings—with another—critical theories of representation. I fumble out more phrases—appropriation of popular conventions, visual performance of identity—and keep looking at the cages.

Institutional Aesthetics and Visual Culture

Know why painters are impressionistic? 'Cause they can't draw an' they know they can't. So they blur their paintin' and hide their bum drawin'. (C. M. Russell, 1913, qtd. in Taliaferro 193)

Aesthetic practices are central to an ethnographic understanding of an art world. *Aesthetics* though should not suggest only a kind of knowledge or judgment based on the reception of sensory stimuli. It is an active and embodied practice, “grounded aesthetics” in Willis’ sense: “a process whereby meanings are attributed to symbols and practices and where symbols and practices are selected, reselected, highlighted and recomposed to resonate further appropriated and particularized meanings” (21). Aesthetics is a social form of production and not merely sensory reception or contemplation: the understanding and reception of the sensory is collectively sanctioned. Following Becker, this is an *institutional* view of aesthetic practices, one that sees them as “characteristic phenomena of collective action” (Becker 39). In artistic practice, aesthetics “make up an important part of the body of conventions by means of which members of art worlds act together” (131). Representations of the west suggest how the practitioners’ actions draw from the aesthetic conventions of their day, fine art, other western artists, and popular and commercial art, among other things. The pleasures of production involve the interplay of these conventions with the experiences of the participants.

Marcus and Myers have noted the limitations of Becker's approach to the social organization of aesthetics for researchers interested in a critical, ethnographic practice. Global or extralocal forces of commodification and consumption contextualize the everyday, aesthetic practices that organize these representations. Institutional ethnography here is an attempt to take account of what Dorothy Smith calls these extralocal "relations of ruling" and bring them into play with ethnographies of visual culture ("Relations").

The Extralocal and the Institutional

For Smith, "relations of ruling" refer to forms of communication and textual mediation that reproduce those "institutions of administration, management, and professional authority, and of intellectual and cultural discourses" that organize the lives of particular people (*Text 2*). Smith has several objectives in such an analysis of institutional texts, one of which involves developing a description of social organization from the standpoint of experiencing subjects:

I used to find using standard sociological approaches, that we'd begin with the honest intention of doing research that was oriented towards people's interests and from their viewpoint, but that in doing the work inexorably, it seemed, our good and competent knowledge of how to do valid research led us into producing accounts which objectified them from a standpoint in the relations of ruling ("Relations" 172).

For Smith, institutional ethnography has been a feminist practice, one that develops an account of women's experience within the relations of ruling, and the divided consciousness of "a world known, acted, and lived directly in particular local sites in relation to particular others, and objectified knowledges built into the relations of ruling" (*Text 3*). Another objective in her work involves the ways in which these relations of ruling are textualized and contribute to the objectification of organizations. Texts do not simply reflect or represent information about institutions; they also "mediate, regulate and authorize people's activities" ("Texts and the Ontology" 160). As Stephan Dobson suggests, "Texts are *organizers* of social relations . . . one follows the trail of the relation in order to find out how a form of organization is accomplished in an actuality in which texts are ubiquitously embedded" (149). Although this view of the textual may not be exactly like the global determinants that Marcus and Meyers have in mind, for Smith, the consideration of textual mediation does expand ethnography into the extralocal determinants of experience. Following on Pollock's sense of the reconception of text in performance studies, Smith's view is about understanding texts as "inseparable" (Pollock 21) from the social practices that produce them in addition to understanding the social practices these texts produce.

With respect to visual culture and arts practice, textual mediation is one of the ways archival, collecting, and exhibiting institutions function. The museum is the institution *par excellence* for understanding such performances in relation to the artifacts it classifies. Following on the work of Foucault, Sherman and Rogoff have noted that one of the ways museums confer significance on objects is through

“classification . . . the choice of a particular kind of presentation, which then establishes a museological context that provides the object with meaning” (xi–xii). Carol Duncan suggests a second way by conceiving of museums as liminal, ritual spaces whose performances are aimed at the visitors. The art museum in particular performs a spiritual narrative for the visitor, one that recounts a history and evokes a sense of the achievements of modernism. Overcoming the fallen represented world through the narratives of abstraction, “. . . the visitor is prompted to re-live these many successive moments of heroic renunciation” (Duncan 110). Even when “modernist bastions” are overtaken by blockbuster exhibitions of realism, as in Alan Wallach’s discussion of the exhibition of Norman Rockwell’s work at the Guggenheim, the assault on such institutions is understood as a process of expansion, one where the museum’s categories are enlarged in the encounter with popular forms of culture (Wallach 99). Reading museum exhibitions as cultural texts points out the representational work of museums, but at the same time it is important to acknowledge the textual practices that produce the legitimacy of those institutions. Relations of ruling textualize or objectify collections in the first instance that museum staff then appeal to and perform when producing the rituals they stage for various publics.

Homestead with a View

In writing about the work of Ted and Janet Schintz for the exhibit, I have choices in how I take up the essay genre. Given the community venue for “Homestead with a View,” historical context and biography are clearly important perspectives to include. I chose though to write about the work in terms of institutional practices of art worlds that have shaped ways of looking at these works, and more importantly that have shaped the accessibility of these works. These artists perform the resources of visual culture available to them. At the same time, the way their work is collected, seen, and classified performs how they have been textualized by institutional practices. Writing about their work means understanding various degrees of isolation or separation: geographic (whether as immigrants or homesteaders), cultural (in relation to the resources of popular or high culture), and institutional (through discursive practices that enable collection or exhibition).

Exhibitions and Boundaries of Taste

Late in the spring of 1951, Ted Schintz exhibited a number of paintings at the Edmonton Museum of Arts. Frank Norbury, writing for the *Edmonton Journal*, admired the works, yet found them “essentially illustrative, suitable for books or advertising mediums” (5). At first glance, this might appear to be a simple, descriptive statement. Schintz did sell artwork for illustration: Stephan Leacock included his work in a volume about Canada, and W. G. Hardy included it in his anthology of Albertan writing. Schintz’s art was also used for advertising and appeared in such diverse forms as magazine covers for the *Canadian Cattleman* in the



Figure 1 Ted Schintz, *Sizzling Irons*, oil on board, 23.5 × 31 inches, circa 1950. Private collection. Photo by author.

1940s,² and as a promotional calendar produced by the United Grain Growers in 1956.

Norbury's statement though was not just descriptive. It was also a judgment, one that marked (and was marked by) a social boundary separating popular and fine art. When the same works by Schintz had been exhibited in the fall of 1950 at High River's Memorial Centre, a local reviewer in the *High River Times* saw them from the other side of this social boundary. Clearly impressed with the art, the reviewer noted, "The observer will understand the pictures. One doesn't have to say 'What is it? What does it mean?'" ("Schintz Show is Impressive"). Such divergent critical positions were neither new nor surprising for western art. C. M. Russell faced similar comments when his work was exhibited in London in 1914, a year after the Armory Show (Taliaferro 191). Although Robert Witkin and others have commented on the association between representational art and bourgeois forms of social order, the positions these two reviewers have staked are suggestive of the modernist transformation of the practices of an artistic avant-garde (and by implication, the museum) into a space that has naturalized its relation to the social.

Whether viewed as popular art or essentially illustration, the maintenance of such a boundary had real consequences for the careers of both Ted and Janet Schintz. Efforts to gather their works for exhibition more than half a century after these reviewers had leaned on these boundaries pushed such expressions of taste into relief. The curatorial tasks of finding and documenting paintings were complicated by the art world practices of the 1950s. Simply pronouncing art to be illustration diminished the likelihood of it receiving either documentation or critical attention. The dearth of documentation about the Schintz's accomplishments was still surprising. Why had their art received so little appreciation? With no evidence to the contrary, this appeared to be the first occasion that works by Ted and Janet had been exhibited together, and, in fact, the first occasion any of Janet's work had been exhibited (Mike Schintz, personal communication). The distinctions of taste that separate accessible, representational art from more specialized and conceptual forms of expression persist. There are some advantages to historical distance. In this case, it let me question the maintenance of such boundaries.

Institutional Collecting

The works included in the exhibition "Homestead with a View" came from private collections. The majority of them have continued to grace walls within a day's horseback ride from the homestead, Alequiers, where Ted and Janet originally painted them. Although Ted's work was shown several times in Montreal in the 1930s and 1940s, a more common outlet came from renting the Boy Scout Hall in nearby High River, Alberta, and offering work for sale directly to the local community. Kenneth Coppock, editor of the *Canadian Cattleman*, acquired paintings by Ted for cover illustrations after seeing them displayed in a similar manner at the Hudson's Bay store in Calgary in 1943.³

The exhibition of Ted's work in High River, Calgary, and Edmonton during the late fall of 1950 and the spring of 1951 was a watershed collection comprising 48 paintings, pastels, and charcoal works.⁴ The Ranchmen's Club of Calgary—an exclusive club formed in 1891 by a group of prominent ranchers (Ranchmen's Club)—acquired two paintings from this selection, and two paintings purchased by other patrons were added later to the Ranchmen's collection. Although the preview in High River was quiet, it was reported that by December “All the large paintings have been sold” (“Schintz Paintings” 1). Paintings that were not sold were consigned to several commercial art galleries in Calgary, including Ernest Lamm's, Leo Pearson's, and Gainsborough Gallery.⁵

A local museum may have the largest single collection of work by Ted Schintz. Nearly half of its nineteen pieces were purchased directly from the artist during the period of the late 1950s when he and Janet lived on the nearby Stoney Nakoda First Nation reserve. The museum was established in 1954 with a mandate to focus on the collection of materials related to pioneers and First Nations peoples in the region. Such a collections policy seemed tailor-made for the work Ted was doing. The museum purchased his landscapes from around Eden Valley and portraits of members of the recently established reserve. Subsequent purchases were made a decade later and featured more western subjects. This sense of his work as historical and illustrative was rounded out by the third major source of works in the museum's collection: in the mid-1960s, Kenneth Coppock donated the paintings that he had featured as cover illustrations twenty years earlier.

The consequence of a collection gathered under these conditions was that the paintings held by the museum were rarely exhibited. *Fort Calgary, N.W.T. 1875*, purchased in 1955 was part of an exhibition of the museum's western art collection presented at the Calgary Stampede in 1957. Two paintings of the Highwood River at Eden Valley were used more recently in an exhibition about rivers. None of the other paintings in the collection appear to have been exhibited.

Janet's art does not seem to have played a part in the sales and exhibitions that Ted organized in the 1940s and 1950s. Although she contributed illustrations to school readers during the 1940s, very few examples survive. She was never a member of the Alberta Society of Artists, and there appear to be no records of her work being consigned to Calgary galleries. The examples of her work included in the exhibition came from the personal collections of family members. No local museums had works by Janet Schintz in their permanent collections and there was no artist file on her in their archives.

The Performance of Lending

Curating an exhibition is really about borrowing art, finding it and borrowing it. Curating initiates interpersonal dialogues with museum staff and private collectors but it also charts the institutional performance of lending works. With the largest collection of work by Ted Schintz in a public art museum, the dialogue about lending begins with a request to one of its curators to look at the items in their collection. A

chain of emails results that narrates my movement through the institution at the same time as it performs the institution's relations of ruling.

Sounds like an interesting project. Basically, once you have an idea as to what you would like to borrow from _____'s collection, forward a request letter to _____, who handles all loan requests.

I respond with more details regarding what I'm looking for.

I can't guarantee anything, as we would have to look at the conditions of the Gallery. Basically we need a minimum of three months in advance of when you need the work in order to process the loan.

The issue of "conditions" is frequently at the heart of discussions about works borrowed from one institution for display in another. There is undoubtedly a sound, scientific basis for such caution, but it also suggests that the front line of defense for an institution's control of objects in its collection appears functional and value neutral in relation to the object. I make a formal request to view the collection.

I have forwarded your request to see the collection to _____ who handles research enquiries. Just to let you know, what I would recommend you do is get in touch with _____ to ask her what information she needs about the gallery environment to proceed with the loan.

An institutional hierarchy unfolds for me as I learn about the steps required to either view or borrow works from its collection. When I respond with a thank you for the contacts, I learn that the "policy" for borrowing work has now changed.

Since I last emailed you we have revised our policy on lead time for loans as our loans work has increased a lot in the past several years, and I understand that we are not taking any requests for loans until after March 1.

This seems clearly to be an institutional response to near chronic budgetary pressures. The constraints of the policy do not concern me: it would still leave three months before the exhibition opens, and clearly the selection could be ready and submitted when the new application date arrives. I contact the person responsible for loans and receive another version of the rationale for the changes:

Regarding loans, we are currently not accepting any new loan requests until March 1. This is due to our internal exhibition schedule and resulting workload.

When I indicate that this won't present any problems for me given the timeframe of the exhibition, I am given a subsequent clarification of the revised loan policy:

Please note that any loan request for less than twenty works must be received a minimum of six months in advance. If the request involves more than twenty works, it must be received twelve months in advance.

The policy assumes a role as absent other in this dialogue: it is always referred to in these textual exchanges but never present. Given the date of my request, there is still time to meet these new demands if fewer than twenty works are borrowed. I confer with the curatorial assistant who has been showing me the works in the collection. She assures me that because she is the one who does the paperwork for this

transaction and the one who prepares the works that there won't be any problem in their lending the art. The loans officer responds with more detail about the loan policy.

When we receive a loan request from a facility we've not dealt with before, we ask that they complete a Facilities Report. This is a report that outlines their security, environment, what type of building they are in, fire protection, staffing, etc. We also require hygrothermograph charts from the gallery(s) in which our material will be shown.

Unfortunately, the _____ can not absorb all the costs pertaining to loans, therefore we ask the borrower to cover the cost of packing, a portion of the cost of any conservation that may be necessary, shipping, insurance, and an administrative fee. The administrative fee is dependent on the specifics of the loan, but is generally \$100.00. The cost of packing will include materials, and a portion of the labor cost if we are able to do it with existing staff. If, due to our workload, it is necessary to contract the work, we ask that the borrower pay the cost of the contract.

Unfortunately, we have had to lengthen our "request time" due to the workload within the _____. We have an active exhibition schedule, and we receive a great number of loan requests. This is an attempt to balance the two.

More textual work, another report, but still not insurmountable. I go ahead and send my list of works to the curatorial assistant. I have looked at the complete collection; have developed an organizing principle that deals with the repetition of images by the artist and the relation of the imagery to popular images of the west. The curatorial assistant emails back.

I was just looking over our new loan policy and I'm afraid that we won't be able to accommodate you. We are definitely not accepting any new loans until after March and with a loan of under 20 objects, we still require 6 months notice. I regret that we can't support your project. The volume and number of loans we've been receiving has forced us to revisit our guidelines.

The moral boundaries performed in the textual exchange about lending take concrete form. The show will go ahead with works on loan from private collectors. In a way, this is more interesting because for a regional art, the provenance of the objects will demonstrate the links the artist had with the surrounding community.

There is one further line of research though that I want to pursue. Given my experience with the museum's collection, I start to wonder how often the Schintz paintings have been exhibited since they were purchased, nearly 50 years ago. With the textual labor invested in lending a work, would there be a textual history detailing in-house exhibitions or loans to other institutions. I start another email thread.

Unfortunately, I'm not sure how well this information has been maintained. As far as I can tell from our records, "Eden Valley Winter Scene", "Two Covered Wagons and Four Riders", "Eden Valley Footbridge" and "Fort Calgary, N.W.T." have some history of use.

- "Two Covered" was out on Special loan in 1992—not sure where it went to
- "Eden Valley Winter" was at the _____ in 1999
- "Eden Valley Footbridge" was at the _____ in 1999
- "Fort Calgary" was on exhibit in 2000 in an exhibition curated by _____"

I've copied this email to _____, our Extension Services manager in hopes that she

may be able to give you more info on use of our Theodore Schintz collection with regard to the Special Loans.

The two Eden Valley paintings were used by a local museum in an exhibition about the rivers in the area. The painting of Fort Calgary—the only painting by Schintz reproduced for sale as a note card in the museum shop—shows an early view of Calgary, and was included with other selections from the museum’s collection to illustrate the history and growth of the city. The use of these paintings reinforces their classification as illustration. Clarification of the consequences of this comes from the Extension Services manager.

The two paintings you mention by Theodore Schintz that went to _____ were made available to corporate clients for loan from roughly 1988 to 1998 when I retired them. They were not particularly popular nor very representative of what was available. As to where they went. I don’t have access to that information anymore—it has long since been archived, but suffice it to say that if there was a request to borrow them . . . there wasn’t an awful lot of competition.

So the textual record of institutional practices has been buried in the museum’s archives of its own activities. The tag comment about the absence of competition reveals something of the boundary of taste that surrounds these works. I still think this request is worth pursuing: the exhibition history itself is another textual record of the practices invoked in the exhibition of these works. I start over again and ask if I might have access to the archives to search for this material.

Because most of the information in the Special Loans files is “business” info, they are not accessible to the public. _____ staff, such as myself would have to search the files for you. However, this would be very time consuming for me as there would be much correspondence to go through. If you would like me to pursue this, there would be a fee for service which is \$50 per hour.

Not wanting to find that there is another policy regarding research in the special loans files, I let the matter drop and turn my attention from the record of works that have been on loan to a record of works that might have been included in their own exhibitions.

_____ asked me if I could find a list of the works in the Range Life exhibition which was part of the [museum’s] Art Circuit in 1969–1970.

I checked our early Art Department records but unfortunately could not find lists of any of the exhibitions which were circulated by [the museum] during that time. I am sorry we were unable to be of assistance.

The last piece of the puzzle involves the art of Ted’s wife. From research in the artist’s files in the archives, viewing works in their collection, and reviewing what I could of the loan agreements, I had a clear sense of the status of Ted’s work in their overall collection. But what about the work of Ted’s wife, how did it fare within the museum’s disciplinary grid?

Sorry, we don’t have any Janet Schintz in our collection.

At no point in these exchanges do I see the original loans policy or the revised loans policy, the Facilities Report guidelines, or an actual loan agreement. These email exchanges are the only textual practices of the institution that I am allowed to engage. The textual authority of the institution that directs its staff is always at least one remove from my conversations with them. The texts that direct the relations of ruling, much like the artwork in the museum's collections, do not seem to circulate. The history of these textual relations, whether in regard to acquisition policy, exhibition practice, or subsequent lending policy, pulls this collection of images further and further away from the worlds of experiencing subjects, and increasingly naturalizes the critical assessment of these paintings as works of illustration.

Cowboy Art and Popular Culture

What is it then about historical, illustrative, and popular art that makes it the victim of institutional practices? Why is it contained in vaults, divided from narratives of modernism's progressive work? Why is the complex, embodied world of its production diminished to the status of illustration? Answering such questions requires understanding something of the artists' own performances around the production of their work. The critical reductionism involved in dismissing forms of visual cultural as illustration depends on erasing the social and embodied qualities of both production and consumption.

The New York art critic Clement Greenberg was perhaps the most flamboyant in identifying and deflecting the challenges popular art presented to the institutional art world. Not one to be shy in delivering his opinions, Greenberg felt that popular forms of art were "the epitome of all that is spurious in the life of our times" (102). He wasn't thinking about western art when he made this comment, but nonetheless was trying to undermine popular arts that were formulaic, conventional, and that mixed up whatever traditions were at hand. Such qualities however constitute the appeal of western art and some of its distinctive strengths. Frederick Remington established his reputation producing thousands of magazine illustrations. Brian Dippie and others have argued that C. M. Russell bolstered his own career in turn by reworking Remington's subject matter (*Looking* 10). Given the stagecraft of western artists, it is not surprising that the sensibility of the *bricoleur* enters into such work. So, one characteristic of the genre then is its relation to practices of illustration, while another is the use artists make of the existing compositions of other artists.

Ted had identified the works of Russell as a primary influence even before he began to study art formally. Russell exhibited work at the early Calgary Stampedes (Livingstone; Dippie "Charles M. Russell"), and Schintz encountered them there during his first trip to Canada (M. Schintz). The influence though is more in spirit than fact. Certainly, one can compare Russell's paintings like *Wagon Boss* (1909) or *When Wagon Trails Were Dim* (1919) to the covered wagon subjects that Schintz produced throughout his career and see the obvious debt, but it is often a debt of subject rather than style. Unlike Russell, Schintz was formally trained. Unlike Remington, he did not have to undo a career as an illustrator to learn color theory



Figure 2 Ted Schintz, *Untitled*, oil on canvas, 21.5 × 29.5 inches, 1974. Private collection. Photo by author.

(Samuels and Samuels, *Remington* 292). On occasion, Ted did copy Russell paintings and signed them but included a phrase “after Russell” to indicate they were copies.⁶

Janet too relied on popular forms of expression for some of her art. She would systematically collect and “clip” examples of commercial illustration found in magazines and file them according to subject: animals, babies, children, etc. Such clipping files form a core resource for many artists and provide them with a range of subjects, poses, and compositions. Under any circumstance, this would be a sound studio practice for an artist. Visiting Alequiers and rummaging through her clipping files made it obvious that magazine illustration was the primary form of visual material to which she had access. In some instances, Janet would practice copying the images as a way of instructing herself in features of a commercial style. On other occasions, she would use a commercial image as a template for a more local subject. There are instances when Ted and Janet copied each other’s work, and Ted often painted the same subject or scene more than once, varying the size or complexity of the composition.

Ted and Janet’s pictures were not simply reproductions of commercially circulated subjects. They used such popular prototypes as the basis for paintings, yet made them



Figure 3 Janet Schintz clipping file, Alequiers. Photo by author.



Figure 4 Janet Schintz, *Untitled* watercolor, 11 × 9.5 inches, no date. Courtesy of Mike and Glennys Schintz. Photo by author.

their own. These prototypes were a resource for expressing their sense of place, one fashioned from an amalgam of experience and the representational conventions of the day. Understanding this active engagement with popular imagery is quite different from what art critics like Greenberg in the 1950s considered. Was their appropriation of commercial and popular art a studied, “critical” engagement with the visual culture of their time, a means of interrogating and disrupting the conventional standards of the day? No, but then why would they want to do that? Their art was not aimed at an audience of urban critics or the 1950s equivalent of cultural theorists. They were performing their understanding of the surrounding ranching community in the visual forms that were available to them and that would have been recognizable and acceptable to those whose lives they documented. Contemporary viewers may judge the results as Greenberg might have, but doing so means crossing the moral boundaries of art history narratives and institutions that keep art and illustration separate.

Representation and the Textual Relations of Ruling

... the social formation isn't ... something which supervenes or appropriates or utilizes the image so to speak after it has been made; rather, painting ... unfolds from within the social formation from the beginning (Bryson 66).

Standing with a basket of fruit and several cans of chewing tobacco in the reserve's band office, I also clutch a handful of scanned images of paintings by Ted and Janet. It is late in the day, and the school buses have returned to spend the evening in the

parking lot. The elders will not be coming. The administrator I talked with had a flat tire and will not be coming. The man at the desk is filling in for the person who usually staffs it. I could not have planned this better.

Politics are on my sleeve. I share in the institutional performance of these paintings whether I agree with the critical marginalization of illustration or not. I can perpetuate the erasure of social practices in the re-presentation of these visual texts, or I can explore ways of (at least) informing myself about the embodied relations that underlie their production and circulation. As Marie Campbell says, "We all take up ruling concepts and activate them as we go about our daily lives" (16). I do not want to exhibit portraits without knowing who the people are, and I do not want to exhibit portraits of these people without members of their community and family knowing. I fan my scans on the reception desk. "These are the images from the museum's collection," I say, pointing to several. They will not be in the exhibition. "These are from the homes of people around here. Some will be in the exhibition." All I have to go on are anecdotes: Ted writes in an unpublished narrative about living on the reserve where he painted, about the personal choice of some sitters to come in traditional clothing; an owner of one of these portraits tells me her husband always referred to the man as "Big Jonas" and rode with him on roundups.

I mention these anecdotes to the man at the desk. The paintings are nearly 50 years old. He would have been a toddler, barely. "Big Jonas, you say? That was my great-grandfather." I hear a note of pride, of respect in the way he says this. He picks up the scans and stares at the ink jet pixels. "Can I have this?" he asks. "I don't have a picture of my great-grandfather. I've never even seen a picture of him. I remember him. I remember him like this, but I've never seen a picture of him."

I don't know if it is this fact that surprises me, or that no one I talk with knows about the pictures that Ted made during the years his wife taught in the school on the reserve. People here know the cabin, and they have heard about Ted and Janet, but they have never seen the pictures. I mention that I'm thinking about doing some writing about their work and would like to be able to say something about the people that they painted. I say this with the intention of filling in something of the lives of these people, providing some background, some context so that the exhibit is not simply one that contains visual texts of First Nations people. When Ted made these paintings the subjects were not generic, idealized, or stereotypic, yet I do not live in that same social world that Ted, Janet, and Big Jonas did. Those connections between image and experience need to be recreated, re-imagined, re-presented.

There is a pause in the conversation when I say this, "...doing some writing... able to say something about..." Like a chasm opening before me, between us, I realize it is not my business to say something about the subjects of these paintings. That would proliferate the textual mediations of this community. The something I need to be saying really involves the textual determinations of what is my business, the selection and presentation of these works. When it comes to the writing, I realize that I get cold feet for a reason.

While art critics today might concede the active uses Ted and Janet made of popular imagery, they might also question their treatment of native subjects. Since

Ted painted his First Nations neighbors, we have become much more conscious about how representation both embodies power and perpetuates inequality in our society (see Burgess; Francis; MacClancy; McLoughlin). What impresses me now with these portraits is the honor accorded his subjects: whether he was painting a Stoney elder or a local rancher, they appear in similar, respectful poses. Ted may have gone back to the models of George Catlin a hundred years earlier for this, or he may simply have drawn on his European training. Some will say that the reduction of individuals to costume placed in an out-of-focus setting can only yield caricature (Dippie, "Representing the Other"; Faris). This may reveal more about the viewer: these paintings remind us of the necessary labor viewers need to perform if they are to regain a history of leaders who built the communities around us.

Although the exhibition took place in a setting not far from where many of the paintings were originally exhibited, it is not possible now to look at them in the way that their friends, family, and neighbors looked at them forty, fifty, even sixty years ago. Perhaps we can still admire the landscape around their cabin, but there are more boundaries that need to be crossed to reach it today: highways, gates, property lines, acreage developments, theories of representation, visibility. Perhaps and in spite of such boundaries we can appreciate the distinctive achievement of the visual labor of Ted and Janet living on their homestead with a view.

Frontier and Homestead in Institutional Practices

This essay has implied from the outset that the work of Ted and Janet Schintz is identified with some social formation characterized as a western or cowboy art world. Perhaps this is frequently the case in research, qualitative and otherwise: the research is based on a foundational premise that is its most fictional component. Except for the tropes of allusion and synecdoche, I have not tried to map or describe what might constitute a (or "the") cowboy art world. It is certainly composed of a dispersed group of artists, critics, and collectors who would recognize the historical contributions of artists like C. M. Russell or Edward Borein. They might even acknowledge the role of particular institutions like the Buffalo Bill Cody Museum in Cody, Wyoming, or the Gene Autry Museum in Los Angeles. Perhaps they would share subscriptions to *Southwest Art* magazine, and perhaps they could identify the sculptor of *End of the Trail*. And, if pressed, they might acknowledge the ranching and native subjects of Ted and Janet Schintz as work appropriate to such an art world. The task of mapping the social character of a cowboy art world validates its fictive construction at the same time as it lends support to Becker's argument about its segmented character in relation to other contemporary art worlds. It does not, however, reflect a sense of the experiencing subjects performing or performed by the textual and institutional relations of ruling.

The consumption, identity, and institutional practices circumscribed by the phrase "cowboy art world" were foreign to artists like Ted and Janet Schintz. They produced their work decades before there was a Cowboy Artists Association or a group known as Women Artists of the West. When Ted's work was exhibited at all, it was in the

context of other artists who had taken up or were identified with various positions in a contemporary art world we now contain or constrain under the rubric of modernism. A textual fabrication of a cowboy art world did not exist for them and did not sustain or elevate their work with a supportive, interpretive rhetoric. They belonged to no such associations, subscribed to no magazines that featured either their “lifestyle” or the subject matter of their art practices. There was no apparent collectivity working for the formation and elaboration of such an art world that might redeem it from the pejorative judgments of contemporary art. Yet there was a social network for them, of neighbors, ranchers, publishers, fellow artists, and the calendars, books, and magazines that moved in and out of their homestead. Their artwork is a performance of these relationships, of this world.

My imagining a cowboy art world for them comes much later, and they might neither recognize it, nor wish to be classified or marginalized by it. Certainly, Ted’s training would suggest a more catholic view of art. Like most cultural descriptions, the cowboy art world is an analytic fiction, one that might compel my writing, but like a hypothesis, it is always trying to catch up to the bits of data, the clipping files, or newspaper reviews that I gather, then recompose and reproduce. It is for all that, a convenient fiction, one that helps me identify and counterpoise the art worlds and institutional practices that take up, in their turn, the work of artists like Ted and Janet Schintz and perform it in the routine of their everyday practices. Whether fictional or institutional, these everyday practices have real consequences for the artists, their works and those whose lives they found the means to represent.

This essay is not an exercise in artistic salvage. It is not an effort to recuperate an art mired in the popular visual culture of its day. To concede this would only reassert the authority of critical practices that position these works as texts in relation to other texts. What I have tried to do is return to these works a sense of the everyday practices that produce and reproduce them. I have tried to suggest that performance has something to offer ethnographies of visual culture, a means of introducing an embodied knowledge that does not perpetuate the objectification of the art within relations of ruling.

Notes

- [1] Research for this essay culminated in a small exhibition on the art of Ted and Janet Schintz titled “Homestead with a View” in the summer of 2002. Research involved interviews with Schintz family members, neighbors, and collectors of their work; archival research on previous exhibitions and reviews of work by Ted Schintz; research into the various public and private collections that held their paintings; and primary research with the artists’ private papers still in the family’s possession. Parts of this essay also appeared in a brochure that accompanied the exhibition. Albert Kinloch was of invaluable help in organizing the exhibition. This essay is dedicated to the late Mike Schintz, who in his last years was able to publish a memoir about his parents’ homestead, view the exhibit of their work, and see their homestead receive heritage designation.
- [2] Paintings by Ted appeared on five covers of *Canadian Cattleman*: June 1945, March 1946, June 1946, March 1947, and June 1947. It is worth noting that during this period the

- majority of covers for the magazine were photographs. Schintz paintings appear to have been a special choice for the annual bull sale issues (March) and the anniversary issues (June).
- [3] Many of the details of his career through the 1950s come from Eleanor G. Luxton's biographical notes deposited at the Glenbow Foundation in 1956. She had interviewed the artist in November of that year, and also supplied notes in the form of a letter to D. W[ardle], "The Home Ranch of Th. Schintz, R.R. 2, High River." Archie Key, director of the Calgary Allied Arts Centre, also wrote a biographical essay, "A Dutchman Paints the West," printed as a brochure to accompany his 1950 exhibition at the Coste House. The *High River Times* reprinted the text of this brochure on 2 November 1950. See also Elva Fletcher's brief sketch.
- [4] This show received mention in the *Calgary Herald*, "Highwood Painter's Works on Display Here," on 25 November 1950, and was written about on no less than five occasions in the *High River Times* between September and December 1950.
- [5] These details have been gathered from Ted's annotations on a handlist of works for the Calgary showing at the Allied Arts Centre's Coste House (Schintz "Exhibition"). Ted also noted the date of the upcoming winter exhibition of the Alberta Society of Artists, and the Society records show that he joined for 1951–52. Kathy Zimon makes it clear that the early 1950s was a period of tension within the Society between artists developing representational skills and those attracted to modernist explorations.
- [6] In an unpublished short story about a young artist training in Munich, "Erik Reval," Schintz has the student copying work by Doré. Luxton's interview mentions the copy of Rubens that Schintz completed while he was a student in Munich. Also noted was his use of photographs as the basis of some of his compositions, as common a practice today as it was a hundred years ago when Remington painted his western subjects.

References

- Ainsworth, Ed. *The Cowboy in Art*. New York: World Publishing Co., 1968.
- Becker, Howard. *Art Worlds*. Los Angeles, CA: U of California P, 1982.
- Berger, John. *Ways of Seeing*. London: Penguin, 1972.
- Bolt, Barbara. *Art Beyond Representation: The Performative Power of the Image*. London: I. B. Tauris, 2004.
- Bryson, Norman. "Semiology and Visual Interpretation." *Visual Theory: Painting and Interpretation*. Ed. Norman Bryson, Michael Ann Holly, and Keith Moxey. Cambridge, UK: Polity P, 1991. 61–73.
- Burgess, Marilyn. "Canadian 'Range Wars': Struggles Over Indian Cowboys." *Canadian Journal of Communication* 18:3 (1993): 351–64.
- Campbell, Marie. "Dorothy Smith and Knowing the World We Live In." *Journal of Sociology and Social Welfare* 30:1 (2003): 1–22.
- Campbell, Marie, and Frances Gregor. *Mapping Social Relations: A Primer in Doing Institutional Ethnography*. Aurora, Ontario: Garamond P, 2002.
- Campbell, Neil. *The Cultures of the American New West*. Chicago, IL: Fitzroy Dearborn, 2000.
- Conquergood, Dwight. Performance Studies: Interventions and Radical Practice *The Drama Review* 46:2 (2002): 145–56.
- Cronon, Walter, George Miles, and Jay Gitlin, eds. *Under an Open Sky: Rethinking America's Western Past*. New York: Norton, 1992.
- Dary, David. *Cowboy Culture*. New York: Avon, 1981.
- Dippie, Brian. "Charles M. Russell, Cowboy Culture and the Canadian Connection." *Cowboys, Ranchers and the Cattle Business*. Ed. Simon Evans, Sarah Carter, and Bill Yeo. Calgary, Alberta, Canada: U of Calgary P, 2000. 11–27.
- . *Looking at Russell*. Fort Worth, TX: Amon Carter Museum, 1987.

- . "Representing the Other: The North American Indian." *Anthropology and Photography 1860–1920*. Ed. Elizabeth Edwards. New Haven, CT: Yale UP, 1992. 132–36.
- Dobson, Stephan. "Introduction: Institutional Ethnography as Method." *Studies in Cultures, Organizations and Societies* 7:2 (2002): 147–58.
- Dorst, John. *Looking West*. Philadelphia, PA: U of Pennsylvania P, 1999.
- Douglas, Mary. *How Institutions Think*. Syracuse, NY: Syracuse UP, 1986.
- Duncan, Carol. *Civilizing Rituals: Inside Public Art Museums*. London: Routledge, 1995.
- Fabian, Johannes. *Time and the Other: How Anthropology Makes Its Object*. New York: Columbia UP, 1983.
- Faris, James. "A Political Primer on Anthropology/Photography." *Anthropology and Photography 1860–1920*. Ed. Elizabeth Edwards. New Haven, CT: Yale UP, 1992. 253–63.
- Fletcher, Elva. "They Like the Simple Life." *Country Guide* Oct. 1966: 50–51.
- Francis, Daniel. *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver, Canada: Arsenal Pulp P, 1992.
- Greenberg, Clement. "Avant Garde and Kitsch." *Mass Culture: Popular Arts in America*. Ed. Bernard Rosenberg and David White. Glencoe, IL: Free P, 1955. 98–107.
- Gressley, Gene, ed. *Old West/New West: Quo Vadis?* Worland, WY: High Plains Publishing, 1994.
- Hardy, W. G., ed. *The Alberta Golden Jubilee Anthology*. Toronto, Canada: McClelland and Stewart, 1955.
- Harmsen, Dorothy. *Harmsen's Western Americana*. Vol. 1. Rev. ed. Denver, CO: Harmsen Publishing, 1978.
- "Highwood Painter's Works on Display Here." *The Calgary Herald* 25 Nov. 1950: 12.
- Key, Archie. "A Dutchman Paints the West." Calgary, Alberta, Canada: Calgary Allied Arts Centre, 1950; rpt. in *High River Times* 2 Nov. 1950: 3.
- Korb, Edward L. *A Biographical Index to California and Western Artists*. Lawndale, CA: Old Master Gallery P, 1983.
- Krakel, Dean. *Adventures in Western Art*. Kansas City, KS: Lowell P, 1977.
- Leacock, Stephen. *Canada: The Foundations of Its Future*. Montreal, Canada: Gazette Printing, 1941.
- Livingstone, Donna. *The Cowboy Spirit: Guy Weadick and the Calgary Stampede*. Vancouver, Canada: Greystone Books, 1996.
- Luxton, Eleanor G. "The Home Ranch of Th. Schintz, R.R. 2, High River." Letter to D.W[ardle]. 1956. Theodore Schintz Artist File. Glenbow Archives, Calgary, Alberta, Canada.
- . "Mr. Schintz, as Interviewed by E. G. Luxton," ts. Theodore Schintz Artist File. Glenbow Archives, Calgary, Alberta, Canada.
- MacClancy, Jeremy. *Contesting Art: Art, Politics and Identity in the Modern World*. New York: Berg, 1997.
- Marcus, George, and Fred Myers, eds. *The Traffic in Culture: Refiguring Art and Anthropology*. Los Angeles, CA: U of California P, 1995.
- McLoughlin, Moira. *Museums and the Representation of Native Canadians: Negotiating the Borders of Culture*. New York: Garland, 1999.
- Milner, Clyde A., II, ed. *A New Significance: Re-envisioning the History of the American West*. New York: Oxford UP, 1996.
- Norbury, F. H. "Paintings Depict Life on Ranch." *Edmonton Journal* 21 May 1951: 5.
- Pollock, Della. "Introduction: Making History Go." *Exceptional Spaces: Essays in Performance and History*. Ed. Della Pollock. Chapel Hill, NC: U of North Carolina P, 1998. 1–45.
- Ranchmen's Club. *A Short History of the Ranchmen's Club*. Calgary, Alberta, Canada: n.p., 1975.
- Rossi, Paul, and David Hunt. *The Art of the Old West: From the Collection of the Gilcrease Institute*. New York: Knopf, 1971.
- Rusted, Brian. "Performing the Visual North: Image, Place and the Hubbard-Wallace Expeditions." *Cultural Studies* 19 (2005): 253–85.
- Samuels, Peggy, and Harold Samuels. *Contemporary Western Artists*. New York: Bonanza, 1985.
- . *Frederic Remington*. Austin, TX: U of Texas P, 1982.

- Sandweiss, Martha. "View and Reviews: Western Art and Western History." *Under Open Sky: Rethinking America's Western Past*. Ed. William Cronon, George Miles, and Jay Gitlin. New York: Norton, 1992.
- Schintz, Mike. *Alequiers: The History of a Homestead*. Calgary, Alberta, Canada: U of Calgary P, 2003.
- Schintz, Theodore. "Erik Reval." Unpublished manuscript, n.d. Courtesy of the estate of the Schintz family.
- . "Exhibition of Paintings, Pastels and Drawings by Th. M. Schintz," ms. 1950. Coste House, Calgary, Alberta, Canada. Courtesy of the estate of the Schintz family.
- "Schintz Paintings in Calgary Display." *High River Times* 21 Dec. 1950: 1.
- "Schintz Show is Impressive." *High River Times* 16 Nov. 1950: 1.
- Sherman, Daniel, and Irit Rogoff. "Introduction: Frameworks for Critical Analysis." *Museum Culture: Histories Discourses Spectacles*. Ed. Daniel Sherman and Irit Rogoff. Minneapolis, MN: U of Minnesota P, 1994. ix–xx.
- Slatta, Richard. *Cowboys of the Americas*. New Haven: Yale UP, 1990.
- Smith, Dorothy. *Institutional Ethnography: A Sociology for People*. Lanham, MD: AltaMira P, 2005.
- . "The Relations of Ruling." *Studies in Cultures, Organizations and Societies* 2 (1996): 171–90.
- . *Text, Facts, and Femininity: Exploring the Relations of Ruling*. London: Routledge, 1990.
- . "Texts and the Ontology of Organizations and Institutions." *Studies in Cultures, Organizations and Societies* 7 (2002): 159–98.
- Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford, UK: Oxford UP, 2001.
- Taliaferro, John. *Charles M. Russell: The Life and Legend of America's Cowboy Artist*. New York: Little, Brown, 1996.
- Tompkins, Jane. *West of Everything*. New York: Oxford UP, 1992.
- Wallach, Alan. "Norman Rockwell at the Guggenheim." *Art and Its Publics: Museum Studies at the Millennium*. Ed. Andrew McClellan. London: Blackwell, 2003. 97–115.
- Walle, Alf H. *The Cowboy Hero and Its Audience: Popular Culture as Market Derived Art*. Bowling Green, OH: Bowling Green State U Popular P, 2000.
- Willis, Paul. *Common Culture*. Boulder, CO: Westview P, 1990.
- Witkin, Robert. "Bourgeois Society and Realist Styles of Art." *Art and Social Structure*. Cambridge, UK: Polity P, 1995. 116–37.
- Zimon, Kathy. *The Alberta Society of Artists: The First Seventy Years*. Calgary, Alberta, Canada: U of Calgary P, 2000.