



It's all about the people

For all of us at The Couse Foundation, it has been deeply satisfying to move forward in these challenging times. As I think about everything going on, I see the faces of the people who make it possible.



Supporters have stepped up to fund a new heating system, catalogue raisonné, hardware and software to digitize the archive, and to continue The Lunder Research Center project. When I look at the list of donors on page 3, I see friends and relationships that matter.

Chelsea, Jane, Jeff and Gina produced the beadwork book. Our artist in residence, Mark, has been painting in the Sharp studio. Design and construction teams are building the research center. Joseph and his team installed heating in the sala and Couse Studio. Eric crafted new gutters, David tends landscaping needs, and Melanie keeps us clean and tidy. Jim advises on gifts of art. David assists Ginnie with the Catalogue Raisonné. Amanda digitizes the photo collections. Chelsea curated *Stitched in Sovereignty* and Michelle brings it to people virtually.

Our amazing staff—Davison, Regina, Marissa and Jake—keeps us moving toward our vision while coordinating people and projects. Our Board of Directors and National Advisory Council guide and support all of our efforts.

I know The Couse Foundation, including its incomparable team of docents and other volunteers who step up to help whenever they are asked, can accomplish almost anything with the gifts of the people and relationships that surround us.

— Rich Rinehart, President
The Couse Foundation

INDIGENOUS BEADWORK EXHIBITION CELEBRATES MANY FORMS OF SOVEREIGNTY

Our 2020 seasonal exhibition, *Stitched in Sovereignty: Contemporary Beadwork from Indigenous North America*, was installed in the Luna Chapel in mid-summer.

Unfortunately, due to pandemic concerns, it was not open to the public in person until early September. Visitation details can be found at Couse-Sharp.org. We are featuring it virtually at StitchedInSovereignty.org, with a gallery of photos, all the label and artist information, videos, and details on how to purchase many of the beautiful works.

Curated by Chelsea Herr, the exhibition highlights how Indigenous peoples maintain control of their own cultures, social and governing systems, belief and knowledge systems, and relationships with other sovereign groups. These concepts are expressed in the materials and processes of beadwork, a medium that has a long tradition in Indigenous North America and continues to evolve today.

Featured artists in the exhibition are Molly Murphy Adams (Lakota descent), Katherine Boyer (Métis), Brit Ellis (Onondaga), Shelby Rowe (Chickasaw), and Kellen Trenal Lewis (Nez Perce). Herr (Choctaw) holds a PhD in Native American Art History from the University of Oklahoma and worked at CSHS as an intern for two summers. She is currently curator of Indigenous Art and Culture at the Gilcrease Museum in Tulsa, OK.

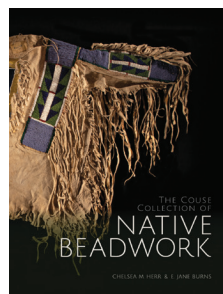
This year marks the 50th anniversary of the US government's return of Taos Blue Lake and its surrounding lands to the Pueblo, which is the only time that the government has ceded land to a recognized tribe without requiring anything in return. While the exhibition is not solely dedicated to Taos Pueblo's assertion of sovereignty over its land and the relationships they maintain with it, the goal is to illustrate Indigenous self-governance and determination.



Shelby Rowe (Chickasaw),
21st Century Hatchet Woman, 2020

STITCHED
in SOVEREIGNTY:

CONTEMPORARY
BEADWORK
FROM INDIGENOUS
NORTH AMERICA



BEADWORK BOOK DEBUTS WITH VIRTUAL PANEL

Serendipitously, TCF's latest publication, *The Couse Collection of Native Beadwork*, was published this summer so we have been able to dovetail our celebration of this achievement with the show of contemporary bead artistry. You can watch a one-hour panel discussion with coauthors Chelsea Herr and E. Jane Burns

on the StitchedInSovereignty.org website, facebook/thecousesharphistoricsite, and on our YouTube channel (search for Couse-Sharp).

Is the Site open?

At press time, the Couse-Sharp Historic Site was open to the public in a limited fashion. Due to the pandemic, we were closed to all visitors from March 12 through the end of August. We formulated detailed protocols and plans for a limited reopening to comply with state of New Mexico mandates and to safeguard visitors, volunteers and staff. Because of the changing nature of the COVID-19 crisis, availability and protocols are subject to change. Current status is posted at couse-sharp.org.

All four paid staff members have continued to work throughout the closure period, from home and socially distanced at the site when warranted. TCF was able to take advantage of the federal Payroll Protection Program and we also worked diligently to obtain special CARES Act funded grants, including one from the New Mexico Humanities Council, to assist in continuing our programs and employment. We gratefully acknowledge several longtime patrons who also stepped up with operational grants to add to our prudent financial reserves, enabling the organization to weather the economic downturn in the short term.



WEATHERING THE STORM, *together*



Amanda Powell Heritage Inspirations



Hello Friends,

It certainly has been an unprecedented summer. We have been fortunate to secure several significant public and private grants that have kept our mission and vision steaming ahead. While being closed to visitors and weathering a pandemic, we have kept our staff employed and enthused with a myriad of projects, and our board remains as engaged as ever. In some ways the COVID closure has enabled us to better focus on the core of our mission: preserving and interpreting the Site, its buildings, grounds and collections, and archives of the Taos Society of Artists (TSA).

Initially the artists of Taos came for the summers to paint, but gradually they stayed longer and longer until they became part of the community. In fact, that is what I believe separates the TSA from other art colonies of the period: their integration into the diverse community of Taos. They found models from the Pueblo and the community of San Fernando de Taos for inspiration. Together they sought to create a shared vision of a uniquely American art. And it is precisely because of the strength of these relationships with models, neighbors, friends, and family that their work profoundly evolved, reflecting not merely observation but a mutual lived experience in the West.

Similarly, I strongly believe the relationships we at The Couse Foundation have built with our extended family of supporters will help us to weather this storm. We stand strong with those who believe in our vision of creating a living campus dedicated to early Taos art and its continuing artistic and social relevance.

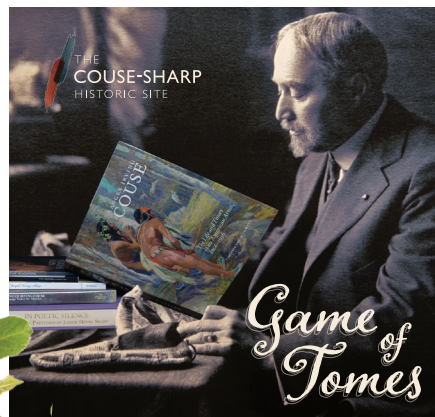
Now more than ever we need your support.

- **Davison Packard Koenig**, Executive Director and Curator
Couse-Sharp Historic Site and The Couse Foundation

EVERY PENNY COUNTS

HELP PRESERVE OUR NATIONAL TREASURE

Financial support of the Couse-Sharp Historic Site is a gift not only to the present but to the future. Every donation to The Couse Foundation is greatly appreciated.



PLAY THE GAME OF TONES

Donate an amount from \$100 to \$2000 to support our programs and you can choose from our stellar publications as premiums. Visit couse-sharp.org/donate to find out more.

WE ARE A GOLD SEAL ORGANIZATION!

The Couse Foundation has achieved the designation of Gold Seal from GuideStar, the world's largest source of information on nonprofits. See our profile at Guidestar.org.



DONATE TODAY!

The Couse Foundation is a 501(c)3 non-profit organization; contributions are tax deductible. Donate by credit card via PayPal at couse-sharp.org/donate. You can also donate by check or credit card with the enclosed remittance envelope to PO Box 1436, Taos NM 87571. For more information about special-purpose and planned giving, see couse-sharp.org/ways-to-give

DIGITAL INITIATIVES PROGRAM TO MAKE ARCHIVAL MATERIALS ACCESSIBLE ONLINE

Our digitization initiative is officially underway thanks to a generous private donation intended to jumpstart the program. A grant from the National Endowment for the Humanities through its CARES Act funding stream has given us additional resources to purchase equipment, pay portions of project staff salaries, and retain Amanda Rose to provide digitization services.



Digitization contractor Amanda Rose examines a photo before scanning.

Our new digitization workspace in one of the “lower studios” formerly rented to artists will be used to complete our first project, scanning some 11,000 prints in the Couse Family Photo Collection.

“The majority of these photographs are E. I. Couse’s original contact prints, which he used as photo studies for many of his paintings,” explained Marissa Hendriks, who holds The Virginia Couse Leavitt Archivist Chair at the Foundation. “Once digitized, they will be available to the public for the first time

on the New Mexico Digital Collections website and will prove to be a valuable new resource to researchers,” she said.

Processing of this collection is scheduled to be complete early in 2021, but the overall program of digitizing archival materials, some already in our hands and those still to come as we build The Lunder Research Center, will be ongoing for years. We are actively seeking donations of relevant archival materials and books for the research library.



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

Research Center Construction Underway



The extensive remodeling of the former Mission Gallery building into The Lunder Research Center, launched May 18, continues on time and on budget. As seen in the photo, roof work is underway; electrical, communication, and heating, ventilation and air conditioning systems will be installed before the roof is sealed. We again extend thanks to Don Barker of Barker & Associates for donating mechanical engineering services, and to the generous patrons who put up “bridge loan” funding to allow us to tackle construction despite the pause in Capital Campaign activities forced by the COVID-19 pandemic.

CSHS INTERNS DO GOOD & DO WELL

We are honored that Byron Price, Director of the University Press and the Charles M. Russell Center at the University of Oklahoma (OU), has chosen for The Couse Foundation a number of outstanding interns. Each of these has gone on to hold important positions in the museum and academic worlds.



Our first intern, **Caroline Jean Fernald**, worked with us for two summers, 2014 and 2015, and was immediately thereafter hired as executive director of the Millicent Rogers Museum here in Taos. In 2019, she moved on to Berkeley, California, to serve as ED of the Hearst Museum. Dr. Benjamin Porter, who led the search committee for this position, said Dr. Fernald’s “recent successes in museum leadership and her passion for cultural institutions made her stand out in this competitive search.”



Our 2016-2017 intern was **Chelsea Herr**. After earning her doctorate, she was appointed this year to the newly created position of Curator of Indigenous Art and Culture at the Gilcrease Museum in Tulsa, Oklahoma. Citing Chelsea’s expertise in Native art, history and culture, Susan Neal, Gilcrease ED, stated that Chelsea adds a critically important voice to their team.



Our summer 2018 intern was **Alicia Harris**. After completing her dissertation and receiving her PhD in May 2020, Alicia was retained to continue on in the OU School of Visual Arts as an Assistant Professor of Native American Art History.



Michelle Lanteri, our 2019 intern, currently teaches global arts courses at OU, where she holds an Andrew W. Mellon Foundation predoctoral fellowship. This summer, thanks to the generous support of Board Member and Treasurer Jeanne Timber, we hired Michelle to manage the online experience of our fall exhibition of contemporary Native beadwork, *Stitched in Sovereignty: Contemporary Beadwork from Indigenous North America*.



THE COUSE FOUNDATION DONORS, September 2019 – August 2020

Donations that include an in-kind or artwork component are marked with an asterisk. For space reasons we cannot acknowledge the many donations less than \$100 in this issue, as much as we appreciate them. Every penny counts!

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Michael Grauer
Robert Nelson

*includes an in-kind or
artwork donation



LONG-AWAITED COUSE CATALOGUE RAISONNÉ NOW IN PROGRESS

Thank to funding from a generous private donor, the initial phase of the E.I. Couse Online Catalogue Raisonné has been launched. David Clemmer has been hired on a contract basis to work with Virginia Couse Leavitt organizing her index card files and inputting them into a database that will be accessible online. The database will eventually incorporate digital facsimiles of relevant archival materials.

We are fortunate to have David helping with this project. For the past 26 years, he has worked extensively on the art and artists of the West and Southwest and is intimately familiar with Couse's art. He also has prior experience in cataloguing an artist's oeuvre, having spent the past 12 years creating an inventory and database of the work of his father, the late New Orleans painter John Clemmer.

Further funding is needed as Couse was a prolific painter and the cataloging process extensive. If you are interested in helping with this project, please send a contribution to The Couse Foundation with a designation for the Couse Catalogue Raisonné.

ART ESTATE PLANNING PROGRAM DEBUTS

To grow our endowment and create a sustainable revenue stream, we have been working with donors to establish an art estate gift-planning program. Some collectors appreciate working with an objective third party to coordinate the sale of their artwork, enabling them to both "do well and do good." Working with us, they can be assured they realize maximum profit while supporting our mission and vision.

Jim Balestrieri, former director of Bartfeld Galleries in New York City, is project manager for the first substantial art collection donated to us. Through Don Hindman, president and COO of Johnson Storage & Moving, the initial installment was packed and shipped to storage in Santa Fe in June. The donor and Johnson Storage & Moving generously covered shipping fees and travel costs.

We placed a C.M. Russell artwork from this collection in the recent Russell Sale. Most of the rest of the items will be for sale at auctions across the country as prime opportunities are identified.



NATIONAL ADVISORY COUNCIL ESTABLISHED

At its June 2020 meeting, our Board of Directors instituted a National Advisory Council and adopted an initial slate of eight members. "We are delighted that nationally known authorities and experts have enthusiastically agreed to be available to the board to advise us as needed," said Tim Newton, board chairman.

The council broadens our geographic reach of leadership, provides access to expertise otherwise not represented among board members, and ensures that key former Foundation officials can remain involved and share their experiences and institutional knowledge.

Members, who serve on a year-to-year basis, will be updated on Foundation and Couse-Sharp Historic Site activities and issues and invited to board meetings as warranted. Immediate past Chairman of the Board Carl Jones serves as the initial liaison between the board and the council. A roster of members is shown at right.

couse-sharp.org
StitchedInSovereignty.org

 [thecousesharphistoricsite](https://www.facebook.com/thecousesharphistoricsite)

 [cousessharp](https://www.instagram.com/cousessharp)



Virginia Couse Leavitt and David Clemmer work in one of the Site's former rental studios, which has been renovated to serve as workspace for the Couse Catalogue project.

LEADERSHIP

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575.751.0369



ADDRESS CORRECTION REQUESTED



HISTORIC ARTISTS'
HOMES & STUDIOS

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ARTIST-IN-RESIDENCE PROGRAM PILOTED

Award-winning painter Mark Maggiori recently relocated to Taos with his family and inquired about studio space at the Site. "As the Site was closed for the summer due to the pandemic, it gave us a great opportunity to pilot our artist residency by letting Mark use the 1915 Sharp Studio," said Executive Director Davison Koenig.

Mark was delighted to have access to archives and collections during his months creating artwork in the same space as J. H. Sharp, and will give us feedback to inform our future program. He is also enthusiastic about his long-term plan to teach local schoolchildren in cooperation with CSHS.

As well as jump-starting the Couse-Sharp Historic Site social media program by building on his extensive Instagram following, our first artist-in-residence donated a limited edition fine art poster in conjunction with his show at Parsons Fine Art in Taos in September. Proceeds from the poster sale will support CSHS as well as Taos Pueblo Day School, the first partner in our nascent Education Program.



Mark Maggiori painting in Sharp's studio.

THE MISSION of The Couse Foundation is to preserve and interpret the Couse-Sharp Historic Site, its buildings, grounds, collections, and the archives of the Taos Society of Artists, through education, collaboration and scholarly engagement.

THE VISION of The Couse Foundation is to be the center for scholarship of E.I. Couse and J.H. Sharp and the Taos Society of Artists.



THE
COUSE-SHARP
HISTORIC SITE

THE LEGACY

OCTOBER 2020 | FALL