



*Colors of the Southwest: The Tia Collection*  
**MUSEUM OF THE SOUTHWEST**

# The Tia Collection

 is a private collection with a

wide range of artists and movements represented, including Impressionism, Modernism, photography, artists from India, religious art, realism, American Indian and Western American art. The Tia Collection loans its art all over the world, recently in places like Italy, Austria, the United Kingdom and institutions in the United States including the Metropolitan Museum of Art, Heard Museum, Tucson Museum of Art, Autry Museum of the American West and Buffalo Bill Museum. *Colors of the Southwest: The Tia Collection* presents some of the Western and American Indian works of art of this collection, focusing on the color palettes used by artists working in the Southwest.

The exhibition is organized according to artists' social circles and groupings, providing visitors insight into some of the connections between artists while they examine the uses of color in the art of the Southwest. Many different kinds of artists painted in the Southwest, from the earliest traditional artists like the Taos Society of Artists (active from 1915-1927), to famed Modernist artists exploring abstraction, American Indian painters and sculptors and artists still working today. Through this central theme of color, visitors can explore the myriad of ways that color was used and inspired by the people and landscapes of the American Southwest.

William Herbert "Buck" Dunton.  
*Mountain Mirror*. 1933.  
Oil on canvas.



# Artists in Taos

One of the first groupings from *Colors of the Southwest: The Tia Collection* may be very familiar to Museum of the Southwest visitors: the Taos Society of Artists, which includes Kenneth Adams, Ernest Blumenschein, Catharine Critcher, Buck Dunton, Nicolai Fechin, Victor Higgins and Walt Ufer. These artists created some of the most evocative portraits in the exhibition, such as Adams' *Juanita*, Ufer's *An Entertainer*, Blumenschein's *White Robe* and *Taos Reflections* by the only female artist of the group, Critcher. Many of these artists used Hispanic and American Indian models for their paintings. Other works of art by Taos Society of Artists in the exhibition include Southwest landscapes such as Adams' *Walpi*, Dunton's *Mountain Mirror* and Higgins' *Indian at a Stream*. The only outlier in this group is Fechin's *Still Life with Sunflowers*, which may not have been created while the Russian artist was living in Taos, but still showcases his skillful use of brilliant colors and unique brushstrokes.

Other artists who worked in Taos, but were not members of the Taos Society of Artists, include Joseph Fleck, Gene Kloss and Howard Cook. Fleck's *Taos Indian Hunters* is similar in subject matter to many other Taos artists, but the artist has given it a hazy quality that draws in the viewer. Kloss is best known for her printmaking, but the colorfully rendered watercolor *A Corner of Taos Pueblo* shows her skill in the painting medium. Her color palette is subdued but uses strategic pops of color. Similar to Kloss, Cook is an artist primarily known for printmaking, but the exhibition includes his *Taos Valley* tempera painting that features a geometric composition with earthy tones.



Victor Higgins. *Indian at a Stream*  
(*By the River's Edge*). 1915. Oil on canvas.



Kenneth Adams. *Walpi (Hopi Village on the First Mesa in Arizona)*.  
1925. Oil on canvas.

# Artists in Santa Fe

In addition to artists from Taos, *Colors of the Southwest: The Tia Collection* features many works of art from Santa Fe. There were several artistic groups formed in the area, as well as numerous artists who worked more independently. These artists depicted many scenes and people in Santa Fe, as well as the numerous surrounding pueblos. In the early 20th century, places like Taos and Santa Fe would have been considered remote, but with the advent of transcontinental railroads many more tourists and artists found themselves in New Mexico. Although Taos and Santa Fe are not far away from each other by modern standards, for artists in the early 20th century the journey could have taken up to four hours, so the two cities developed distinct artistic identities. There was much overlap between the two however, with many artists permanently residing in one city, but traveling often to the other. Gustave Baumann, for example, was an associate member of the Taos Society of Artists, but lived in Santa Fe and was a founding member of the Society of New Mexico Painters and the Santa Fe Art Club. Baumann was a prolific woodblock printmaker, creating *Talpa Chapel* in 1924.

Carlos Vierra was the first Caucasian professional resident artist in Santa Fe, settling there in 1904 and working continuously until his death in 1937, creating paintings like *Autumn Arroyo*. Other artists who were a vital part of the Santa Fe arts scene include Gerald Cassidy, Eric Sloane, Theodore Van Soelen and William Penhallow Henderson. Henderson's *Before the Shrine – San Ildefonso* depicts a vibrant scene of dancers at the San Ildefonso pueblo in 1920. Van Soelen's *Fall in Northern New Mexico* is a more understated landscape than others in the exhibition, but merits closer study as it is full of rich detail and strong draftsmanship. Sloane's *Big Sky, New Mexico* depicts a cloudscape for which the artist and meteorologist was famous. Cassidy's 1920 *Mid-Day, Taos Pueblo* is a striking depiction of a Taos Indian, in a composition very close to Cassidy's well-known painting *Cui Bono?* at the New Mexico Museum of Art. A group of modernists created a formal organization called Los Cinco Pintores (The Five Painters) in 1921. Four of the five artists are represented in the exhibition: Will Shuster's *Ceremonial Dance*, Fremont Ellis' *Evening Light*, Jozef Bakos' *Telaya Peak* and Willard Nash's *Springtime in Santa Fe*. These four landscapes feature looser brushstrokes and a less academic style of painting.

Many other Modernist artists visited or resided in the Southwest, including Raymond Jonson, Emil Bisttram and Hilaire Hiler. Jonson and Bisttram created the Transcendental Painting Group in 1938, emphasizing spiritual focus, philosophical intention and the promotion of abstract and non-objective art. Jonson's *Spanish Quarters*, painted the year the artist first moved to Santa Fe, is much less abstract than the artist's later work, but still features the striking and highly saturated color palettes that would characterize his later paintings. The two Bisttram paintings in the exhibition, *Untitled (Indian Dancers)* from 1936 and *The Family* from 1937 both feature the abstraction and deeper philosophical underpinnings of Bisttram's work. Similar to Bisttram's work is the painting *American Indian Abstract* by Hilaire Hiler who, like Bisttram, had his own philosophical justifications that informed his abstracted compositions. Katherine Farrell was an East Coast artist, receiving her education and working in Philadelphia for most of her career. She studied with several established artists including Bisttram in Taos. While there she created her dynamic painting *New Mexico Churchyard* in 1940.

Although artists from Taos and Santa Fe are an important component of the exhibition, many of the artists represented lived and worked far outside of these two cities. Peter Hurd's *The Month of July* egg tempera painting features a Hondo Valley landscape from southeastern New Mexico for which the artist is so well known. Maynard Dixon is one of the only West Coast artists represented in the exhibition. Born and educated in California and traveling in that region frequently for inspiration, his painting *Two Eagles* from 1932 is still a fresh and contemporary composition.



Emil Bistram.  
*Untitled (Indian Dancers)*.  
c. 1936. Gouache on paper.

# Artists Outside the Southwest

Several artists in the exhibition lived on the East Coast, but sporadically travelled into the Southwest to capture its distinct scenery and people. Albert Bierstadt, a well-known member of the Hudson River School, was one of the first Caucasian artists to travel to what was then considered remote locales like Yosemite and Yellowstone. Bierstadt's painting, *Mariposa Indian Encampment* from 1872, is one of the oldest works of art in the exhibition and depicts the Mariposa, now known as Yokuts, of central California. John Sloan, a prominent East Coast social realist artist and member of the Ash Can School stayed in Santa Fe every summer starting in 1920. His landscape *Los Cerrillos* is from one such summer. Stuart Davis lived in New York and in the 1920s captured iconic scenes of jazz music as well as abstracted everyday objects, for which he is now recognized as a proto-Pop artist. His composition *Interior* was painted in 1923, the year of his trip to New Mexico.



John Sloan. *Los Cerrillos*. 1923. Oil on canvas.

The only African American artist represented in the exhibition, Bernard Williams, depicts Bass Reeves, one of the first black deputy U.S. Marshals in the West, in his painting *Bass Reeves Indian Territory*. The artist's rendering of this man resembles African Nkisi statues, wooden sculptures with numerous nails that were figures of power known for their ability to repel evil forces.



Bernard Williams. *Bass Reeves Indian Territory*. 1999. Oil on canvas.

# American Indian Artists

Although American Indians have been creating art in the Southwest for thousands of years, a large portion of it does not receive much awareness and scholarship. With the formalization of art schools for American Indian artists in the 20th century, such as the Institute of American Indian Arts (IAIA) in Santa Fe in 1962, both scholars and collectors have paid more attention to the work of American Indian artists. Fritz Scholder and Allan Houser were part of the first group of teachers at IAIA, teaching in painting and sculpture respectively, although both artists had stopped teaching by the time they created the works of art in this exhibition. Houser was a member of the Chiricahua Apache tribe and created sculpture in different media, primarily stone and bronze. His marble sculpture *Apache* is a strong portrait of an American Indian head, full of the vitality often present in Houser's work. Scholder's *Fred Harvey Indian* from 1974 is a reference to the Fred Harvey company that serviced trains and created artificial American Indian experiences for tourists. Scholder was part of the Luiseño tribe of California, but often renounced his American Indian heritage, and created well-known portraits of American Indians that played with issues of identity and stereotypes.

Several artists who studied at IAIA are also part of this exhibition, including T.C. Cannon, Earl Biss and Chris Pappan. Cannon had a short-lived career before his death at the age of 32, but in that time he created intensely-colored and dynamic compositions such as *All the Tired Horses in the Sun*. Cannon's style was so strong that even as a student he influenced his teachers. There is some debate about whether his instructor, Scholder, may have borrowed liberally from Cannon's stylistic choices. Biss was an enrolled member of the Crow Nation, and his depictions of Plains Indians are vibrant and full of movement, exemplified in his *Feathered Warriors* oil painting from 1990. Pappan is of Osage, Kaw, Cheyenne River Sioux and mixed European heritage, and creates ledger art, including *Banó Baba* and *Ts' Agebi-Ga* in the exhibition. Although it is not a Southwestern style, ledger art is derived from the Plains Indian tradition of creating compositions using a variety of media applied to pages from ledger books that came from traders, military officers and other white settlers traveling into the Great Plains in the 1860s. This artistic tradition has been revived by contemporary artists, who create stunning compositions full of historical references. Other artists in the exhibition do not have American Indian lineage but are inspired by the subject matter nevertheless. Paul Pletka's *The Raven I Am* is a striking portrait of an American Indian in profile, with some surrealist elements overemphasizing certain aspects of the subject's features.

Taos and Santa Fe are still cities with vibrant arts communities, which can be seen in recent works by Ed Mell and Joellyn Duesberry. Duesberry's *Sandstone Diptych* and Mell's *Desert Sun Bloom* exemplify the paintings that are still being created as a response to the colors and landscapes of the Southwest.

All of the works of art in this exhibition were loaned by the Tia Collection, based out of Santa Fe, whose mission states, "These are works that must be displayed for the world to see, admire, acknowledge, celebrate and are a testimony to the value of diverse cultures, histories and aesthetics." This exhibition is made possible by Encana Oil & Gas (USA) Inc. with support from Emily and Gordon Buescher.

# EXHIBITION



Kenneth Adams (1897 – 1966)  
*Juanita*  
 1937  
 Oil on canvas  
 30 1/4 by 24 1/4 inches



Emil Bisttram (1895 – 1976)  
*The Family*  
 1937  
 Oil on board  
 39 by 32 inches



Kenneth Adams (1897 – 1966)  
*Walpi (Hopi Village on the First Mesa in Arizona)*  
 1925  
 Oil on canvas  
 25 1/4 by 30 1/4 inches



Emil Bisttram (1895 – 1976)  
*Untitled (Indian Dancers)*  
 c. 1936  
 Gouache on paper  
 23 1/2 by 19 1/2 inches



Jozef Bakos (1891 – 1977)  
*Telaya Peak*  
 1921  
 Oil on canvas  
 30 by 40 inches



Ernest Blumenschein  
 (1874 – 1960)  
*White Robe*  
 c. 1925  
 Oil on canvas  
 16 by 20 inches



Gustave Baumann (1881 – 1971)  
*Talpa Chapel*  
 1924  
 Woodblock print  
 5 3/4 by 7 1/2 inches



T.C. Cannon (1946 – 1978)  
*All the Tired Horses in the Sun*  
 c. 1971-1972  
 Oil on canvas  
 44 by 42 inches



Albert Bierstadt (1830 – 1902)  
*Mariposa Indian Encampment*  
 1872  
 Oil on paper laid down on canvas  
 16 by 22 inches



Gerald Cassidy (1879 – 1934)  
*Mid-Day, Taos Pueblo*  
 1920  
 Oil on canvas  
 34 3/4 by 30 1/4 inches



Earl Biss (1947 – 1998)  
*Feathered Warriors in Big Sky Country*  
 1990  
 Oil on canvas  
 60 by 84 inches



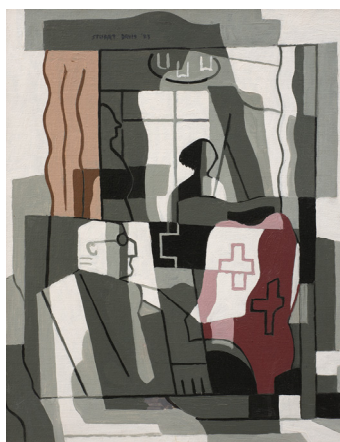
# CHECKLIST



Howard Cook (1901 – 1980)  
*Taos Valley*  
1935  
Tempera on paper  
11 1/2 by 20 inches



Catharine Critcher (1868 – 1964)  
*Taos Reflections*  
c. 1920  
Oil on board  
17 1/2 by 16 inches



Stuart Davis (1892 – 1964)  
*Interior*  
1923  
Oil on canvas board  
20 by 16 inches

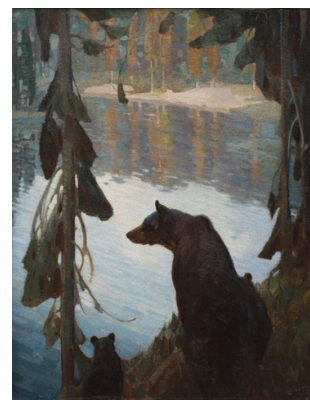


Maynard Dixon (1875 – 1946)  
*Two Eagles*  
1932  
Oil on canvas  
30 by 40 inches



Joellyn Duesberry (1944 – 2016)  
*Sandstone Diptych*  
1999  
Oil on linen  
54 by 64 inches

William Herbert “Buck” Dunton  
(1878 – 1936)  
*Mountain Mirror*  
1933  
Oil on canvas  
20 by 16 inches



Fremont Ellis (1897 – 1985)  
*Evening Light*  
1980  
Oil on canvas  
33 by 27 inches



Katherine Farrell (1857 – 1951)  
*New Mexico Churchyard*  
c. 1940  
Oil on canvas  
30 by 25 inches



Nicolai Fechin (1881 – 1955)  
*Still Life with Sunflowers*  
Date unknown  
Oil on canvas  
32 by 27 inches



Joseph Fleck (1892 – 1977)  
*Taos Indian Hunters*  
1937  
Oil on canvas  
25 by 30 inches

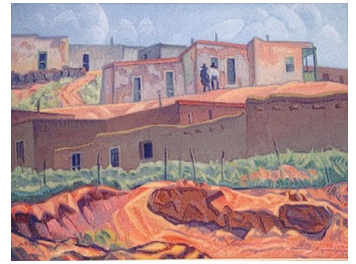


# EXHIBITION



William Penhallow Henderson  
(1877 – 1943)  
*Before the Shrine – San Idelfonso*  
1920  
Oil on board  
23 1/2 by 18 3/4 inches

Raymond Jonson (1891 – 1982)  
*Spanish Quarters*  
1922  
Oil on canvas  
18 by 24 inches



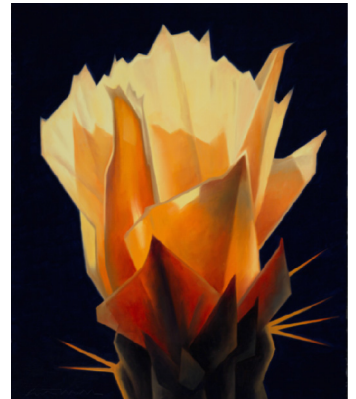
Victor Higgins (1884 – 1949)  
*Indian at a Stream  
(By the River's Edge)*  
1915  
Oil on canvas  
27 by 30 inches

Alice Geneva “Gene” Kloss  
(1903 – 1996)  
*A Corner of Taos Pueblo*  
Date unknown  
Watercolor on paper  
10 by 11 1/2 inches



Hilaire Hiler (1898 – 1966)  
*American Indian Abstract*  
1930  
Gouache on paper  
11 3/4 by 15 1/4 inches

Ed Mell (b. 1942)  
*Desert Sun Bloom*  
2016  
Oil on linen  
24 x 20 inches



Allan Houser (1914 – 1994)  
*Apache*  
1986  
Marble  
36 by 54 by 13 inches

Willard Nash (1898 – 1943)  
*Springtime in Santa Fe*  
c. 1920s  
Oil on canvas  
20 by 24 inches



Peter Hurd (1904 – 1984)  
*The Month of July*  
c. 1962  
Egg tempera  
45 by 40 inches

Chris Pappan (b. 1971)  
*Banó Baba*  
2015  
Acrylic, gold leaf, pencil and map  
collage on 1893 ledger  
13 by 16 inches



# CHECKLIST



Chris Pappan (b. 1971)  
*Ts' Agebi-Ga*  
 2015  
 Acrylic, gold leaf, pencil and map collage on 1893 ledger  
 13 by 8 1/2 inches

Eric Sloane (1910 – 1985)  
*Big Sky, New Mexico*  
 Date unknown  
 Oil on masonite  
 24 by 18 inches



Paul Pletka (b. 1946)  
*The Raven I Am*  
 c. 1990  
 Acrylic on linen  
 60 by 44 inches

Walter Ufer (1876 – 1936)  
*An Entertainer*  
 1935  
 Oil on canvas  
 30 by 25 inches



Fritz Scholder (1937 – 2005)  
*Fred Harvey Indian*  
 1974  
 Acrylic on canvas  
 80 by 68 inches

Theodore Van Soelen  
 (1890 – 1964)  
*Fall in Northern New Mexico*  
 1922  
 Oil on canvas  
 23 1/2 by 39 1/2 inches



Will Shuster (1893 – 1969)  
*Ceremonial Dance*  
 c.1920  
 Oil on panel  
 9 3/4 by 12 3/4 inches

Carlos Vierra (1876 – 1937)  
*Autumn Arroyo*  
 1928  
 Oil on panel  
 16 by 20 inches



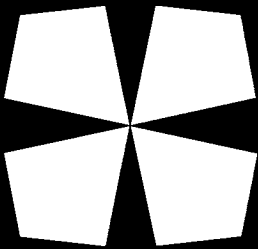
John Sloan (1871 – 1951)  
*Los Cerrillos*  
 1923  
 Oil on canvas  
 26 by 34 inches

Bernard Williams (b. 1964)  
*Bass Reeves Indian Territory*  
 1999  
 Oil on canvas  
 22 by 68 inches





Maynard Dixon. *Two Eagles*. 1932. Oil on canvas.



## MUSEUM OF THE SOUTHWEST

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