



B.J.O. Nordfeldt

American, b. Sweden, 1878-1955

Antelope Dance, 1919

oil on canvas

Museum purchase with funds from the Archaeological
Society & Friends of Southwestern Art, 1920

Painted the year of Nordfeldt's arrival in Santa Fe, *Antelope Dance* is typical of the artist's early Southwest work, representing indigenous ceremonies in a style deeply influenced by the Fauves and Expressionists of Europe. Before coming to New Mexico, Nordfeldt studied in Chicago and later Paris, where work of Paul Cézanne had a significant impact on his palate and style. His New Mexican work marries French modernism with the environment and culture of the American Southwest.



William Penhallow Henderson

American, 1877-1943

Feast Day at Acoma, 1922

oil on wall board

Gift of Amelia Elizabeth White, 1963

William Penhallow Henderson first visited New Mexico as a child and returned to Santa Fe in 1916 to establish a successful career in painting, furniture making, stage design, and architecture. Inspired by post-impressionists like Cezanne and Gauguin, Henderson used bold, saturated color and high contrast to capture the vibrancy of New Mexico's landscapes and communities in his paintings.

Henderson was fascinated by Native American and Hispanic culture in New Mexico, both of which play a role in the tradition of the feast days throughout the state. Held in honor of a patron saint - Saint Stephen, in the case of the Acoma Pueblo - a feast day combines Spanish Catholic observances with traditional Pueblo dances, music, clothing, art, and food. Feast days were, and still are, incredibly sacred to the communities who hold them, at once an important religious rite and a joyful celebration of community and togetherness. Sketching or photographing a feast day is forbidden, so Henderson probably painted this scene from memory.



Jozef G. Bakos

American, 1891–1977

The Springtime Rainbow, 1923

oil on canvas

Gift of Jozef G. Bakos in honor of Teresa Bakos, 1974

Jozef Bakos came to New Mexico after the Spanish Flu epidemic of 1919 temporarily closed down the University of Colorado in Boulder, where he worked as an art instructor. At the invitation of Walter Mruk, Bakos moved to Santa Fe and eventually joined Los Cinco Pintores. Bakos's *The Springtime Rainbow* presents an eclectic combination of European modernist trends like cubism, as seen in the treatment of the architecture, brash expressive brushwork in the coming storm, and an almost impressionist landscape with its dappled passages of color.



Oscar Berninghaus

American, 1874-1952

The Rabbit Hunter, ca. 1945

oil on canvas

Gift of John A. and Margaret Hill in memory of Maurice N.

Mikesell, 1975

Oscar Berninghaus was one of the founding members of the Taos Society of Artists, and like most of his artistic peers featured Native Americans and southwestern landscapes in his canvases. Berninghaus formed close personal friendships with many in the Taos Indian community. As a result, he was granted a unique level of access to both important ceremonies and everyday life there and was permitted to paint much of what he saw. He would often return to several of his favorite ceremonies as subjects, including the rabbit hunts that which often took place the day before major ceremonies.



Charles Craig

American, 1846-1931

Interior Courtyard of Pueblo, Santa

Clara, New Mexico, ca. 1883

oil on canvas

Gift of John A. and Margaret Hill in memory of Maurice N.
Mikesell, 1975

Charles Craig was among the many artists who came west to capture a sense of everyday life among the Pueblos, and he marketed that romantic vision of New Mexican architecture and the Native populations to non-southwestern audiences.

Craig's painting sympathetically captures a residential area of Santa Clara Pueblo using warm colors and soft light to romanticize the scene. The image offers a look into everyday life at Santa Clara at the end of the nineteenth century. The figures go about their day, with only one man on horseback turning to address the artist and viewer.



Jesse Nusbaum

American, 1887-1975

Sam F. Hudelson

American, 1874-1946

Santa Fe Style Double Cupboard, 1917

Pine, paint

Museum acquisition, 1917

Built in 1917, the designers for the New Mexico Museum of Art incorporated architectural features rooted in regional Pueblo and Spanish colonial design history. The inspiration for these pieces came from Nusbaum's work as an archeologist and anthropologist studying the architectural and design heritage of the American Southwest's Indigenous and colonial past. Hudelson, who would become superintendent of the Museum of New Mexico in 1920, carved and painted these pieces and is credited with inaugurating the local renaissance of hand-made and hand-decorated furniture.

Gerald Cassidy

American, 1869-1934

Cui Bono, 1911

Oil on canvas

Gift of Gerald Cassidy, 1915



At the turn of the twentieth century, Gerald Cassidy had built a career painting scenes of the American West. He worked frequently for the Santa Fe Railway, whose popular calendars promoted travel in the Southwest to eastern audiences. However, Cassidy's view of the new West was not uncritical of the dramatic effect the influx of outsiders had on Native and Hispanic people.

Cassidy's *Cui Bono?* (a legal term meaning "who benefits") places the Native subject, an unnamed figure from Taos Pueblo, at the center of the dialogue around statehood, which was granted in 1912. The viewer must consider how the incorporation of New Mexico into the United States may have affected the lives and cultures of the peoples who have been stewarding this land for centuries.



Ernest Blumenschein

American, 1874–1960

Dance at Taos, 1923

oil on canvas

Gift of Florence Dibbell Bartlett, 1947

Ernest Blumenschein trained in academic painting in Paris but, by 1923, he looked instead to the modernist styles brought to Taos by a slightly younger generation of artists. In a departure from the ethnographic renderings common among early depictions of indigenous subject matter, Blumenschein's *Dance at Taos*, is a formal exploration of the artist's experience of the dance through color, motion, and rhythm which has more to do with Blumenschein's interest in formal arrangement than the actual dance itself.



Robert Henri

American, 1865–1929

*Portrait of Dieguito Roybal, San
Ildefonso Pueblo, 1916*

oil on canvas

Gift of Robert Henri, 1916

American painter Robert Henri contributed significantly to the development and early vision of the New Mexico Museum of Art, particularly in the promotion of contemporary artists and the anti-academic, open-door policy.

Like many artists before him, Henri's New Mexican paintings prominently feature the state's Indigenous peoples. Henri's paintings embrace the humanity of his subjects by depicting them as named individuals, instead of the ethnographic types common among other painters of the time. Dieguito Roybal was a leader and participant in traditional ceremonies at San Ildefonso Pueblo, and Henri depicts Roybal in the midst of drumming, using a fluid, expressive stroke intended to communicate the artist's empathetic engagement with his sitter.



Juan Hamilton

American, born 1945

Untitled, 1981

bronze

Museum purchase with funds from the Museum of New Mexico Foundation and the National Endowment for the Arts, 1982

Juan Hamilton, who trained as a ceramicist, settled in New Mexico in 1973. Here, he created sculptures in bronze and clay featuring irregular organic, ovoid shapes and forms reminiscent of rocks smoothed over by water and time. This large bronze, with a smooth surface and deep patina, recalls the shape and color of river pebbles, though made monumental. Although he drew inspiration from modernist sculptors including Constantin Brancusi and Jean Arp, Japanese Zen design (visiting Japan in 1970), and the deep geological history of Northern New Mexico, he claimed the forms “come from inside me. I feel them three-dimensionally, in the center of my chest. Some people see things but I feel them.”



Will Shuster

American, 1893-1969

*Antonio Peña (Po-Ya-Ge-Tse-Te) of San
Ildefonso Pueblo, 1928*

oil on canvas

Bequest of Helen Barnett Kyse, 2021

Will Shuster was a member of Los Cinco Pintores, Santa Fe's first formal artists collective. Shuster was mentored by prominent American painter John Sloan, part of Robert Henri's circle and a member of the Ashcan school. Sloan helped guide Shuster's artistic interest to the living cultures and communities of Santa Fe and the surrounding areas. To this end, Shuster made a many portraits of the contemporary people of Santa Fe and surrounding areas, highlighting them as individuals instead of nameless characters who become emblematic of their race, as was common with many other early artists working in the area. This painting is representative of such interests, featuring a young native man, identified by name. Antonio Peña (Po-Ya-Ge-Tse-Te) was a pottery painter, specializing in black-on-black bowls and jars and the husband of Juanita Peña.

Will Shuster

Antonio Peña (Po-Ya-Ge-Tse-Te) of San Ildefonso Pueblo, 1928



Henry C. Balink

American, born Holland, 1882–1963

Pueblo Pottery, 1917

oil on canvas

Gift of Herman C. and Bina L. Ilfeld, 1977

Henry C. Balink's interest in Native American culture drew him to Taos in 1917, and he was included in the New Mexico Museum of Art's inaugural exhibition. Director Edgar Lee Hewett selected images that blended art with anthropology and incorporated the material culture of the Southwest. Balink's depiction of the Native woman in this painting has its compositional roots in ethnographic portraiture, while the surrounding objects represent the diversity of artistic production in the region. The black-on-cream geometric design exemplifies Santo Domingo pottery and the black olla is from Santa Clara Pueblo, carefully staged in front of the backdrop of a phase III Navajo chief blanket.



Olive Rush

American, 1873 – 1966

Indian Children at San Xavier, 1914

oil on canvas

Gift of Mr. and Mrs. Herman M. Somers, 1972

In 1914, the year she painted *Indian Children at San Xavier*, Olive Rush visited the Southwest for the first time. She painted in southern Arizona, where this piece was made, and New Mexico and exhibited these works at the Museum of New Mexico's Palace of the Governors, the first woman to gain that honor. She later said that this first experience of the southwest inspired her to prioritize her own art rather than commercial work. This visit also ignited a lifelong interest in native American art and culture, and Native figures, artifacts, and genre became the subject of much of her work. In 1921 Rush settled in Santa Fe, establishing a home and studio on Canyon Road.