

MUSEUM OF NEW MEXICO

Eighth Annual Exhibition

BY THE

SANTA FE ARTISTS

AT THE

MUSEUM OF NEW MEXICO

SEPTEMBER 1921

THE SANTA FE ART EXHIBIT

IT is fatuous to speak of a "Taos" or a "Santa Fe" School of Art. It is almost as illusory to refer to a Santa Fe Art Colony. It is perhaps the most significant characteristic of the artists who have sought Santa Fe and Taos, either temporarily for a season or permanently, that they are not grouping themselves into circumscribed schools and that they maintain a refreshing individuality influencing each other only indirectly although working in the same environment, choosing from its related themes, and seeking to solve the same problems of light and color. They apparently have this in common, the joy they take in depicting and interpreting to us the manifold aspects and moods of the out of doors as well as of the colorful life in this "Land of Sunshine, Silence, and Adobe." They are formulating a vital, vibrant message, each in his or her own way, to the world which is only learning now that here, in the Southwest, a distinctive American art had its beginnings and found expression among a primitive people ages ago. The artist of today, influenced by the same urge and environment, is also creating an art that is expressive of America.

It is one of the satisfactions of the men who planned and made possible the art galleries of the Museum of New Mexico that artists are coming to Santa Fe representative of many schools of thought and many nationalities, so that even in the present exhibit there is a wider range, perhaps, in the way of technique and in manner of expression than is to be found ordinarily in the great exhibits of the big art centers. That this is also in part due to the art policy of the Museum, which was recently formulated by the Director, Dr. Edgar L. Hewett, as follows, is obvious:

"Most remarkable has been the experience of the New Art Museum in Santa Fe. It may be doubted if any other part of America affords a parallel to the art activity of New Mexico at the present time. If the Art Museum of the School has been a stimulus to this in any way it has likewise been a beneficiary of it to an extent that makes it difficult for the institution to pay its obligation to the artists. So generous have they been in the exhibition of their canvasses that the galleries are never without interesting displays of recent work.

"The people of New Mexico have a priceless opportunity. Here passes before their eyes from day to day and year to year a panorama of the esthetic efforts of a characteristic group of artists whose works are challenging the interest of the whole country. The Museum extends its privileges to all who are working with a serious purpose in art. It endeavors to meet their needs for a place of exhibition and as far as possible offers studio facilities, as tables are furnished to visiting writers, laboratories to scientists and the library to readers and investigators. The artist is the judge of the fitness of his work for presentation to the public to the same

extent that the speaker is who occupies our platform. Both are conceded perfect freedom of expression within the limits of common propriety.

"The Museum seeks to reflect what is passing in the minds of the artists who are working in this environment. It wants to put before the public in the most favorable light possible a view of the art that is being produced in the Southwest, to promote education in art by affording an opportunity to see all phases of modern work. The Museum thus becomes a forum for free artistic and intellectual expression, and must accurately reflect the cultural progress of our time.

"If Modernism, Ultra-Modernism, Impressionism, Post-Impressionism, Expressionism, or any phase of esthetic endeavor appears to predominate in the exhibitions at any given time it is merely an evidence of an exuberance which no one will condemn, but on the contrary will sincerely welcome. Whether it lasts or not will probably depend upon its spiritual soundness. The casual likes and dislikes and prejudices of individuals affect the matter but little. Out of this strong flow of impressions, emotions, strivings, of men and women who are painting and writing in New Mexico there will come the pictures, songs, poems, and dramas that will immortalize the strength, beauty and life of our Southwest. It is a noble service. Time is the sure test of art. The average individual merely likes what he knows at the present, which is little enough, and time is required for education. Especially should the expressions of the spiritual life, painting, poetry, music, sculpture, be given the most cordial hearing with every benefit that time affords for the development of understanding on our part.

"America is eminent in material ways, and poor in esthetic culture. Therefore it would seem that particular encouragement should be extended to the workers in the field of creative esthetics. Our hope is to hold out such a hospitable welcome that artists and writers and scientists will continue to find in Santa Fe a congenial home. That this has been partly realized was voiced by Robert Henri in a personal letter in which he says in speaking of Santa Fe: 'Here painters are treated with that welcome and appreciation that is supposed to exist only in certain places in Europe.' If anything occurs to mar that happy impression it will not in any sense express the feeling of the people of Santa Fe. It is their desire to become as favorably known for their intellectual tolerance as they have long been for their domestic hospitality. Santa Fe is beginning to enjoy preeminence in some enviable ways. It is sometimes spoken of as the intellectual capital of the Southwest—to its region what Alexandria was to its age. This is high distinction, which to maintain calls for toleration and generosity and genuine friendly interest in all the efforts that are contributing to this good fortune."

For the first time in the annual exhibit, the catalogue is in the nature of a souvenir booklet which brings a portrait each of some of the artists, together with a half-tone reproduction of one of his canvasses. It took some persuasion to overcome the innate reluctance of the artists to consent to this form of publicity, but in an admirable spirit of camaraderie those included finally consented. This catalogue is dedicated to the public, who, it is hoped, will find in the exhibit much to interest, to instruct, and to inspire.



OVER MANTEL DECORATION

loaned by Mrs. Neil B. Field



Gustave Baumann



FIRST COMMUNION



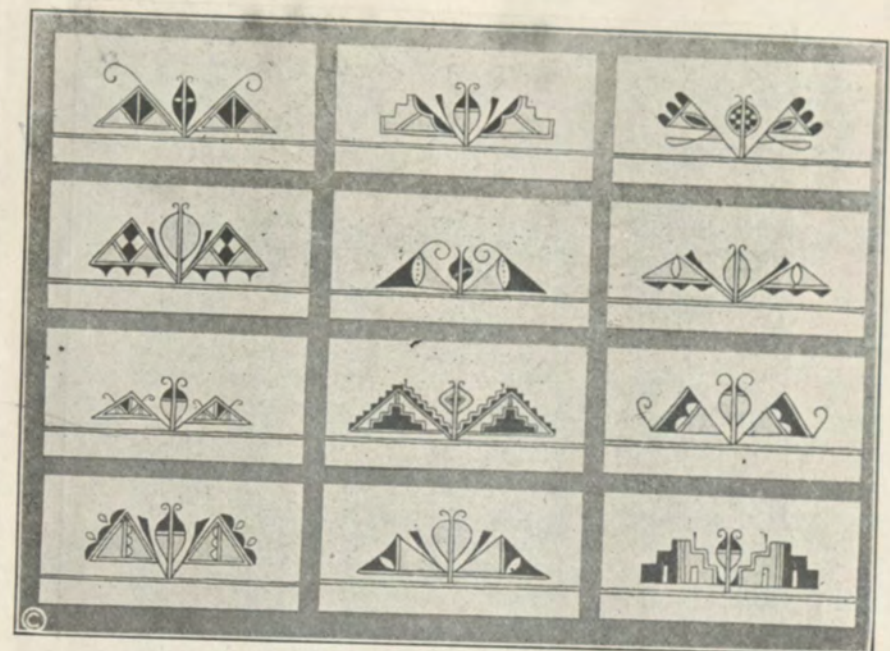
J. G. Bakos



THE DANCER



Gerald Cassidy



INDIAN BUTTERFLY DESIGNS



Kenneth M Chapman



MARY CHRISTINE HUGHES



Randa'l Davey



COTTONWOODS



E. G. Eisenlohr



CASA JULIANITA



Fremont Ellis



PENITENTE FUNERAL



William Penhallow Henderson



THE FOREST RANGER.



W. R. Murk



CANYON ROAD



Willard Nash



FATHER AND SON



B. J. O. Nordfeldt



TESUQUE CANYON



Sheldon Parsons



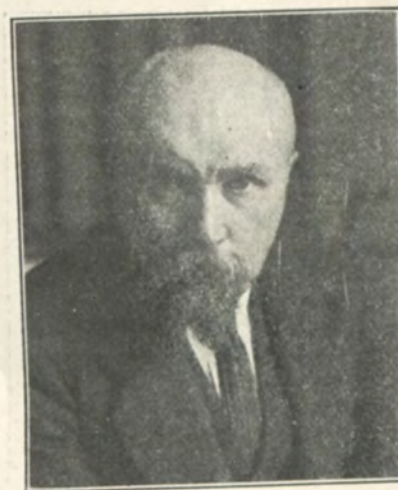
GATHERING OF THE CLANS



Charles S. Rawles



THE SONG OF LEE



Nicholas Roerich



THE BURDEN BEARER.



Warren E. Rollins



THE SUN. TESUQUE PUEBLO INDIAN



Julius Rolshoven



INDIAN CHILDREN AT ST XAVIER



Olive Rush



NATIVITY



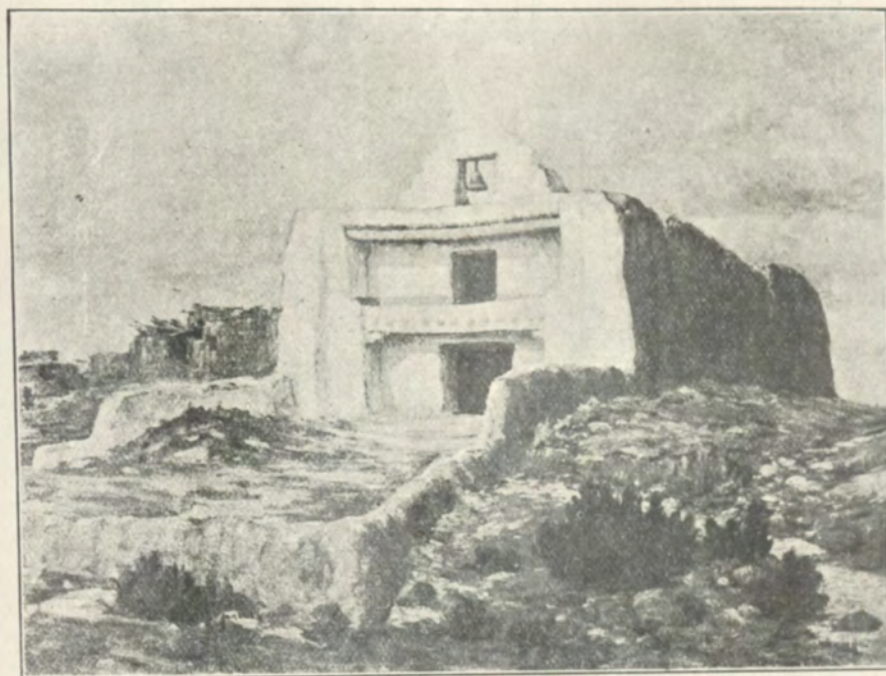
Will Schuster



EAGLE DANCE, TESUQUE



John Sloan



ZIA MISSION



Carlos Vierra

SANTA FE EXHIBITION

SEPTEMBER 1921

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 44—First Communion
 45—Santa Fe Canyon
 46—Esperanza and Teresa
 Gerald Cassidy
 47—The Dancer, Vanity
 48—On the Little Colorado, Arizona
 49—Desert Showers
 Kenneth M. Chapman
 50—Series of 100 Butterfly Designs
 from San Ildefonso
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 51—Portrait, Mary Christine Hughes
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 52—Cottonwoods
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 54—Flying Shadows
 55—Santa Fe Home
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 56—Casa Julianita, Agua Fria
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 62—Land of Purple Mountains
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 63—Fiesta Eve
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 65—Superstition
 66—Ninfea
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 67—"My Squaw Makes Them"
 W. R. Murk
 68—The Ranger
 69—On the Summit
 Willard Nash
 70—Mi Companiero
 71—Lady in Grey
 72—Canyon Road
 B. J. O. Nordfeldt
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 74—Harvesting Fruit
 75—The Summer Wind
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 76—Springtime, Santa Fe
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 78—Pagan Russia
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 80—Gathering of the Clans
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 84—The Sun, Tesuque Pueblo
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 86—Tesuque Indian
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 90—Evening Mood
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 92—Van at Valario
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 100—Dooryard, Santa Fe
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 Carlos Vierra
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