

Luis Jiménez, American, 1940-2006

Vaquero, 1981

lithograph with glitter, edition V/X

Gift of Mr. and Mrs. Armund J. Schoen

24-1982

One of New Mexico's most highly-regarded artists, Jiménez was primarily known as a sculptor, but he was also accomplished at color lithographs and colored-pencil drawings. He would use drawings to work out the configurations of his monumental fiberglass sculptures. His figures are always energized, full of life, and emboldened by Jiménez's satirical yet triumphant style that celebrates Mexican traditions and the working class. A large-scale sculpture of a caballero, which this image references, was commissioned in 1980 for the Smithsonian American Art Museum in Washington, D.C., and serves as an important counterweight to the city's abundant equestrian bronze sculptures.

Raúl Anguiano, Mexican, 1915-2006

Untitled (Woman with Shawl over Head), 1945

etching, edition 9/30

Gift of Dr. and Mrs. Boris Catz

70-1992.2

Born during the Mexican Revolution, Anguiano was a founding member of the Taller de Gráfica Popular (Popular Graphics Workshop), formed in 1937. He would become a prominent muralist whose work was imbued with politics and committed to social realism. The simple composition of this etching draws focus towards the strong, walking woman, whose shawl parallels the angular desert mountains in the distance. The image's bold graphic qualities express the artist's early interest in Cubism merging with folk traditions and forms.

Edward S. Curtis, American, 1868-1952

Women of the Desert - Navaho, 1906

photogravure

Gift of Mrs. Ray Ingram

18-1977.3

Featured in the first portfolio of the photographer's comprehensive publication, *The North American Indian*, this image bears the caption: "The Navaho women are, for the greater part, the owners of the flocks and invariably, with the children, the herders. They are so thoroughly at home on their scrubby ponies that they seem a part of them and probably excel all other Indians as horsewomen."

Edward S. Curtis, American, 1868-1952

Canyon de Chelly, 1904

orotone

75th Anniversary bequest of Lura Gard Newhouse Family Trust

111-2013

Paul Davies, Australian, born 1979

Built Landscape I, 2015

acrylic on canvas

Pending gift of Simon K. Chiu

T2017.21

Reflecting a contemporary Southern California sensibility, Davies creates canvases with images of built environments enmeshed with palm trees and bodies of water. The artist does not romanticize the region's increasingly rare and untouched landscapes made famous by California Impressionists. Instead, through a rich process of layering, mirroring, and mimicking, Davies explores the fusion of man-made and cultivated natural elements that now comprise our environment. His paintings are at once a dream of an idealized California lifestyle made popular by mid-century modern architecture, and a commentary on how such structures interact with and fragment the world around us. This image references the unique periscope-like structure of architect Albert Frey's first home in Palm Springs.

Llyn Foulkes, American, born 1934

Post Card from Chatsworth, 1984

oil and acrylic on wood

Gift of Lolita Sapriel Metscher and Joseph G. Metscher

42-1998

Foulkes is known for his acerbic perspective, dry humor, and distinctive style that draws from American popular culture. In the 1980s the artist returned to making Post Card paintings, which he originally created in the 1960s. This image of a seemingly desolate landscape features a large rock, an inscription, a post-office cancellation, and small self-portrait. In celebrating the grand nature of the American landscape, the oversize format of the postcard also documents the absurdity of our own touristic impulses. Chatsworth is a neighborhood in northwest Los Angeles, but the area had previously been home to Native Americans, and its caves bear markings of rock art formations.

Shi Guorui, Chinese, born 1964

Hollywood Sign, 2006

gelatin silver print [unique positive image]

Museum purchase with funds provided by the Photography Collection Council

2015.26

This image was commissioned as part of a series of monumental photograms based on the history of California as a place of desires and dreams. The unique, over-sized gelatin silver prints were created by turning a moving truck into an enormous traveling camera obscura – a darkened box with a pinhole that projects an image directly onto light-sensitized paper. The resulting positive (as opposed to negative) is developed into a reverse-toned print. Shi Guorui is a master of these high-contrast photographs, with their deep rich blacks and uncanny depictions of the landscape. The image's floating mount and visible, slightly curled edges denote the tactile quality of the paper, and emphasizes the solidity of the landscape. The blackened sky bears weight on the inverted text, referencing the many unrealized dreams this sign, and the hill it sits upon, have come to symbolize.

Carlos Merida, Guatemalan, 1891-1984

Mountain Scene, ca. 1920

watercolor and graphite on paper

Gift of the Estate of Herbert E. Toor

31-1989

With its subtly graphic, sculpted landscape, this watercolor shows the influence of French modernists, especially Paul Cézanne, on Mérida, who studied art in Paris before moving to Mexico where he became a member of the original group of muralist painters. By 1927 Mérida completely abandoned his figurative style and became one of the first artists in Mexico to work abstractly.

Lockwood De Forest, American, 1930-2007

Indio, 1911

oil on artist card stock

Gift of Lisa de Forest through Sullivan Goss--An American Gallery

42-2010

De Forest's *plein air* paintings convey a striking modernist sensibility in the simplification of forms and the emphasis on mood, as well as an intimacy not seen in his larger studio paintings. In his choice of subjects, de Forest avoided monumental features, preferring to render the subtle characteristics of an area. These preferences led critics to view his work as "paintings about nothing." Yet the artist's interest in ambiguous forms anticipates the later development of abstract minimalism, as seen here, with horizontal bands of sand, mountains, and sky distinguished by subtle color changes.

Hanson Duvall Puthuff, American, 1875-1972

Land of the Morning, ca. 1924

oil on canvas

Museum purchase with funds provided by the Western Art Council with support from Joyce Saxon in honor of Jean Carrus, Carol-Ann and Al Olson, Irene Vlitos Rowe and Kevin Rowe, and Annette Smith

2016.750

In the early 20th century, Puthuff was a major influence in the artistic community of Los Angeles and the Southern California region, serving as a mentor to many southland artists. The undisturbed vistas and dry, sunny climate provided the ideal environment for the development of *plein air* Impressionism that focused on the natural terrain rather than cultivated gardens. With its lush, golden toned brushwork, *Land of the Morning* is a lyrical portrayal of the sunny hills the artist saw daily around Los Angeles and around his home in Eagle Rock, where the artist lived when the painting was made.

Agnes Pelton, American, born Germany, 1881-1961

Memory, 1937

oil on canvas

The Buck Collection

L2016.30

Wendy Red Star, Crow (Apsáalooke), born 1981

Four Seasons: Fall, Winter, Spring, Indian Summer, 2006

archival pigment prints on Museo Sunset fiber rag mounted on Dibond, edition 12/28

Gift of Loren G. Lipson, M.D.

2016.752.1-.4

Wendy Red Star uses humor and irony within her work in order to challenge stereotypical views of Native culture. In this series, Red Star references natural history museum dioramas that often depicted Native Americans as static, unchanging beings that were one with nature. Red Star reveals the obvious and problematic construction of such displays by incorporating manufactured elements such as AstroTurf, painted mural backdrops, plastic snowflakes, and inflatable wildlife. The artificiality expressed in these photographs raises important issues regarding authenticity in the visual representation of Native American people and culture. Red Star's own culturally mixed family speaks to the impossibility of singular representational accuracy.

Elements of traditional Crow culture can be found throughout Red Star's work such as her use of bright, saturated colors. Red Star wears a traditional elk-tooth dress of the Crow people. Traditionally, these dresses were decorated with hundreds of teeth and therefore were symbols of great wealth, as only two teeth could be harvested from each elk. *Indian Summer* stands out from the rest of the series as it is the only image in which Red Star looks off into the distance rather than back at the viewer. The camera flash reflection against the painted backdrop emphasizes the viewer's presence, underscoring a moment of interpolation and Red Star's defiance.

PALM & CACTI CLUSTER OF PAINTINGS

James Swinnerton, American, 1894-1966

Palms in the Heat of the Desert, n.d.

oil on canvas board

Museum purchase

28-1983

Single palm in foreground and cluster of five palms in background, situated on hilltop overlooking a vast plain with distant hills.

Stephen H. Willard

American, 1894-1966

Sentinels of the Desert, n.d.

oil on photograph mounted on Masonite

Gift of Dr. Beatrice Willard

54-1999.5

Patrick Nagatani, American, born 1945

Two Bunch Palms, 1995-2005

chromogenic print with applied masking tape

Museum purchase with funds derived from a previous gift from Kirk and Anne Douglas

49-2006

Agnes Pelton, American, born Germany, 1881-1961

The Jungle - Palm Canyon, n.d.

oil on canvas

Gift of Marjorie and Jim Treas

13-2004

Though Pelton is best known for her abstract and spiritual paintings, she also was a gifted landscape painter and made works to sell to local collectors and visitors as a source of income. This composition focuses on the texture and form of the trees, emphasizing their liveliness and fecundity in the desert. Palm Canyon is one of the Indian Canyons on the reservation of the Agua Caliente Band of Cahuilla Indians located in Palm Springs.

Agnes Pelton, American, born Germany, 1881-1961

Untitled (Date Palms), 1935

pastel on paper

Gift of Marjorie and Jim Treas

17-2005

Carl Eytel, American, born Germany, 1862-1925

Evening Desert Scene, before 1925

oil on canvas

Gift of Mr. and Mrs. Walter M. Geisen

21-1989

James Swinnerton, American, 1875-1974

Arizona Saguaro, n.d.

oil on canvas board

Gift of the Estate of Herbert E. Toor
61-1989

Stephen H. Willard
American, 1894-1966
Sentinels of the Desert, n.d.
oil on photograph mounted on Masonite
Gift of Dr. Beatrice Willard
54-1999.5

Reprint without reference to reading table

Rick Bartow, American, 1946-2016

Two Step Pow Wow, 2009

pastel and graphite on paper

Gift of Froelick Gallery in honor of Arlene Schnitzer

2015.12

Bert Geer Phillips, American, 1868-1956

Untitled (Indian Drum Song), ca. 1950

oil on canvas

75th Anniversary gift of Annette C. Smith in memory of Bill Smith

2014.185

Walter Ufer, American, 1876-1936

A Yearling, 1929

oil on canvas

Museum purchase with funds provided by the Western Art Council, General Acquisition Fund, Dr. Lawrence and Marcia Adams, Western Art Acquisition Fund and Rockefeller Western Art Acquisition Fund, 1993

7-1993

USE EXISTING LABELS

Deborah Butterfield
American, born 1949
Ryuanji, 2006

Maynard Dixon
American, 1875-1946

“When the gun was empty, and Borax O’Rourke as dead as Cheops, the gambler threw down the gun. ‘Well I’ve cancelled that entry’ he said,” illustration for Peter B. Kyne’s *The Long Chance*, 1912

Thomas Moran, American, 1837-1926
Grand Canyon (Mist in the Canyon), 1915

Dan Namingha, American, Hopi-Tewa, born 1950
Desert Arch I, 2008

Bill Schenck, American, born 1947
Cañon Sin Nombre, 1985