

LINES IN THE SAND: LAND
Denney Wing, Sleight Gallery
Docent copy

Agnes Pelton
American, born Germany, 1881-1961
Smoke Trees in a Draw. ca. 1950
oil on canvas

Museum purchase with funds provided by
the Western Art Council, Mary James
Memorial Fund, 2008
31-2008

Originally from the East Coast, Agnes Pelton arrived in Palm Springs in January 1932, settling in Cathedral City. A founding member of the New Mexico Transcendental Painters Group, Pelton's artistic interests favored abstract spiritual subjects. However, her desert landscapes, which portray the unique light and flora of the desert, appealed to many collectors and helped her sustain a living as an artist.

In 1936, Pelton devoted the month of June to painting smoke trees, and she exhibited them along with her abstract paintings at the Desert Inn Art Gallery in Palm Springs. She again entered a period of concentrated work on desert landscapes in 1944, and temporarily suspended work on abstract paintings for a period of two years. *Smoke Trees in a Draw* probably dates to the late 1940s or early 1950s, as it exemplifies stylistic characteristics similar to her other works of this period.

James Swinnerton
American, 1875-1974
Untitled (Desert Landscape with Smoke
Tree in a Wash). ca. 1935
oil on canvas

Gift of Scott Williams and Kimberly
Williams in memory of their father, Robert
T. Williams
2014.77

Born in Eureka, California, James Guilford Swinnerton III became a celebrated painter, cartoonist, journalist, caricaturist and protégé of the legendary newspaper baron William Randolph Hearst, with whom he worked for 70 years. At the age of 21, suffering from tuberculosis and alcoholism and near death, Swinnerton moved to Palm Springs, where he recovered his health and lived to be 98 years old. As an artist, Swinnerton's landscapes focused on the contradictions between the arid desert and its exotic beauty. Known as the "Dean of Desert Southwest Artists," he made regular tours throughout Southern California, Arizona, New Mexico, Utah, Colorado, and Nevada, and produced a wealth of drawings, oil sketches, and major canvases.

Eva Slater
American, born Germany, 1922-2011
San Jacinto Mountains. 1960
oil on Masonite

Museum purchase with funds provided by
David and Marguerite Wilson, and the

Western Art Council, 2018
2018.5.1

Eva Slater was born in Germany, where she studied design and illustration. Following World War II, she immigrated to New York and in 1947, moved with her husband to Fullerton, California. She enrolled at the Art Center School of Design under Lorser Feitelson and developed a close relationship with his wife, Helen Lundeberg. All three became leading proponents of the hard-edge style of painting.

Slater's painting conveys the majesty and mystery of the San Jacinto Mountains, which dominate the Coachella Valley landscape. Stylistically, her paintings follow the tenets of the hard-edge movement with the use of clean lines, broad areas of color, and simplified forms with well-defined edges. Her unique contribution to the hard-edge movement was the use of delicate triangles that flowed throughout the painting. She referred to them as "cells" that functioned much like the cells in our body, forming the underlying structure of a greater whole. In *San Jacinto Mountains*, she stretched and molded the triangular "cells" to conform to the contours of the multi-layered ranges, and her subtle color changes create a sense of atmosphere and depth.

By the end of the 1960s, Slater stopped painting and pursued the study of American Indian basketry. She published her book, *Panamint Shoshone Basketry: An American Art Form*, in 2000, which was one of the first studies to view Native American basketry as fine art.

Cahuilla
Cooking or Storage Vessel. ca. 1890
clay

Gift of Randall Henderson
A1-1986

Cahuilla, Torres-Martinez Reservation
Personal Storage or Gift Basket. 1927
natural and dyed juncus on a deer grass
bundle foundation

Gift of Mr. and Mrs. Ira C. Caswell
A1-1990.1

Apache
Tray. ca. 1920
willow and devil's claw on a willow
foundation

Gift of Lawrence S. and Jean Meyran
A1-2003

Cahuilla
Cap. ca. 1900
sumac and dyed juncus on a deer grass
bundle foundation

Gift of James H. Kelley
A2-1982.11

Cahuilla
Olla. ca. 1890
clay

Gift of Mrs. J. Smeaton Chase
A2-1986

According to the museum's 1955 accession record, this *olla* was "found near Windy Point area in 1920 by Simon Andreas." Naturalist and author J. Smeaton Chase developed a relationship with the Cahuilla and likely purchased the vessel from Andreas, which was then gifted to the museum through his wife, Isabella White Chase, the sister of the museum's founder Cornelia B. White.

Maria Martinez
San Ildefonso, 1887 - 1980
San Ildefonso Black-on-Black Bowl. ca.
1925
matte-on-polished-blackware

Gift of Jane Lykken Hoff
A2-2010

Cahuilla
Rabbit Skin Blanket. 1880-1900
rabbit skin, fur and cotton

Collection of Palm Springs Art Museum
A5-1988

Rabbit was an abundant game species in the West. The Cahuilla and other indigenous peoples used their pelts to make soft and warm blankets, which were also worn as capes around the shoulders. Used by men, women, and children, anywhere from forty to a hundred rabbit skins could be used to make a blanket. The pelt was cut into a single strip of fur measuring ten to fifteen feet in length. These strips were then linked and, in this example, cotton cordage was used to weave and bind the pelts together.

Tony Soares
American, born 1969
Olla. 1999
clay

Museum purchase
A5-2004.1

Tony Soares
American, born 1969
Olla. 1999
clay

Museum purchase
A5-2004.3

Cahuilla, Agua Caliente Band of Cahuilla Indians
Tray. ca. 1926
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Jack Wentworth
A9-1986.3

Bertha Williams
Achumawi/Atsugewi, born ca. 1851
*Twined Basket with Design of Warner
Mountain Range, near Jess Valley,
California*. 1873
black maiden fern, willow bark and bear
grass

Gift of Sir John P. Porter Trust
A10-2005

It is one of the customs of Achumawi/Atsugewi people to seek power in nature.
--Darryl Babe Wilson

This storage basket was made as a wedding gift for Addie Cook-Sharp in 1873, whose great-grandson provided information on the basket and its history. The basket documents the important relationship between the Achumawi/Atsugewi culture (Pit River Nation) and their ancestral lands. The four two-toned mountain peaks in Williams's design depict her homeland, the Warner Mountain Range above Jess Valley in Northeastern California.

Modern poet, writer, story teller and cultural and political activist Darryl Babe Wilson further explains the Achumawi/Atsugewi connection to the land: "My native name, *Sul'ma'ejote*, is an act of culture referring to the landscape where I was born, on the north bank of Sul'ma'etoje (Fall River, at Fall River Mills). ... In the recent past all males were named for the landscape of their birth. In this manner anyone would know you, your birthplace, your genealogy, and your history just by your name."

Mission
Basket. ca. 1900
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Mrs. Marie Davenport Waymire
A11-1973.5

Cahuilla
Pottery Paddle. n.d.
wood, pigment

Collection Palm Springs Art Museum
A11-1985

Prehistoric Arizona
Bowl with Design. n.d.
earthenware, coiled with burnished interior

Bequest of Lura Gard Newhouse Family
Trust
A12-2013

Timbisha/Panamint Shoshone
Flaring Bowl. ca. 1900
willow, devil's claw, yucca root on a
three-rod peeled willow foundation

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.3

Timbisha/Panamint Shoshone
Flaring Bowl. ca. 1900
willow, yucca root and dyed bullrush on a
three-rod willow foundation

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.24

The Panamint Shoshone occupy one of the most arid and extreme environments in the West—Death Valley. In her book, *Panamint Shoshone Basketry: An American Art Form*, artist Eva Slater recognized a deep aesthetic relationship between the basket makers and the land, asserting that the work of these forgotten basket makers was the definitive art form of America's great desert:

Just as artists everywhere throughout the ages created forms and images with the materials at hand, celebrating their particular time and place in the history of mankind, so did the Panamint Shoshone. In their creations it is not only the elegant play of forms and lines that speak to our emotions, but beyond that we may feel an affinity for the vanishing source of their inspiration, the majesty of the land.

Timbisha/Panamint Shoshone
Basket, oval form. ca. 1900

willow, devil's claw on a three-rod willow
foundation

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.25

Timbisha/Panamint Shoshone
Basket, olla. ca. 1900
willow, devil's claw and yucca root on a
three-rod peeled willow foundation

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.58

Paiute
Flat-bottomed water bottle. ca. 1900
spring peeled willow; pinyon pine pitch

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.119

Northern Paiute
Water bottle, pointed base. ca. 1900
willow stitching and foundation covered in
pinyon pine pitch with fiber handle

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.121

Paiute
Water Bottle. ca. 1900
willow and pitch

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.124

Diegueno
Cooking or Storage Vessel. ca. 1890
clay

Gift of Winifred Little from the F. A. Little

Collection
A13-1972.155

Kumeyaay (Diegueno or Tipai-Ipai)
Storage Vessel. ca. 1890
clay

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.156

Kumeyaay (Diegueno or Tipai-Ipai)
Olla. ca. 1890
clay

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.157

Kumeyaay (Diegueno or Tipai-Ipai)
Storage Vessel. ca. 1890
clay

Gift of Winifred Little from the F. A. Little
Collection
A13-1972.158

Prehistoric Arizona
Jar. ca. 1300
slipped, coiled, and pinched black and red
earthenware

Bequest of Lura Gard Newhouse Family
Trust
A18-2013

Effie Garcia
Santa Clara Pueblo
Bowl with Incised Design. ca. 1970
black on black earthenware

Bequest of Lura Gard Newhouse Family
Trust
A22-2013

Mission

Basket. n.d.

sumac and dyed juncus on a deer grass
bundle foundation

Gift of Mr. C. Fredrick Faude

A36-1973.80

Cahuilla

Presentation or Storage Bowl. ca. 1900

sumac, natural and dyed juncus on deer
grass foundation

Gift of Mr. C. Fredrick Faude

A36-1973.150

Cahuilla/Luiseño

Basket. ca. 1900

sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Mr. C. Fredrick Faude

A36-1973.165

Cahuilla

Olla. ca. 1890

red clay

Gift of Nina Paul Shumway

A54-1975

Cahuilla

Olla. ca. 1890

red clay

Collection of Palm Springs Art Museum

A55-1975

Cahuilla

Olla. ca. 1890

clay

Collection of Palm Springs Art Museum

A56-1975

Mojave
Water Jar with Abstract Designs. ca. 1900
Clay with red/brown pigment

Gift of Carl Lykken
A59-1975

Asphaltum (bitumen) on wood stick

Collection of Palm Springs Art Museum
A61-1985

Cahuilla
Olla. ca. 1890
clay

Gift of Helen Cooke
A68-1975

Cahuilla
Olla. ca. 1890
clay

Collection of Palm Springs Art Museum
A88-1975

Dona Tortes
Cahuilla, Santa Rosa Reservation, active early 20th century
Tray with Bat Designs. 1901-1925
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Cornelia B. White from the Marjorie
Rose Dougan Collection
A104-1974

Mojave
Effigy Vessel with Human Head. ca. 1925
clay, red slip, traces of yellow paint, glass
beads

Collection of the Palm Springs Art Museum
A108-1975

Cahuilla
Olla. ca. 1890
clay

Collection of Palm Springs Art Museum
A111-1975

The water olla is called *kava'mal* in Cahuilla language. The smaller opening and neck prevents spillage and also reduces evaporation. Ollas with a larger neck and opening are storage ollas or *te'snat*. These allow easier access to stored foods such as meal, dried fruit, or seeds.

Maria Martinez
San Ildefonso, ca. 1886-1980
and
Julian Martinez
San Ildefonso, 1879-1943
*San Ildefonso Black-on-Black Plate with
Feather Design*. ca. 1930
matte-on-polished-blackware

Gift of Mrs. J. W. McCormick
A116-1975

Guadalupe Arenas
Cahuilla, Santa Rosa Reservation, 1880 -1958
Bowl with Rattlesnake Design. 1901-1925
sumac, natural and dyed juncus on a deer
grass bundle foundation

Collection of Palm Springs Art Museum
A123-1974

Cahuilla
Personal Storage or Gift Basket. ca. 1900
split sumac, natural and dyed juncus on a
deer grass bundle foundation

Gift of Edwin D. Walker
A139-1974

Katie Johnson
Paiute, ca. 1873 - 1936
Bottleneck Basket. 1900-1925
dyed juncus (tan and black), round split
sumac, on a three-rod willow foundation

Gift of Mary Beal
A164-1974

Hopi
Polychrome Ceramic Jar (Sityatki Revival
Style). ca. 1900
ceramic

Gift of Harry James
A167-1975

Native American, Southern California
Shovel. ca. 1910
wood

Gift of Nina Paul Shumway
A176-1975

Cahuilla
Awl. n.d.
bone

Collection Palm Springs Art Museum
A182-1975

Cahuilla
Arrow Shaft Straightener. n.d.
stone

Gift of Edna Coffman
A183-1975

Cahuilla
Arrow Shaft Straightener. n.d.
stone

Gift of Nina Shumway
A201-1975

Ancestral Puebloans
Bowl. 1100-1300
black-on-white glazed ceramic

Collection of Palm Springs Art Museum

A218-1975

Katie Johnson
Paiute, ca. 1873 - 1936
Miniature Bowl. 1900-1925
willow, devil's claw and juncus on a
three-rod willow foundation

Gift of Mary Beal
A229-1974

Katie Johnson
Paiute, ca. 1873 - 1936
Bottleneck Basket. 1900-1925
natural and dyed juncus, sumac, deer
grass

Gift of Mary Beal
A233-1974

Native American, Southern California
Pottery Anvil. n.d.
ceramic

Gift of Nina Paul Shumway
A263-1975

Serrano
Tray. n.d.
sumac, deer grass, juncus, yucca root,
Joshua tree root

Collection of Palm Springs Art Museum
A443-1974

Cahuilla
Basket. 1901-1925
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of J. Smeaton Chase
A471-1974

Mary Largo

Cahuilla, active early 20th century
Tray. 1901-1925
sumac, natural and dyed juncus
on a deer grass bundle foundation

Gift of Cornelia B. White from the Marjorie
Rose Dougan Collection
A484-1974

Cahuilla
Personal Storage or Gift Basket. ca. 1910
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Cornelia B. White
A490-1974

Luiseño
Personal Storage or Gift Basket. ca. 1910
split pincas, sumac, deer grass

Museum purchase from Patty Dyal
A500-1974

Dolores Cassero Lubo
Cahuilla, 1840-1949
Rain Eagle Basket. 1901-1925
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Cornelia B. White from the Marjorie
Rose Dougan Collection
A504-1974

Dolores Cassero Lubo (attributed)
Cahuilla, 1840-1949
Shallow Bowl. 1901-1925
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Cornelia B. White from the Marjorie
Rose Dougan Collection
A514-1974

Katie Johnson
Paiute, ca. 1873 - 1936

Basket. 1900-1925
sumac, natural and dyed juncus on a deer
grass bundle foundation

Gift of Mary Beal
A554-1974

Havasupai
Burden Basket. ca. 1910
natural and dyed willow, natural and dyed
juncus and leather

Museum purchase
A586-1974

Cahuilla
Basket. ca. 1910
natural and dyed juncus on a deer grass
bundle foundation

Collection of Palm Springs Art Museum
A690-1974

Apache
Water Jar. before 1900
basket material with pitch, leather, and
horsehair

Collection of Palm Springs Art Museum
A719-1974

Cahuilla
Gift Tray. ca. 1910
sumac, natural and dyed juncus on a deer
grass bundle foundation

Collection of Palm Springs Art Museum
A721-1974

Casas Grandes
Ramos Polychrome Vessel with Bird. ca. 1250-1660
polychrome ceramic

75th Anniversary museum purchase with funds provided by Loren G. Lipson, M.D.
A2014.2

Casas Grandes
Ramos Polychrome Vessel. ca.
1250-1660
polychrome ceramic

75th Anniversary museum purchase with funds provided by Loren G. Lipson, M.D.
A2014.4

Gerald Clarke, Jr.
Cahuilla, born 1967
Continuum Basket. 2018
aluminum beer and soda cans mounted
on a satellite dish

Museum purchase with funds
provided by Loren G. Lipson, M.D.
T2018.6

Drawing inspiration from his Cahuilla heritage as well as the desert and mountain environment of his homeland, Gerald Clarke combines objects and materials he finds readily available to express traditional ideas in surprising forms. In this new piece commissioned for the museum, Clarke arranged crushed aluminum beer and soda cans in traditional motifs inspired by two historic Cahuilla baskets in the museum's permanent collection. Part of his *Basket Continuum* series, this artwork addresses the disengagement with and destruction of our native habitat, while also confronting the disproportionately high rates of alcoholism and diabetes in Native communities. Utilizing wit and humor as a tool to expose stereotypes and prejudice, Clarke brings a Native American perspective to critical social, economic, and environmental issues facing our world today.



Clarke's design for *Continuum Basket* was inspired by Nickolasa Patencio's *Tray with Floral Tobacco Design* (left) (A88-1974), and Dona Tortes's *Tray with Geometric Bat Designs* (right), (A104-1974) which is exhibited in this gallery.

Because tobacco flowers bloom at night and bats are nocturnal animals, Clarke describes his design as a nocturnal theme with the dark blue motifs at the outer rim representing the night sky. Tobacco continues to be used by Cahuilla in ceremonial and social practices and both of these motifs retain cultural relevance today. Clarke honors the traditions and process of gathering materials from the environment, but injects a contemporary approach by utilizing man-made materials such as crushed aluminum cans, which are attached to an eight-foot satellite dish. The rounded forms of the cans, along with their colors and the reflective quality of the aluminum, is reminiscent of Native beadwork.

Cara Romero
American/Chemehuevi, born 1977
First American Girl Series: "Naomi". 2018
archival pigment print

Gift of Loren G. Lipson, M.D.
T2018.11

If you want respect, love and beauty among us and others, we must actively promote it through art.
--Cara Romero

Cara Romero maintains a strong relationship to her Native Chemehuevi land and culture of the vast California Mojave desert. It is a place where *Nūw* (The People) believed all things were gifts from the Creator, a female deity, and the power of the female spirit is an integral part of their culture. Romero is "deeply committed to making work that addresses Native American social issues and changes the way people perceive Native Americans, especially Native women, in contemporary society." Her photographs combine fine art and documentary-style photography, creating stunning and often playful social commentary through a contemporary Native perspective.

Naomi is part of the *First American Girl* series devoted to depicting indigenous women as high-fashion supermodels in traditional regalia. Using materials gathered from the Santa Barbara region, Romero's model, Naomi Whitehorse, is dressed in her Native Chumash attire. Her deerskin skirt decorated with abalone shells, olivine shell and pine nut seed necklaces that cover her bare chest and feathered headdress were made by her mother, regalia artist Leah Mata. "Regalia can take a lifetime of collecting and preparing," explains Mata. This connection, for Romero, symbolizes the deep bond between mother and daughter as well as the resilience of Native traditions practiced thousands of years ago.