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ALBUQUERQUE MUSEUM

# Common Ground: ART IN NEW MEXICO



Jason Garcia (Okuu Pin' Turtle Mountain), *Tewa Tales of Suspense, No. 34, Siege at Black Mesa!!*, ca. 2010  
slip and earthen pigments on fired clay, 11 1/4 x 9 1/8 in. Gift of Charles S. King. 2014.54.1

# USING THIS GUIDE

This guide provides four arts and literacy rich lessons with pre and post tour activities related to artworks in the exhibition. The pre-visit activities are designed as short preparations for the tour. They focus on close analysis of works of art, using the enclosed art reproductions, and discussions that help students make personal connections to the art. Post-visit activities provide extended opportunities for students to make art, do in-depth, cross-disciplinary research or engage in a range of writing exercises. A listing of key standards accompanies each lesson.

Following the lessons are full color reproductions of all the art featured in the lessons arranged alphabetically by the artist's last name. For teachers seeking more information about specific pieces, refer to the About the Art section of this guide which includes label copy from the exhibition.

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Cultural Services Department, City of Albuquerque, Richard J. Berry, Mayor

# TEACHER BACKGROUND

**Common Ground: Art in New Mexico** is drawn from the Museum's collection of almost 10,000 works of art. This long-term exhibition celebrates the diverse creativity of artists living in or influenced by this region.

## What is New Mexican Art?

New Mexico boasts more 10,000 years of art making. New Mexican art is created by people whose ancestors lived here for centuries and those who have moved here recently. The artworks reflect a dynamic range of expression from those inspired by centuries-old traditions to others responding to contemporary trends.

## Why Common Ground?

New Mexican art is characterized by diverse artistic expressions. Instead of isolating these expressions into narrow categories, the exhibition groups them together into four broad themes that emphasize comparisons across time, culture and media. This presentation allows student to value the commonalities of the human experience as well as an appreciation of its diversity.

## Exhibition Themes

**Real New Mexico** addresses the enduring theme of the landscape. Dramatic mountain vistas, colorful sunsets, and expansive skies dominate much of the imagery produced about New Mexico. The state, however, has an incredibly diverse environment that includes rivers, deserts, grasslands, caves and cities. This section invites students to consider a wide range of landscapes and the artist's perception of these places.

**Real New Mexicans** explores who and how people are represented. New Mexican residents reflect a multitude of backgrounds. Some can claim ancestors who have lived in New Mexico for centuries while others have recently moved here. Traditionally, portraits were only created to represent people with power. Today, portraits often reflect the interests of the artist and include people from all walks of life.

**Whose Culture** presents the work of artists who are influenced by culture. For centuries, different cultures have interacted in New Mexico. Even in the midst of conflict, trade and the exchange of ideas have influenced cultures. Artists are also influenced by the materials, symbols and ideas from cultures different from their own. Some artists have also represented the stories of other cultures in their artwork. How is the perspective of an "outsider" different than one from inside the community?

**Visual Experiments** explores the work of artists who challenge the definitions of what art is. Art is about risk taking through exploring new ideas, methods and materials. Modern and contemporary art, in particular, moves away from direct representation to a personal language that is not easily understood. Whether it is a high heeled shoe made in the Pueblo ceramic tradition or artwork created from light, the pieces in section ask students to expand their definition of art.



# LESSON: WHO IS A NEW MEXICAN?

## Grades K-12

New Mexico is made up of people from many different cultural backgrounds and walks of life. Some have ancestors who have lived here for centuries, while others have moved here recently. Some of these people become the subject of portraits created by artists. Portraits often represent the interests of the artists who are making them. In this lesson, students will examine how portraits portray the diversity of people and animals in New Mexico.

### Reflection

What does it mean to be New Mexican? Give students time to reflect on what being New Mexican means to them. They can jot down words, phrases or sentences. Students can share their ideas in small groups or as part of a class discussion.

### Looking at Art

Students compare and contrast three portraits.

William Herbert Dunton, *Pastor de Cabras, Neo Mexicano (New Mexican Goatherder)*

Ernest L. Blumenschein, *Star Road and White Sun*

Tom Palmore, *Survivor*

### DISCUSSION QUESTIONS

Who is pictured in the paintings? What do you notice about their clothing and their expressions? What questions would you like to ask them about their life?

Describe the environment. What does the landscape look like? What time of the year is it? What time of the day?

How is color used differently in each of the works? How does the color effect how the painting feels? How would you describe the mood of each?

Do the paintings reflect your ideas of who is New Mexican? Why or why not?

### Making Art

Students create portraits reflecting what it means to them to be New Mexican. Depending on age and teacher preference, students can make portraits using a variety of media. Ideas for the portraits can come from the student's imagination, source material brought by the student (ex. photographs) or they can draw or paint one another. Have students share their portraits and discuss the colors they chose, the inspiration for their work, and how it reflects New Mexico to them.



DUNTON



BLUMENSCHIN



PALMORE

### Researching Art

Two of the artists featured in this lesson, Ernest Blumenschein and William Dunton were part of the Taos Art Colony, a group of artists working around Taos in the early 1900's. Students can research the colony and learn more about its artists and the subjects they painted. They can present their findings to the classroom.

### Writing About Art

Ekphrastic poetry is inspired by art. Students choose one of the artworks featured in this lesson. Have them begin by writing down as many words as they can to describe their chosen painting. Describe colors, shapes, textures and size. How does the work make them feel? Write down thoughts, emotions, and questions. From these notes, students create a poem. If appropriate for your student's age, share a copy of poet Hakim Bellamy's ekphrastic poem responding to the work, *Star Road and White Sun*, included with this guide.

**Standards:** VA:Cn 10.1 &11.1, VA Cr.3.1 Benchmark I-A–New Mexico, CCSS.ELA-Literacy.CCRA.SL.1 & SL.2,L.5,.R.7

# LESSON: WHAT DOES NEW MEXICO LOOK LIKE?

## Grades K-12

New Mexico is home to many kinds of landscapes including cities, deserts, mountains and even caves! Artists have been inspired by these landscapes for centuries. In this lesson, students will explore the varied ways artists have portrayed New Mexico's landscapes.

### Reflection

What type of landscapes does New Mexico have? Which is your favorite type of landscape? Why?

### Looking at Art

Students compare and contrast three landscapes.

William Warder, *Night on Central Avenue*

Raymond Jonson, *Carlsbad Trilogy*

Peter Hurd, *A Shower in a Dry Year*

### DISCUSSION QUESTIONS

What type of landscapes do you see?

What colors do you notice?

Is it night or day time? How can you tell?

What do you think this place would be like? How would it sound, smell, feel?

Do these look like New Mexican landscapes to you? Why or why not?

### Making Art

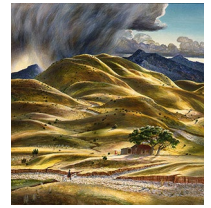
Students create their favorite New Mexican landscape. Teacher can choose the most appropriate medium for their students. Students can use their imagination, source materials (website images or their own) or work en plein aire. Students should share their work and explain why they chose the landscape and what inspired it.



WARDER



JONSON



HURD

### Researching Art

Raymond Jonson was among the first artists to depict Carlsbad Caverns. He painted *Carlsbad Trilogy* just sixteen years after it became a National Park. Students can learn more about the cave's environment through a variety of lessons developed by the Carlsbad Caverns; [www.nps.gov/cave/learn/education/curriculummaterials.htm](http://www.nps.gov/cave/learn/education/curriculummaterials.htm)

### Writing About Art

Have students focus on the image, *A Shower in a Dry Year*. Younger students can choose one of the people or animals in the picture to write a descriptive paragraph. The paragraph can describe the person or animal and what they are doing. Older students can write from the perspective of one of the characters in the paintings. Ask them to consider what the people are thinking and feeling? What conflict or struggle are they trying to overcome? Students can apply what they have learned regarding the preparation of drafts, rewriting and completing their finished work.

**Standards:** VA:Cn 10.1& 11.1, Va:Cr 2.3 & 3.1, Benchmark I-A–New Mexico, Benchmark II-C: Geography, CCSS.ELA-Literacy.CCRA.SL.1 & SL. 2, W.3, W.5, W.7

# LESSON: WHAT IS NEW MEXICAN ART?

## Grades 4-12

New Mexican art is diverse, just like the people who live here. Art in New Mexico can reflect centuries-old art making traditions as well as contemporary ideas, materials, styles. In this lesson, students will examine how some artists use traditions, symbols and history to tell a distinctive New Mexican story.

### Reflection

What does New Mexican art look like? Ask students what subjects and materials they associate with New Mexican art.

### Looking at Art

Analyze three artworks.

Jason Garcia (Okuu Pin' Turtle Mountain), *Tewa Tales of Suspense, No. 34, Siege at Black Mesa!!*

Luis Tapia, *Chima Altar - Ford III*

Tony Price, *Atomic Thunderbird*

### DISCUSSION QUESTIONS

Show the image, *Tewa Tales of Suspense, No. 34, Siege at Black Mesa!!*

Ask students to describe what they see.

Why are the figures in the foreground so small in comparison to the others?

Do they think this scene was set in the past or today?  
How can they tell?

Which characters appear heroic? Why?

What popular art form is the artist using to tell his story?

Show the image, *Chima Altar - Ford III*

What do you see?

What is the image outside the window?

What parts appear painted (flat) which appear carved (3D)?

Where would you have to be to have this perspective?

What elements of his work seem New Mexican to you?  
Why?

Show the image, *Atomic Thunderbird*

What is the primary material this object is made from?

What forms are recognizable to you?



GARCIA



TAPIA



PRICE

Does the object seem more human or animal? Why?

This piece is titled, *Atomic Thunderbird*. Why do you think the artist combined two things that seem incompatible?

### Making Art

Inspired by Jason Garcia's work, students use the comic book art form as a vehicle for portraying a historical event they are studying. Teacher can assign the event or let students choose. Next, students need to identify the characters and the scene they will portray. Students should share their work with the class and describe the event, the characters and perspective from which they are telling the event.

### Researching Art

Artist Tony Price began his *Atomic Art Series* in the 1960s, just 15 years after the first atomic bomb was dropped. Price used salvaged materials from nuclear weapons projects at Los Alamos Laboratories to raise awareness about the threat of nuclear destruction. Older students can research the Manhattan project, which produced the first nuclear weapons. Their research should focus on why this project remains one of the most controversial and debated issues today. Students can report back to the class and share connections to New Mexico, why the bomb was created and what were the consequences. Younger students can research the significance of the thunderbird to Native American cultures.

### Writing about Art

Inspired by Jason Garcia's work, students create a comic book script. Teachers can either use Garcia's image or a general prompt of their own. Ask students to include dialogue between the characters, descriptions of the characters appearance and actions and narration on what is happening. Students can apply what they have learned regarding the preparation of drafts, rewriting and completing their finished work.

**Standards:** VA: Cn10. 1, 11.1, Cr3.1, Benchmark I-A–New Mexico, I-B, United States, CCSS.ELA-Literacy.CCRA.SL.1 & SL. 2, W.3, W.5

# LESSON: HOW DO ARTISTS CHALLENGE OUR ASSUMPTIONS ABOUT NEW MEXICO?

## Grades 6-12

What would you expect a weaving or a clay pot made by a Pueblo artist to look like? Why did Georgia O’Keeffe come to represent New Mexican art more than any other artist in history? Many artists in New Mexico are innovators, who experiment with materials, techniques and ideas. In this lesson, students will explore the ways groundbreaking artists have chosen to share their unique stories of New Mexico.

### Reflection

What makes a work of art innovative? Ask students to share ways they have been innovative in their own art making.

### Looking at Art

Compare three artworks.

Ramona Sakiestewa, *Facets/4*

Diego Romero, *Knot Bearers*

Georgia O’Keeffe, *Gray Cross With Blue*

### Discussion Questions

What do you see?

Compare the use of color in each of the artworks. What effect does the color have on how you perceive these works?

Describe how each artist has used line differently.

What is the artist emphasizing in each of the works?

How have the artists chosen to represent recognizable things in unexpected ways?

In what ways do these artists encourage you to think of New Mexico in new ways?

### Making Art

Innovative artists help us see recognizable things in unexpected ways. Students choose a recognizable subject but use unconventional materials and techniques to challenge the way we perceive it. They should consider unusual perspectives and scales, unexpected color palettes, materials that create texture and interest. Students should be able to explain why they used particular materials and techniques and what effect they were hoping to create.



ROMERO



SAKIESTEWA



O’KEEFFE

### Researching Art

Georgia O’Keeffe’s paintings reflect her unique perspective on the landscapes of New Mexico. Instead of creating realistic images of these landscapes, she chose abstraction to convey her feelings about them. Students can research the work O’Keeffe created in New Mexico to determine what was innovative about her approach to creating art. They can determine what was unique about her style, what influenced her and the subjects and themes that interested her. If possible, they could share a visual presentation of her work.

### Writing about Art

Ask students to choose one of the artists featured in this lesson and write a persuasive statement for why the artist is innovative. Students should consider in the artist’s the artist challenges assumptions through the use of material and/or their approach to the subject. Students can apply what they have learned regarding the preparation of drafts, rewriting and completing their finished work.

**Standards:** VA: Cr1.1 & 1.2 & 2.1, Cr 3.1, Benchmark I-A– New Mexico, CCSS.ELA-Literacy.CCRA.SL.1 & SL. 2, W.1, W.5, W.7, W.9

# POEM

## Bert & Ernest (New Poem 2)

Nothing tests a friendship  
Like a trip across country  
You can smell the number of days between baths  
Two people  
And a busted wagon wheel  
Turned Taos into a gallery of artists  
Ernie was from Pittsburgh  
Followed a trail of years and yankees  
To the Southwest  
He would not be the last nor'easter  
To skip shore  
And tangent into town  
Waylay inland  
Give up being a hurricane  
For the trifle of a tornado  
Give up the bumper to bumper of stagecoach  
And whistle of cabbie  
For hummmmm  
"We ain't in longhorn anymore, Ernest"  
says Bert  
Ernest can't hear him over the acid  
Over the water color of sky puddling into his heart  
Over the sound of falling in love...  
...with falling in love.

© Hakim Bellamy January 16th, 2013





Ernest L. Blumenschein

*Star Road and White Sun*

1920

oil on canvas

Museum purchase, 1985 General Obligation Bonds, Albuquerque High School Collection, gift of classes 1943, 1944, and 1945  
1986.50.3





William Herbert Dunton  
1878 Augusta, Maine - 1936 Taos, New Mexico  
*Pastor de Cabras, Neo Mexicano (New Mexican Goatherder)*  
1926  
oil on canvas  
Museum purchase, 1993 General Obligation Bonds  
1994.44.1





Jason Garcia  
(Okuu Pin' Turtle Mountain)  
*Tewa Tales of Suspense, No. 34, Siege at Black Mesa!!*  
ca. 2010  
slip and earthen pigments on fired clay, 11 ¼ x 9 1/8 in.  
Gift of Charles S. King  
2014.54.1





Peter Hurd  
*A Shower in a Dry Year*  
1969  
egg tempera on birch panel  
Museum purchase, 1895 General Obligation Bonds  
1985.103.1





Raymond Jonson

*Carlsbad Trilogy*

1928

oil on canvas

Museum purchase, Director's Discretionary Fund

1981.26.1



Georgia O'Keeffe  
*Gray Cross With Blue*

1929

oil on canvas

Museum purchase, 1983 & 1985 General Obligation Bonds, Frederick R. Weisman Foundation, Ovenwest Corporation, and The Albuquerque Museum Foundation  
1985.50.1



Tom Paltmore

*Survivor*

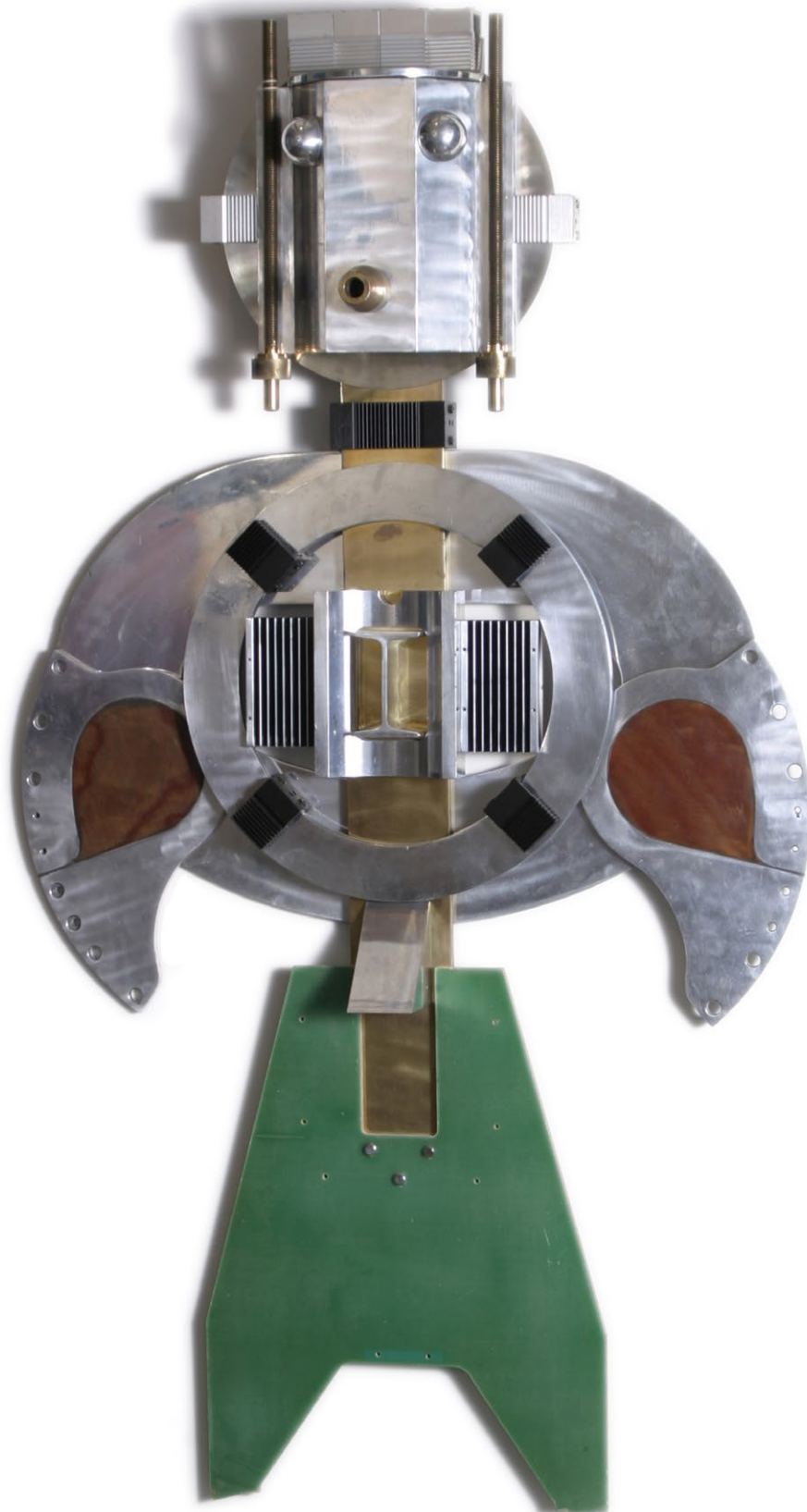
1995

oil on canvas

Museum Purchase, 1993 General Obligations Bonds

1995.30.1





Tony Price

1937 Brooklyn, New York - 2000 Santa Fe, New Mexico

*Atomic Thunderbird*

1994

cut and assembled stainless steel, bronze, plastic, fiberglass, and mixed media

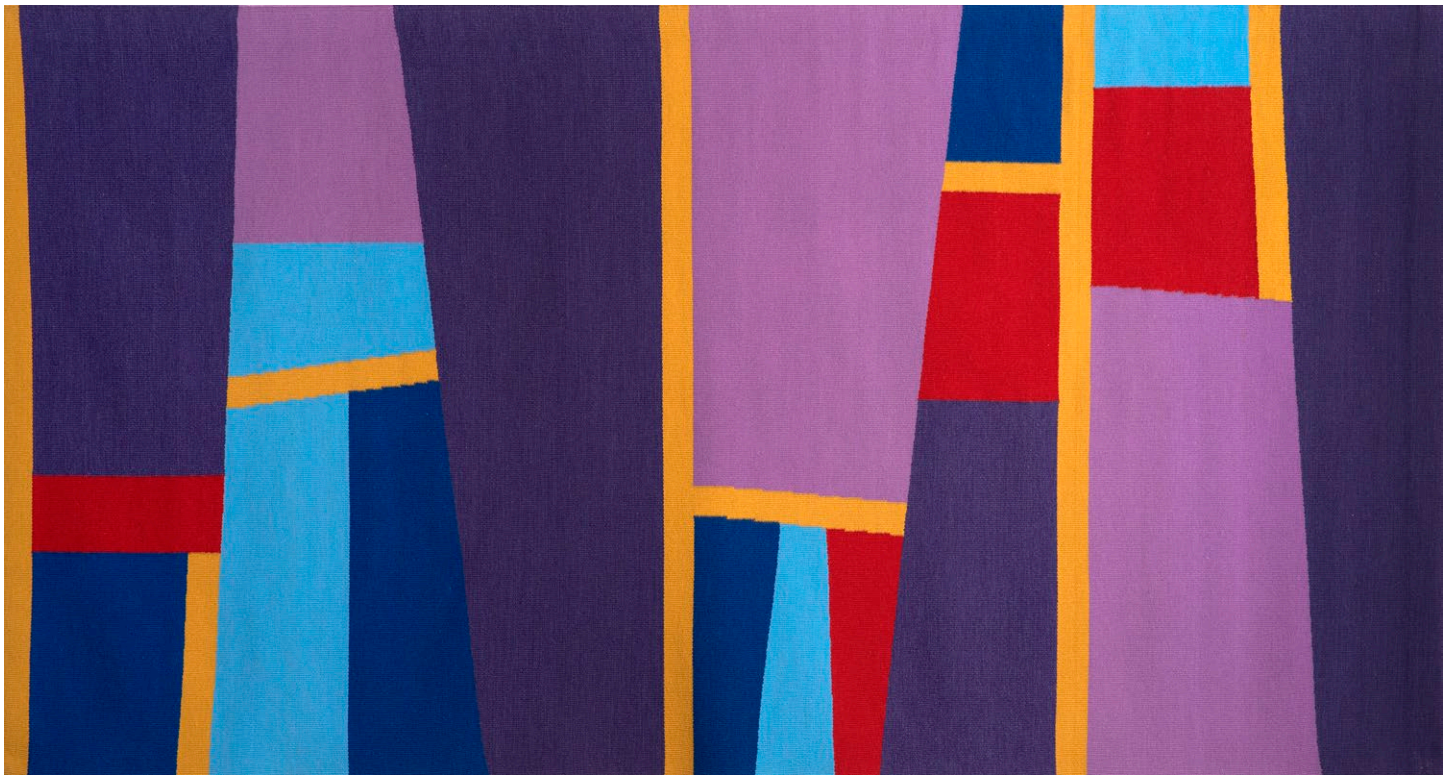
Museum purchase, 1993 General Obligation Bonds

1996.51.1





Diego Romero  
*Knot Bearers*  
2009  
fired ceramic, mineral pigments, and gold leaf  
Museum purchase



Ramona Sakiestewa

*Facets/4*

1990

dyed and woven wool

Museum purchase, 1991 General Obligation Bonds

1992.54.1





Luis Tapia  
born 1950 Santa Fe, New Mexico; lives La Cienega, New Mexico  
*Chima Altar - Ford III*  
1992  
carved and painted wood with metal, glass beads, string, and nails  
Museum purchase, 1991 General Obligation Bonds and private donation  
1992.79.1



William Warder

*Night on Central Avenue*

1946

oil on canvas

Museum purchase, 1987 General Obligation Bonds

1987.40.1



# ABOUT THE ART

## Ernest L. Blumenschein | *Star Road and White Sun*

*Star Road and White Sun* addresses issues controversial then and still potent today: differences between generations, the effects of forced Indian assimilation, the political complexities between tribes and the U.S. government, and within Native American nations themselves.

Blumenschein's friend Star Road (Geronimo Gomez) seems to almost "eclipse" the older White Sun. The younger man wears distinctly less traditional attire, reflecting larger social changes at work. Educated in US Government schools whose mandate was to modernize and assimilate American Indian children, Star Road was thus alienated from certain aspects of traditional ritual life of the Pueblo. He was an early proponent of the ceremonial use of peyote at the Taos Pueblo, and became an activist fighting the United States government for religious freedom for Native people. Peyote (a psychoactive cactus, the use of which is central to some Native American religions) was not a traditional plant used at Taos, and its introduction caused bitter conflict there (and elsewhere) for decades. Taos cultural doyenne Mabel Dodge Luhan even became involved, taking her opposition to peyote all the way to the U.S. Congress. Blumenschein was well aware of these sorts of complex issues facing Native peoples, and unlike some of his contemporaries, actively incorporated this awareness into his work. He considered this one of his most important paintings. Serious, determined, and defiant, both figures gaze at the viewer in challenge, even accusation, reinforcing the complex politics implied by the subject.

Raised in Ohio, Blumenschein became a painter and commercial illustrator based in New York and Paris but often summered in Taos. After helping to found the Taos Society of Artists, he eventually moved there in 1919. Blumenschein lived in Taos for the rest of his life, though in later years he began to spend winters in Albuquerque, where it was not quite as cold. Six years after his death his Taos home was designated a National Historic Landmark and is now a museum devoted to his work and that of his contemporaries.



Ernest L. Blumenschein  
1874 Pittsburgh, Pennsylvania - 1960 Albuquerque, New Mexico  
*Star Road and White Sun*  
1920  
oil on canvas  
Museum purchase, 1985 General Obligation Bonds, Albuquerque High School  
Collection, gift of classes 1943, 1944, and 1945  
1986.50.3

## ABOUT THE ART

William Herbert Dunton | *Pastor de Cabras, Neo Mexicano (New Mexico Goatherder)*



Julian Duran, the subject of this portrait was a Hispanic boy who lived with his family in upper Taos Canyon. An only child, Julian spent many long hours in the mountains tending his father's dairy goats. Dunton knew the family and asked permission for Julian to model for this painting.

Dunton painted this ambitious canvas for juried exhibitions. In 1926 it hung in the winter exhibition at the National Academy of Design in New York City. The following year it was shown at the Pennsylvania Academy of the Fine Arts in Philadelphia, and the Detroit Institute of Art. It was exhibited in 1928 at the Pacific Southwest Exposition in Long Beach, California, and at the Eleventh Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art in Washington, D.C. It was purchased in the early 1930s by wealthy oilman William McFadden.

William Herbert Dunton  
1878 Augusta, Maine - 1936 Taos, New Mexico  
*Pastor de Cabras, Neo Mexicano (New Mexican Goatherder)*  
1926  
oil on canvas  
Museum purchase, 1993 General Obligation Bonds  
1994.44.1

Jason Garcia | *Tewa Tales of Suspense, No. 34, Siege at Black Mesa!!*

The son of well-known Santa Clara Pueblo potters John and Gloria Garcia (known as Golden Rod), and the great grandson of the equally revered Santa Clara potter Severa Tafoya, Jason Garcia forcefully propels the Pueblo ceramic tradition into the 21st century with *Siege at Black Mesa*. Garcia uses the vernacular of comic book art's golden age, but replaces American caped crusaders with participants in the Pueblo revolt that kicked Spanish colonial rule out of the region in the late 17th century. This utterly convincing pop art image is lyrically painted using traditional techniques onto a literal clay tablet, creating a rich palimpsest of layered stories with shifting, resonant meaning.

Jason Garcia  
Born 1973, Okuu Pin/Santa Clara Pueblo, New Mexico; lives Santa Clara Pueblo, New Mexico  
*Tewa Tales of Suspense, No. 34, Siege at Black Mesa!!*  
2010  
slip and earthen pigments on fired clay  
Gift of Charles S. King  
2014.54.1





## ABOUT THE ART

### Peter Hurd | *A Shower in a Dry Year*

*A Shower in a Dry Year* captures the magic of the physical environment of Hurd's home in the Hondo Valley in Southeastern New Mexico. The energetic brushstrokes in the hills make them into active players in the event, the land seeming to call for the rain with as much energy as the rain falling upon it. This painting is a second version of *Dry River*, one of Hurd's most reproduced works.

After being politely encouraged to leave the United States Military Academy at West Point, Peter Hurd traveled to Pennsylvania to study under illustrator N.C. Wyeth. Though Hurd's technical skills were poor at the time, Wyeth saw potential in his earnestness. Hurd stayed with Wyeth for several years, falling in love with, and eventually marrying Wyeth's oldest daughter, Henriette. They settled in his native New Mexico, where the distance from his teacher and the influence of the landscape lead him to develop his own unique style. He captured the spirit of the New Mexico landscape without resorting to picaresque clichés, working in oils, lithography, and most frequently egg tempera, a technique he taught to Henriette's younger brother, Andrew Wyeth.



Peter Hurd  
1904 Roswell, New Mexico - 1984 San Patricio, New Mexico  
*A Shower in a Dry Year*  
1969  
egg tempera on birch panel  
Museum purchase, 1895 General Obligation Bonds  
1985.103.1

### Raymond Jonson | *Carlsbad Trilogy*



Although deeply moved by the powerful landscapes of New Mexico, Raymond Jonson never painted the landscape in a strictly "realistic" manner. He restructured what he observed to create images of places that captured their vital essence, not just the way they looked. The otherworldly rock formations, effects of colored lights, and dripping water make this three-paneled painting almost more unearthly than Carlsbad Caverns themselves. Before this painting, few artists other than photographers had attempted to capture the strangeness of these caves.

Raymond Jonson  
1891 Chariton, Iowa - 1982 Albuquerque, New Mexico  
*Carlsbad Trilogy*  
1928  
oil on canvas  
Museum purchase, Director's Discretionary Fund  
1981.26.1

## ABOUT THE ART

### Georgia O'Keeffe | Gray Cross With Blue



This was one of O'Keeffe's first paintings in New Mexico. Dedicating herself to synthesizing her visions of the place and expressing it in her art, her total body of work would come to influence how the rest of the world saw New Mexico more than any other artist. During her first summer here, O'Keeffe reacted strongly to the indigenous spirituality of the dry landscape, writing: "I saw the crosses so often - and often in unexpected places - like a dark veil of the Catholic Church spread over the New Mexico landscape....I painted a light cross that I often saw on the road near Alcalde. I looked for it recently, but it is not there.... For me, painting the crosses was a way of painting the country."

Georgia O'Keeffe  
1887 Sun Prairie, Wisconsin - 1986 Santa Fe, New Mexico  
*Gray Cross With Blue*  
1929  
oil on canvas  
Museum purchase, 1983 & 1985 General Obligation Bonds, Frederick R. Weisman Foundation, Owenwest Corporation, and The Albuquerque Museum Foundation  
1985.50.1

### Tom Palmore | Survivor

One of the most popular works in the Museum collection with visitors, *Survivor* is a fine example of the artist's signature, iconic animal portraits. Typifying Palmore's approach, meticulous detail is married to dramatic composition and incisive, intuitive understanding of his subject. The coyote is perhaps the most iconic animal of the American Southwest, known in myth, legend, and science for its adaptability, cunning, and tenacity. Palmore shows us coyote as wise watcher, reminding us of a living connection to the natural world even in the midst of our paved urban wilderness.



Tom Palmore  
born 1944 Ada, Oklahoma; lives Santa Fe, New Mexico  
*Survivor*  
1995  
oil on canvas  
Museum Purchase, 1993 General Obligations Bonds  
1995.30.1



## ABOUT THE ART

### Tony Price | *Atomic Thunderbird*

Artist and counter-culture icon Tony Price was only eight years old when the first atomic bomb was detonated in central New Mexico in 1945. This event had a profound effect on Price, and motivated him to educate and awaken the public to the most important issues of our time—the threat of nuclear destruction. In the 1960s Price began his series of *Atomic Art*, which consists of 144 sculptures in total, including *Atomic Thunderbird*. Price used salvaged objects from the nuclear weapons development programs of Los Alamos National labs to create humorous and insightful images of religious icons. These pieces aimed to transform the negative energy of nuclear bombs through the positive forces of spirituality, humor, and art.

Tony Price  
1937 Brooklyn, New York – 2000 Santa Fe, New Mexico  
*Atomic Thunderbird*  
1994  
cut and assembled stainless steel, bronze, plastic, fiberglass,  
and mixed media  
Museum purchase, 1993 General Obligation Bonds  
1996.51.1



### Diego Romero | *Knot Bearers*

Diego Romero's art often uses humor as a political strategy for overcoming differences. New Mexicans have not always treated each other humanely, and it is not possible to replay actions that we now regret. However, art has proven to be a healing force that helps to overcome the memory of conflict. *Knot Bearers* alludes to the Pueblo Revolt of 1680, when messengers carried knotted ropes that signified the number of days until the rebellion. It also references ancestral Mimbres ceramic bowls from southwest New Mexico often painted with narrative scenes.

Romero often draws his Pueblo figures as if they were taken from Greek amphorae. In this mythological quotation, Romero alludes to the Trojan War when Greeks gifted a wooden horse to the residents of Troy. Soldiers hidden in the gift then opened the gates and won the war with deception. The Pueblos used the same kind of cunning when they employed knotted ropes as undecipherable messages of rebellion. Romero reinterprets from a Puebloan perspective the phrase "Beware of Greeks Bearing Gifts."



Diego Romero  
born 1964 Berkeley, California; lives Santa Fe, New Mexico  
*Knot Bearers*  
2009  
fired ceramic, mineral pigments, and gold leaf  
Museum purchase

# ABOUT THE ART

## Ramona Sakiestewa | Facets/4



Ramona Sakiestewa  
born Albuquerque, New Mexico; lives Santa Fe, New Mexico  
*Facets/4*  
1990  
dyed and woven wool  
Museum purchase, 1991 General Obligation Bonds  
1992.54.1

Breaking multiple barriers with her contemporary woven design inspired by a wide diversity of aesthetic influences, Hopi artist Sakiestewa is one of the few Hopi women who weave, traditionally a man's occupation. Educated in Arizona, Santa Fe, and New York City, Sakiestewa is an educator and groundbreaking artist who roots her creativity in heritage and tradition but creates textiles with striking contemporary colors and composition. Her *Facets* series, which she began in the late 1980s, are visual responses to the colors and sky, plants, and mesas of the Southwest. Their patterns reflect the ancient complex geometric stonework of Indigenous buildings at Mesa Verde, Chaco Canyon and Canyon de Chelly.

## Luis Tapia | Chima Altar - Ford III

*Chima Altar–Ford III* portrays a moment in time on the roads of northern New Mexico. The colorful carving is adorned with Catholic ornamentation; the Virgin of Guadalupe decorates the gear-shift, and on the steering wheel is the Sacred Heart, framed by Christ's crown of thorns. Santa Maria and San Francisco grace the dashboard, as the Holy Trinity (represented by the eye of god) is seen in the rearview mirror. The along the road suggests that the driver will continue to Chima (Chimayó), or perhaps just to Española, the self-proclaimed "Lowrider Capital of the World."

A native New Mexican and modern-day santero, Luis Tapia developed an interest in traditional Hispanic arts during his involvement with the civil rights movement in the late 1960s. Tapia did not study with other artists to learn his craft, but instead pursued his interest by studying Hispanic carvings at the Museum of International Folk Art in Santa Fe. Tapia's works display traditional Catholic themes that not only represent his religious heritage, but also serve as a commentary on contemporary life of the Hispano population in New Mexico.



Luis Tapia  
born 1950 Santa Fe, New Mexico; lives La Cienega, New Mexico  
*Chima Altar - Ford III*  
1992  
carved and painted wood with metal, glass beads, string, and nails  
Museum purchase, 1991 General Obligation Bonds and private donation  
1992.79.1



# ABOUT THE ART

## William Warder | *Night on Central Avenue*

New Mexico art changed after World War II. Something was felt to be missing, spiritually and psychologically. The romanticized images of Native Americans and Hispanics of the Taos and Santa Fe artist colonies, the colorful sunsets and mountain scenes, lost much of their appeal. Dispensing with the clichés and the ideals, war veteran and Albuquerque artist Bill Warder's *Night on Central Avenue* captures the sense of this transition. It gives us a gritty, film noir look at a neon-lit, urban Albuquerque as it resumed its pre-war commercial function as a growing industrial center, and Route 66 travel oasis in the desert.

William Warder  
1920 Guadalupita, New Mexico - 1999 Albuquerque, New Mexico  
*Night on Central Avenue*  
1946  
oil on canvas  
Museum purchase, 1987 General Obligation Bonds  
1987.40.1

