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Santa Fe Taos

Donald Bartlett Doe
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SANTAFETAOS



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University of Nebraska-Lincoln

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Mr. James Roberts — *Preparator*
Mrs. Helen Duven — *Secretary*
Mrs. Ruth York — *Assistant Secretary*
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SANTAFETAOS

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SANTAFETAOS

Exhibition Schedule

Santa Fe/Taos

Sheldon Memorial Art Gallery
Lincoln, Nebraska
August 31-October 3, 1982

Spiva Art Center
Joplin, Missouri
February 6-27, 1983

Wyoming State Museum
Cheyenne, Wyoming
April 3-May 1, 1983

Salina Art Center
Salina, Kansas
May 8-June 5, 1983

Sioux City Art Center
Sioux City, Iowa
June 12-July 17, 1983

Abilene Fine Arts Museum
Abilene, Texas
July 26-September 5, 1983

FOREWORD AND ACKNOWLEDGMENTS

Few artists' colonies have richer legacies than those of Santa Fe and Taos. Much of that Southwest tradition is represented in the collections of the Sheldon Memorial Art Gallery. For that reason alone, it seems especially right that the Sheldon organize this exhibition of contemporary art from Northern New Mexico. There are, of course, other connections. Recently, the Sheldon mounted an exhibition of the work of Georgia O'Keeffe. Bernard Plossu, Joan Myers, and William Clift, all photographers working in New Mexico, have recently been exhibited here. In sum, the Sheldon's collections and exhibition calendars reflect the vitality of art from New Mexico.

This exhibition proposes that the vitality of painting — and with less conspicuous proof, printmaking and the crafts — continues. Various circumstances dictated regrettable omissions, however. Agnes Martin is not included and Juan Hamilton is not. Neither are Allen and Gloria Graham nor John Wenger. It is at least true, however that both Martin and Hamilton are much more closely associated with their galleries in New York than their residences in Galisteo and Tesuque, respectively. In accord with the curatorial intentions which shaped this exhibition, artists who do not reside in Northern New Mexico were generally not included. There are a few exceptions, but those were allowed on the grounds that their work was first shown — and continues to be shown — by galleries in Santa Fe or Taos.

The difficulties of developing this exhibition, at long distance and with budget restrictions of a very real kind, were many. I am much indebted to Linda Durham, Donald and Carolyn Eason, Marcia York of the Heydt-Bair Gallery, Elaine Horwitch and both Ann Wilson and Julie Sasse of the Elaine Horwitch Galleries, Talley Richards, Thom Andriola of the New Gallery and Larry Bell and his assistant, Arabella Lalla. Thanks too must go to Philip Yenawine, whose early interest in this project did much for its success. The assistance of Smith-Kramer Art Connections has been crucial to every step in developing the tour of this exhibition.

Nearly every member of the Sheldon's small staff has played an important role in organizing and presenting this exhibition, but special thanks must go to two indefatigable members of our staff: Helen Duven, the Sheldon's administrative assistant, and Ruth York, the Gallery's registrar.

The Santa Fe/Taos exhibition could not take place without the support of the Nebraska Art Association and the Nebraska Arts Council. This catalog is made possible through the generosity of the latter. Many members of the former have made invaluable contributions to the success of this project. Deserving special mention are Jane and Tom Larsen, who have generously facilitated development of this exhibition in a number of ways, and Art Thompson, who has contributed energy and administrative advice which has proved indispensable.

Finally, special thanks go to all the lenders. Their generosity in lending their works to this traveling exhibition over an extended period of time will be rewarded by the increased public appreciation of the integrity and importance of contemporary art from Santa Fe and Taos. On behalf of Norman Geske, the Director of the Sheldon Memorial Art Gallery, I extend to them, and to all those mentioned, our sincerest sense of gratitude.

DONALD BARTLETT DOE
Assistant Director

OPEN POSSIBILITIES: CONTEMPORARY ART IN SANTA FE AND TAOS

Standing outside her gallery in the brilliant Taos sunshine, Talley Richards said in her soft voice, "Things have truly changed around here. When I moved in, this whole side of town was for rent." We watched traffic for a moment. The license plates were from Nebraska and New York, Pennsylvania and Texas, as well as New Mexico. "Twelve years ago, you could drive all the way into Santa Fe and not pass another car," she said, then added with a smile, "and back then, I could get started for five hundred dollars."

Very nearly the same conversation might be overheard on the corner of Spring Street and West Broadway, even if nothing ever quite got started in SoHo for five hundred dollars. But if there is nothing in lower Manhattan remotely reminiscent of the rambling hand-made geometry of adobe architecture, or the colors of iron-red earth and Piñon green, many of the economic and social forces which have transformed SoHo have also reshaped Taos and Santa Fe.

The two communities tucked into the Sangre de Cristo Mountains, like the blocks south of Houston Street, have an extraordinary percentage of available real estate devoted to art galleries. Converted spaces lend all three a rough-but-slick ambience. Boutiques glittering with the indigenous modes of high fashion have elbowed out more humble sorts of trade. Escalating rents amaze long-time residents. A number of the artists shown at the Eason Gallery in Santa Fe — to name only one — are also shown in New York. Nearly all of the artists exhibited at the Taylor Gallery in Taos are from the same venue. Finally, in all three, there is a sense of epicenter. That sense is not only generated by price tags, varieties of polished decor, and lovely ladies standing hipshot next to the elegant steel of new Mercedes. The art world has its own energy that creates at least some of that sense of center; these are definitively places to be, these are places where competition can matter.

Yet there is a striking difference between the art world of Santa Fe and Taos and the art world of New York. Only partially does that difference have to do with the enormous disparity of scale, or the endless yards of canvas depicting Indian children, snow scenes and mountain scapes, mementoes of travel to exotic altitudes, marketed, framed and dashingly signed as Original Oil Painting. The difference does seem to depend upon the critical climate in each, however, and upon the metaphorical relationship between the art of Northern New Mexico and the extraordinary landscape there.

For the history of 20th Century American Art, that landscape has been seen as nearly mythic. The space and light, free of the congestion and haze of lower altitudes, are imagined to lend works of art produced there definitive qualities. This is less mystical than it may seem — as any number of works by Victor Higgins, or Georgia O'Keeffe demonstrate. Contemporary criticism published in New Mexico continues the habit of finding a metaphorical relationship between qualities of the environment and qualities of the art, extending that relationship to a wide range of works which are not renderings of the surrounding world.

Criticism published in New York generally ignores any relationship between the city and its art. To be sure, a survey of SoHo galleries suggests that the city is only obliquely, if at all, relevant to the art. There are exceptions. The figures of Richard Longo, for instance, seem at once sprawled victims of violence

and fashionably dressed dancers. Perhaps inevitably, the cityscape provides no metaphor of value to the practice of criticism, unless one wishes to pursue the analogy between the general condition of urban crisis and the sense of crisis that now encroaches upon criticism. Here, for instance, is Hal Foster:

We exist, we say, in the state of pluralism: no style or even mode of art is dominant and no critical position is orthodox. Yet this state is also a position, and this position, it now seems clear, is also an excuse — an excuse for art *and* criticism that are more indulgent than free¹.

In criticism published in New York, focusing mainly on the art shown in New York, no term has been used more freely than pluralism — unless that term be Post Modern. Not every critic finds in pluralism reason for despair — although pluralism itself is usually assigned to the collapse of Modernism.

Surveying all of that, Sam Hunter recently observed, "Whether decorative, devotional in spirit, or brutally expressionist, these artists all share a collective sensibility that is 'Post Modern' in the sense that its proponents have turned sharply away from a programmatic formalism and reductive abstraction." This, Hunter believes, means that "...we are experiencing a renewed experimentalism and fresh discoveries of a more radical and inclusive character."²

The optimism of Hunter's report is rare, and perhaps is encouraged by his implied definition of Post Modern. Essentially, Hunter's "Post Modernism" seems perfectly direct: it is a style (or a set of related styles) defined by expressive freedom. The Modernism which it has supplanted is defined as "programmatic formalism and reductive abstraction" — the very opposite of expressive freedom. But these terms really define the formalist aesthetic of Minimalism, which dominated the 1960's. Hunter's Post Modernism amounts to Post Minimalism.

Generally, Post Modernism is seen in larger terms. Painter Thomas Lawson presents a summary of Modernism which focuses upon the artist, and the tradition of the avant garde:

While it was still a creative force modernism worked by taking a programmatic, adversary stance toward the dominant culture. It raged against order, and particularly bourgeois order... Expressive symbolism gave way to self-expression; art history developed into autobiography. Vanguard art became a practice concerned only with itself, its own rules and procedures. The most startling result was the liberation of technique, the least useful was the pursuit of novelty. As the modernist idea became debased... the acting-out of impulse, rather than the reflective discipline of the imagination, became the measure of satisfaction and value... it degenerated into an empty, self-pitying, but sensationalist, mannerism.³

This unhappy summary of the history of Modernism has, for Lawson, an inevitable conclusion: "Painters can dabble in 'pluralism,' that last holdout of an exhausted modernism, choosing from an assortment of attractive labels — Narrative Art, Pattern and Decoration, New Image, New Wave..." The endgame of modernism, in these terms, is not minimalism, but

pluralism. The contrast with Hunter's view is quite complete: Lawson finds the literal object of minimalist art the only real obstacle to Modernism's slide toward self-destruction through its obsession with self-expression.⁴

These variant readings of modern art history generate different meanings for specific movements in contemporary art and produce conflicting conclusions about the legitimacy of the art found on exhibition in almost any SoHo gallery. They also reflect very different notions about the dynamics which govern the New York art world. For Hunter, the artist's urge toward fresh experiment seems to be the principal agent of change. For Lawson, contemporary developments seem to reflect fairly cynical, pre-packaged marketing — the avant garde has become another consumer item.

Somewhere between these views is that of Peter Plagens. For Plagens, "new wave," "new image," "punk," and other stylistic subsets of the pluralism Lawson deplores, do not reflect an exhausted modernism, but a reaction to a modernism which has become an academy. All of the qualities which can be associated with the tradition of abstract art in this century — ambitious scale, carefully wrought compositions, sensitive use of color, adroit paint handling — have dried into a formula. Such art, good art, has become "predictable and boring." Hence, Plagens declares, we now find a shocking revolution, an Academy of the Bad, which is defined by

...what looks like inept drawing, garish or unschooled color, tasteless or trivial or bizarre imagery, odd and impractical assemblage, maniacally vigorous or disinterested paint application, dubious craft, and a general preference of squalor over reason.⁵

4 Such developments, Plagens wants to promise, may rescue painting "from its doldrums." Perhaps so. Eventually, it may appear that much of the work produced by the Academy of the Bad is simply bad painting. Or it may seem that what looks suspicious and heretical is, after all, traditional at its core. Whatever those future assessments amount to, Plagens is advising us that contemporary "bad" painting is seen as bad because it violates the whole *tasteful* tradition of carefully made modernist art. In Plagens' view, this is not merely a response to the formal strictures of minimalism. At the same time, it is hardly indicative of "exhaustion" — "bad" art is full of risk and uncertainty; the stakes are not merely those defined by the market place, but include the revitalizing of the tradition of good painting.

Even this brief survey of New York criticism suggests that there is wide agreement that some sort of crisis is afoot. The crisis, in fact, may be occasioned by the dynamics of criticism itself. In the history of art, after all, there have been a great many more mediocre painters than great ones; in the present situation, there are a number of artists thoroughly imbedded in the traditions of modern art who make work which is not all "boring" or "predictable." Certainly, at least, Foster is right when he observes that no critical position is orthodox — the criticism is as pluralist as the art with which it contends.

This suggests that art and criticism exist in reciprocal relationship; the character of exhibited works tends to shape, over time, the character of criticism. Even if we are only vaguely aware of currents in art criticism (and there are so many it is very difficult to be more than vague), or scorn critical writing altogether, such writing tends to shape how we perceive art. Criticism does more than transmit specific works of art into the larger context of the art world, it is part of the tide and climate of that world.

All of the criticism surveyed here proceeds from a dialectical relationship perceived to exist between traditional Modern art and anti-traditional (or revisionist) Post Modern art. "Bad" or

"good," contemporary art in SoHo is examined and understood in terms generated by that art. Metaphors drawn from the hodge-podge of urban decay and revival may in fact apply, but are not ordinarily applied by critics writing about art shown in New York.

The exclusive focus of criticism helps create a hermetic seal around contemporary art and its range of meanings — the seal itself is part of the Modernist tradition. Clement Greenberg, who not only gave American criticism much of its shape and substance, but also provided a general structure for the whole history of Modernist art, observed in the mid-1950's that the meaning of Modernism depended upon the fact that experience of a modernist work had no counterpart in ordinary life:

"It follows that a modernist work of art must try, in principle, to avoid communication with any order of experience not inherent in the most literally and essentially construed nature of its medium. Among other things, this means renouncing illusion and explicit subject matter. The arts are to achieve concreteness, "purity" by dealing solely with their respective selves — that is, by becoming "abstract" or nonfigurative.⁶

In this view, which is central to any understanding of the Modernist tradition, the fundamental test of a modernist work is its singularity, its literalness which refuses any allusion to meanings beyond the framing edge of the work. There is no meaning above or behind or beyond the work; what you see is what you get. Small wonder, of course, that Hunter finds Minimalism the essential paradigm for Modernism.

Minimalism, while a less monolithic style than its name implies, was defined by the quality of literalness. Illusion, narrative content, expressive gesture, were all stripped away from painting. Two dimensional art was reduced to its essential characteristics: a flat surface on which paint was applied in uninflected fashion. Similarly, sculpture was reduced to simple, "wholistic" three dimensional shapes. This reductive, self-referential quality of art is not only recognized by criticism, it has in criticism a self-referential counterpart. The way into the New York art world is barricaded by both the art and the criticism; directions are given in dialectical terms. The shape and condition of ordinary life in New York is not perceived as relevant to art in New York.

The situation is very different in Santa Fe and Taos. In New Mexico, there is freedom to discuss works of art from a position outside the hermetic structure of criticism in New York. Repeatedly, the New Mexico landscape serves as a metaphor for contemporary art in Santa Fe and Taos.

To provide only one example, this is William Peterson discussing the art of Harold Joe Waldrum (see cover) in an award-winning essay:

Beautiful, but in many ways inhospitable, the environment is one in which nearly everything is armored. Sage, cactus, pinetrees, brittle and thorny grasses, lava and stone, sand and parched clay — all hard, dry, thorny, rough, scaly, or dangerous to the touch. Visual gentleness is often tempered by the necessities of endurance. Brooding withdrawal may be a compulsory characteristic for survival.⁷

By no means does the critic imply that Waldrum's art amounts to geographic illustration; in fact, Peterson provides illuminating comparisons to the art of Chardin, Jasper Johns, and Ellsworth Kelly as well. The crucial issue is that Peterson acknowledges the metaphorical alliance between Waldrum's art and the high-altitude desert of New Mexico, allows the phys-

ical world itself to lend meaning and insight to the work of the artist.

Many of the works in this exhibition reflect upon the artists' profound connection with qualities of the vast and arid landscape, or with the Pueblo Indian culture. The very small works by Douglas Johnson (plate 7) have a kind of gem-like intensity, and render with crystalline precision the rhythms of Pueblo dances, the artifacts and architecture of Indian culture. Relatedly, Judy Rhymes' *Triad* (plate 24) hints at a complex iconography of ritual, sacred mesas and feathers.

For other artists, the relationship between land and works is perhaps of a more metaphorical kind. The nearly monochromatic fields of color on the unstretched canvases by Jean Promutico (plate 18) suggest the subtle camouflage of desert creatures, the closely valued greens and grayed beiges of desert grasses. Woody Gywn's *Windbreak* (plate 21) is plainly not a report on, but an abstracted vision of, the sun-seared quality of the Southwest, a vision rendered in tonalities that at once suggest the shimmer of heat and the Kodak colors of old postcards. The surface of Zachariah Rieke's large canvas (plate 26), however complex its facture, evokes a sense of weatheread rock, or an aerial view of some once-inhabited plateau. Gail Rieke's assemblages (plate 25) have about them an ineluctable sense of mystery, a quality that can be associated with artifacts worn by the processes of time, recovered from an archeological dig. Reg Loving's works (plate 10) in this exhibition reflect the artist's long established fascination with the landscape itself; the imagery of both works are distillations of desert land forms and plant life.

At the same time, all of these works can be considered in terms of art history. The scale and gestural qualities of Rieke's canvas has certain lineage in Abstract Expressionism. Ken Saville's works (plate 27) point to Pop imagery, while suggesting too the ikons still preserved in adobe churches.

Constance DeJong's wall sculptures in lacquered steel (plate 4) are a clear demonstration of intellection; if traces of the artist's process remain on her surfaces, the works also specifically generate the sense of the mathematical precision and systematic procedure so central to minimalist sculpture. Susan Linnell's major work of acrylic on canvas and masonite (plate 23) participates in the emergence of an entire range of work that exists part way between sculpture and painting, bearing marked relationship to recent works by artists as different as Tom Holland and Frank Stella. The weight of Elen Feinberg's color (plate 5) fuses with geometric shape to generate a sense of substance and density that is perhaps as closely related to the still lifes of Chardin as the abstract geometry of 20th Century Constructivists. Further notes would only elaborate on the obvious: the works in

this exhibition assert their metaphorical relationship to the landscape, and assert their own connections with the history of contemporary art.

In developing this exhibition, no effort was made to establish any uniformity of connection, or any illusion of a Santa Fe/Taos "look". The diversity of styles which the artists practice, furthermore, demonstrates that there is nothing so unified as a contemporary Santa Fe/Taos, or a New Mexico School. Still, these artists do share an important stylistic quality: none would qualify as "bad" artists. None rely on the clumsy or garish or manic qualities cited by Peter Plagens. They do not dabble in "pluralism." This cannot be ascribed to provincialism — although it can be in part ascribed to these artist's distance from the pressures of the New York art market. But the naivete of provincialism is probably no longer possible, whatever the distance from New York. Art journals proliferate, after all. At least one of the artists in this exhibition has contributed to their pages. Further, art from both coasts, from L.A. and New York, is regularly shown in Santa Fe and Taos galleries. Even *Life* devoted pages of a recent issue to the Superstar style and marketing strategies of a photogenic SoHo gallery owner.

Rather, the vital quality of the art found in these two traditional art colonies seems to be connected to the vitality of the metaphorical relationship between the art and the landscape. Criticism written in New Mexico does not resist that relationship, but opens the range of lived experience of the landscape to the range of aesthetic responses to Southwest art. Secondly, in the inhospitable, arid and thorny landscape, serious contemporary art must be armored against the dominant bourgeois culture which is part of the tourist industry. Modernism in Northern New Mexico, in other words, has yet to be transformed into a consumer item; it can still maintain a healthy adversarial stance against established values, which is the very benchmark of an avant garde. Finally, in the open spaces of New Mexico, there seems to be a freedom from the claustrophobic structure of the SoHo art world, dominated by art and criticism which closes into self-reference.

In any case, "bad" art does not seem required in order to revitalize good. For the moment, at least, Santa Fe and Taos art has yet to be co-opted by the SoHo art market. In both art colonies, it is still possible to express genuine emotion and to rely upon the exercise of reason. What seems to set all of these artists apart from some of their New York contemporaries, perhaps, is their freedom to hold out against squalor.

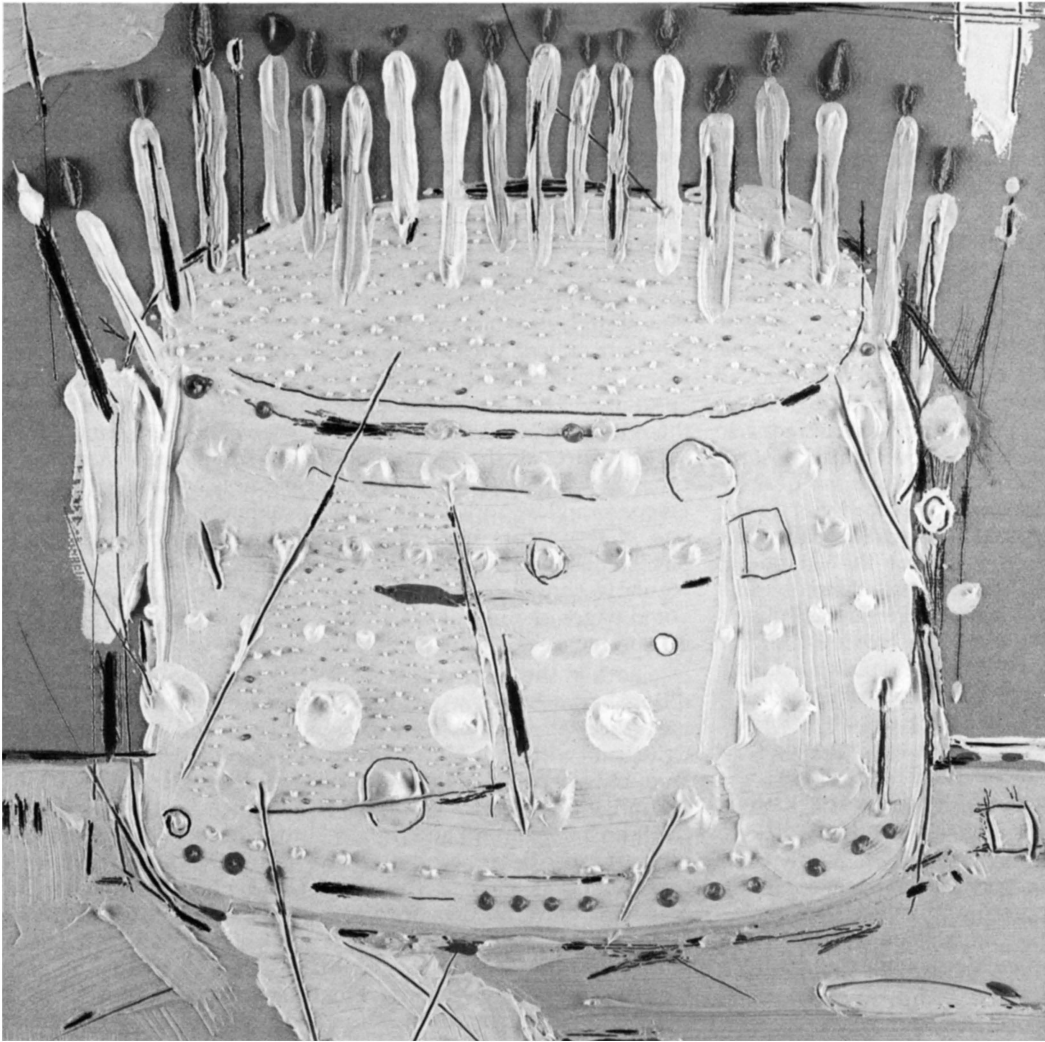
DONALD BARTLETT DOE

FOOTNOTES

1. Hal Foster. "The Problem of Pluralism," *Art in America*, January, 1982, p. 9.
2. Sam Hunter, "Post Modernist Painting," *Portfolio*, January/February, 1982, p. 53.
3. Thomas Lawson, "Last Exit: Painting," *Artforum*, October, 1981, p. 40.
4. Space limitations restrict further discussion of these issues. No term has received more scrutiny in recent critical writing than Post Modernism. A major difficulty confronting art historians and critics who try to make sense of Post Modernism is that Modernism itself does not submit to definition easily. It appears to be an open-concept, a set of related ideas about

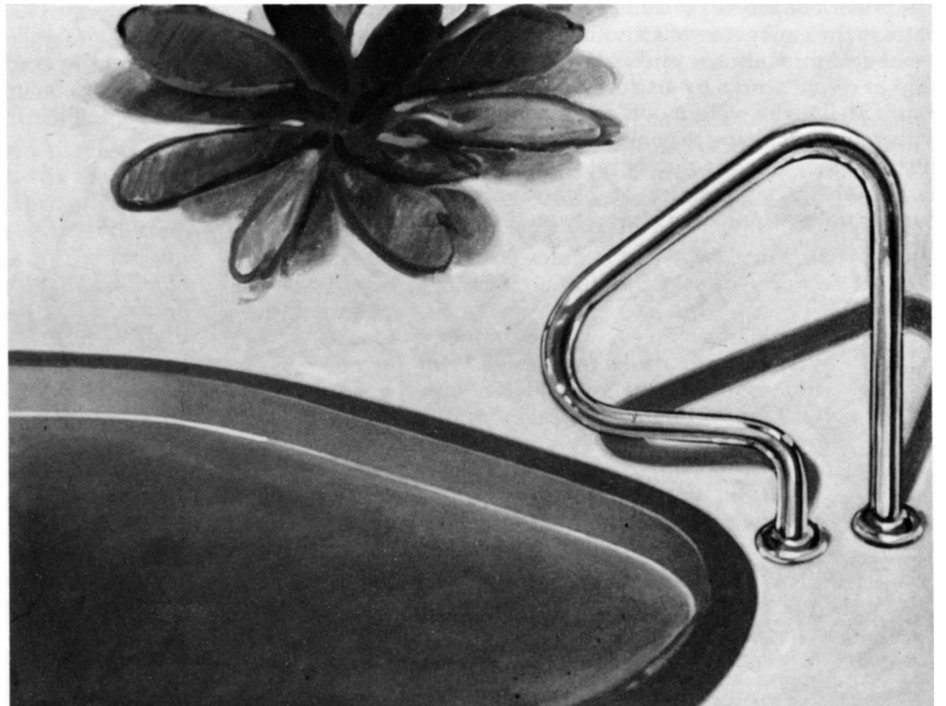
- the artist and the art object which share a family resemblance. Minimalism is one of those related notions. Post Modernism is probably best understood as part of the open-concept of Modernism.
5. Peter Plagens, "The Academy of the Bad," *Art in America*, November, 1981, pp. 11-17.
6. Clement Greenberg, "Sculpture in Our Time," *Arts Magazine*, June 1958, p. 22.
7. William Peterson, "Harold Joe Waldrum," *Artspace*, Winter, 1981-82, p. 25.

6

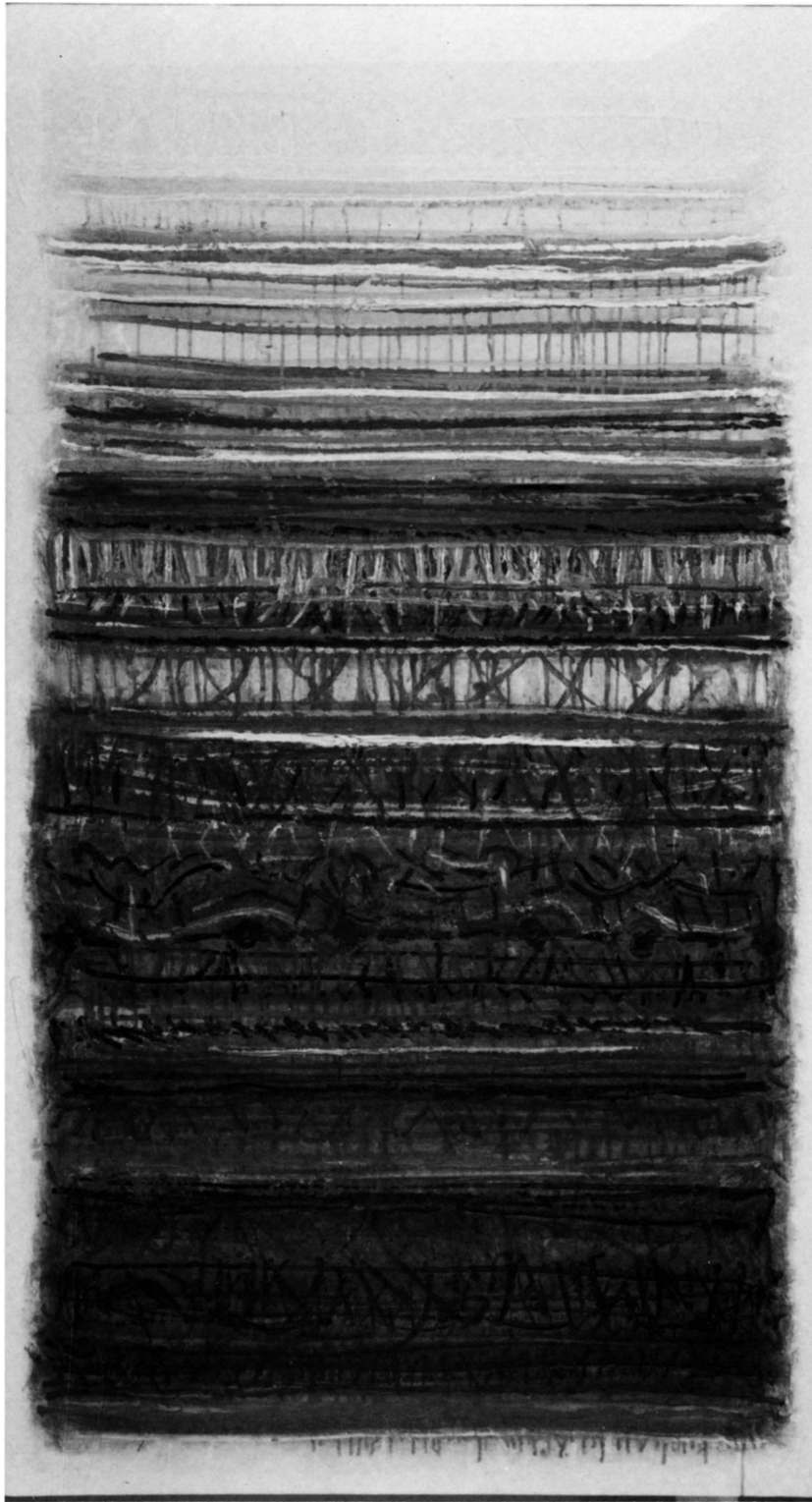


HELEN BECK, *Toy Drum Cake*, 1982

1

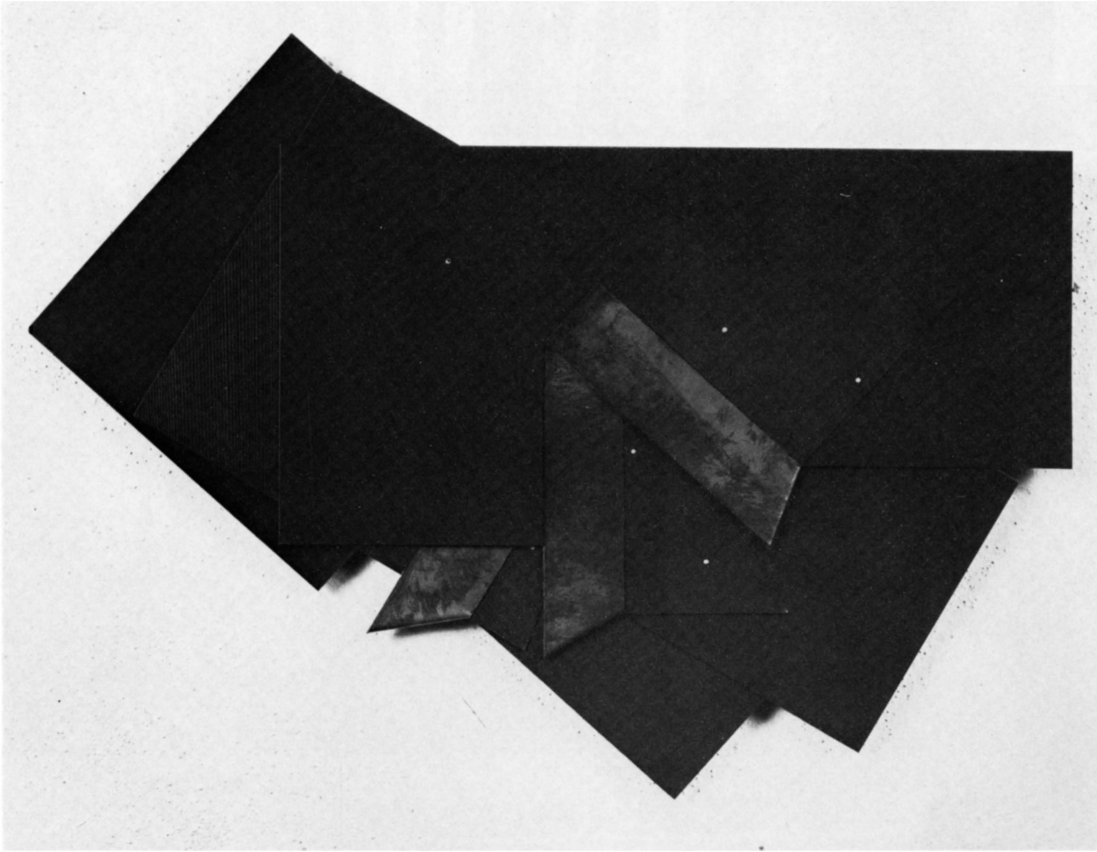


TOM BERG, *Curved Pool with Exotic Plant*, 1982



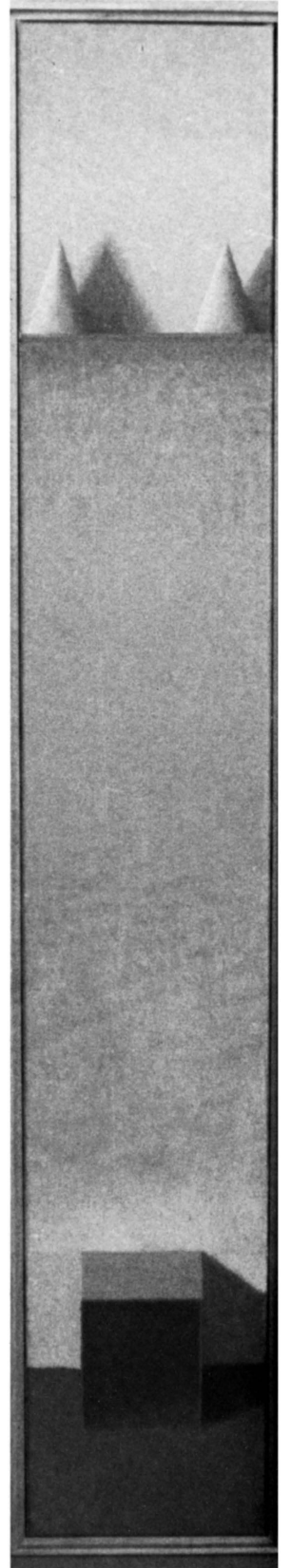
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LAWRENCE CALCAGNO, *Great Western II*, 1978-80



8 CONSTANCE DEJONG, *10° Seven*, 1981

4



ELEN FEINBERG, *Pieresca*, 1982

5



6

JOHN FINCHER, *Strapped*, n.d.

9



DOUGLAS JOHNSON, *Ceremonial*, 1980

10



JONATHAN KROUT, *rattan basket*



EARL LINDERMAN, *Play It One More Time Doktor Thrill*, 1982



REG LOVING, *Lixiviation Landscape (La Ventana)*, 1982



11

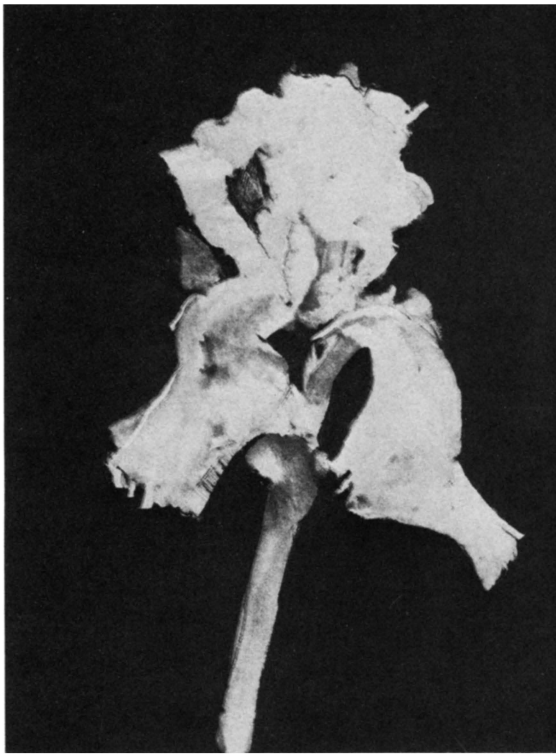
BRUCE LOWNEY, *Forest Encounter*, 1980



13

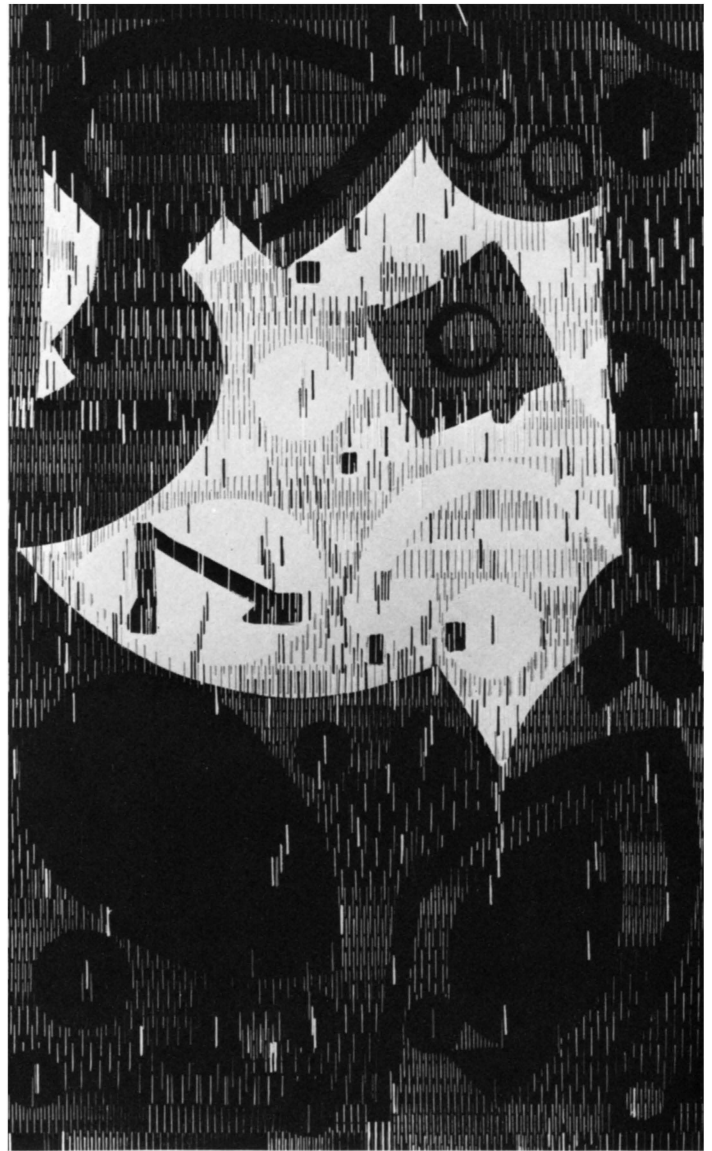
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TONY MAGAR, *Frog in the Moon*, 1982

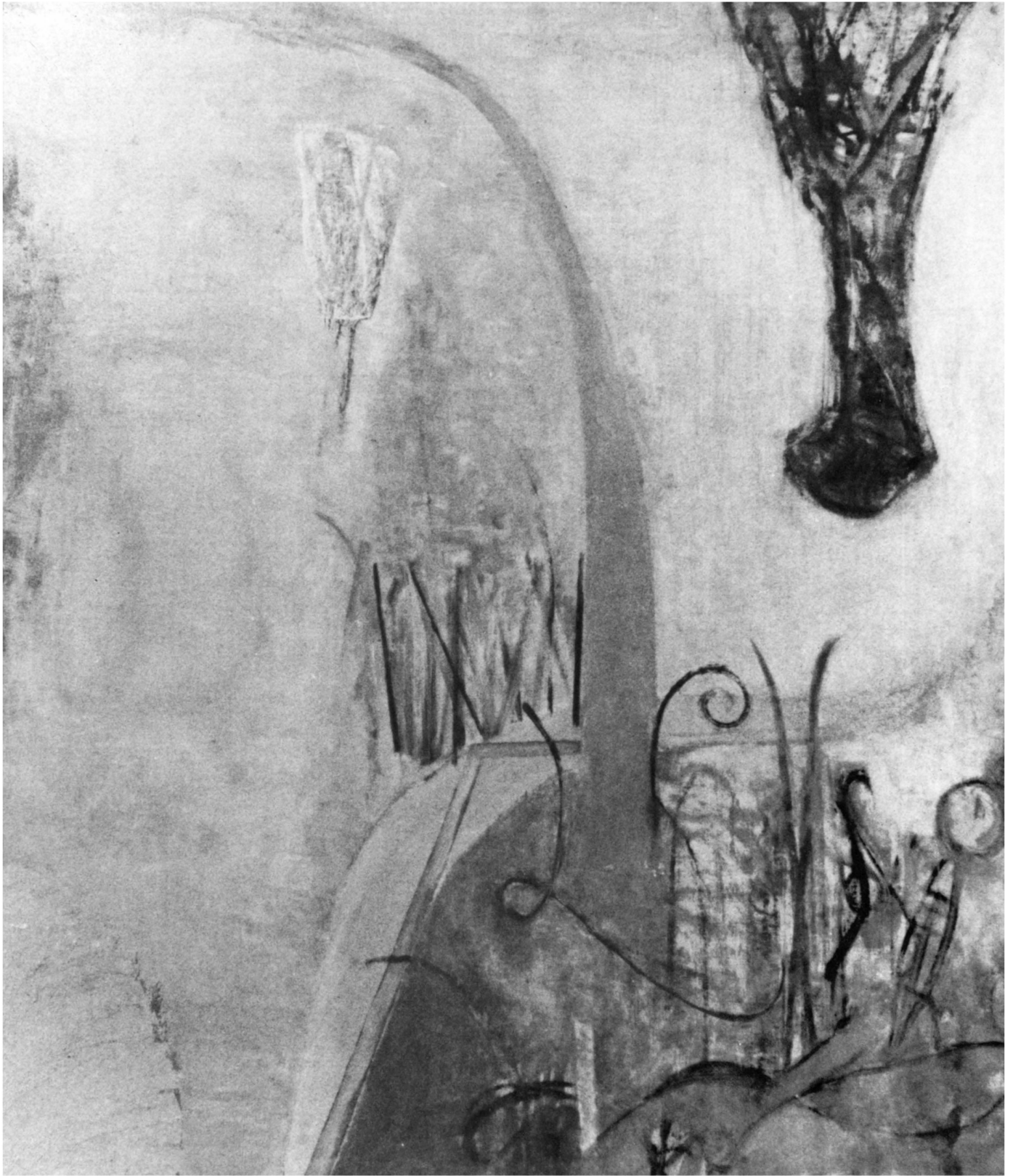


FORREST MOSES, *Iris Image*, 1982 ¹³

14



LEE MULLICAN, *The Source West*, 1981 ¹⁴

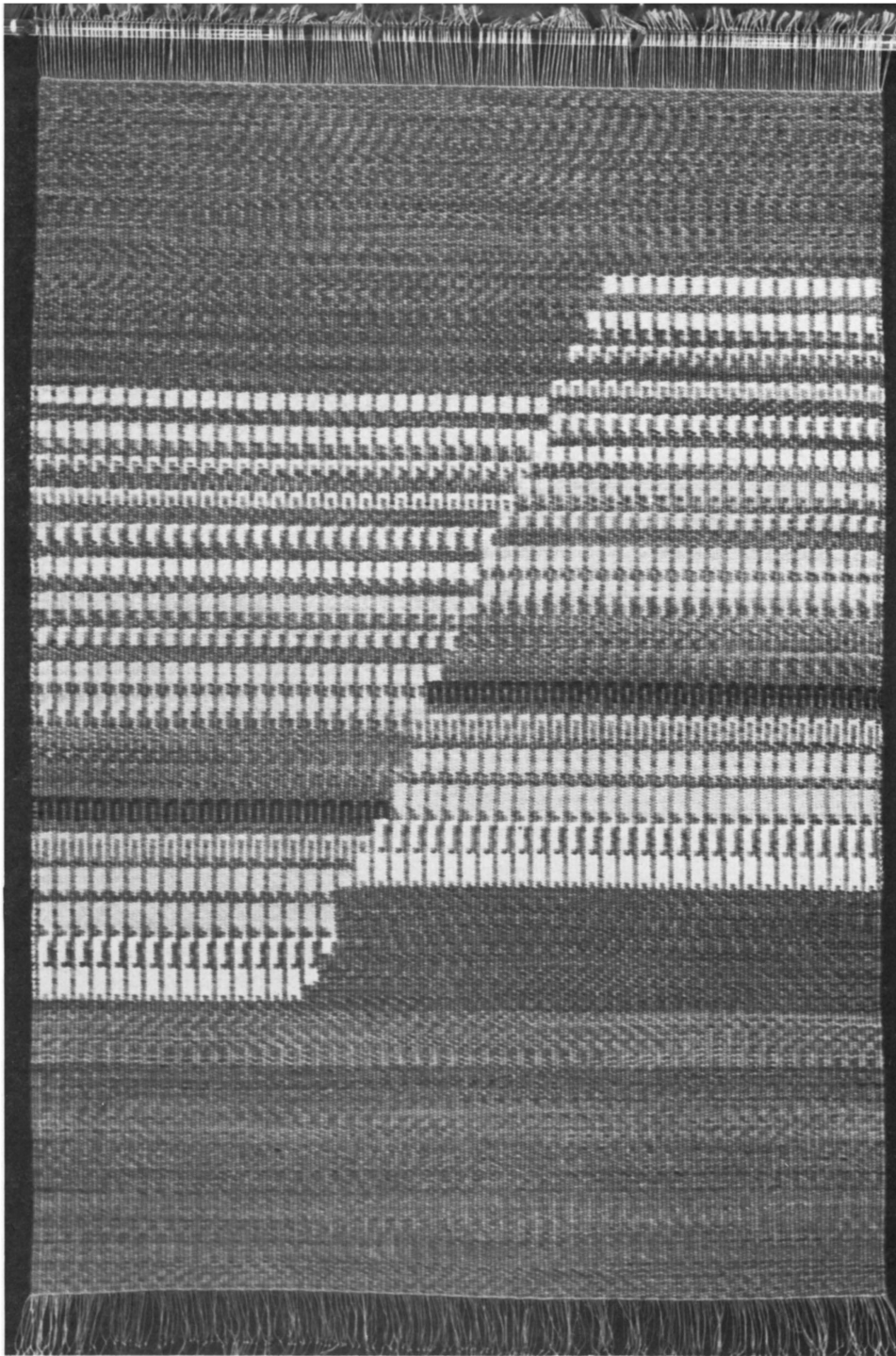


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15

EUGENE NEWMAN, *Remembering the Garden IV*, 1981

16



ED OPPENHEIMER, *Fault Image I*



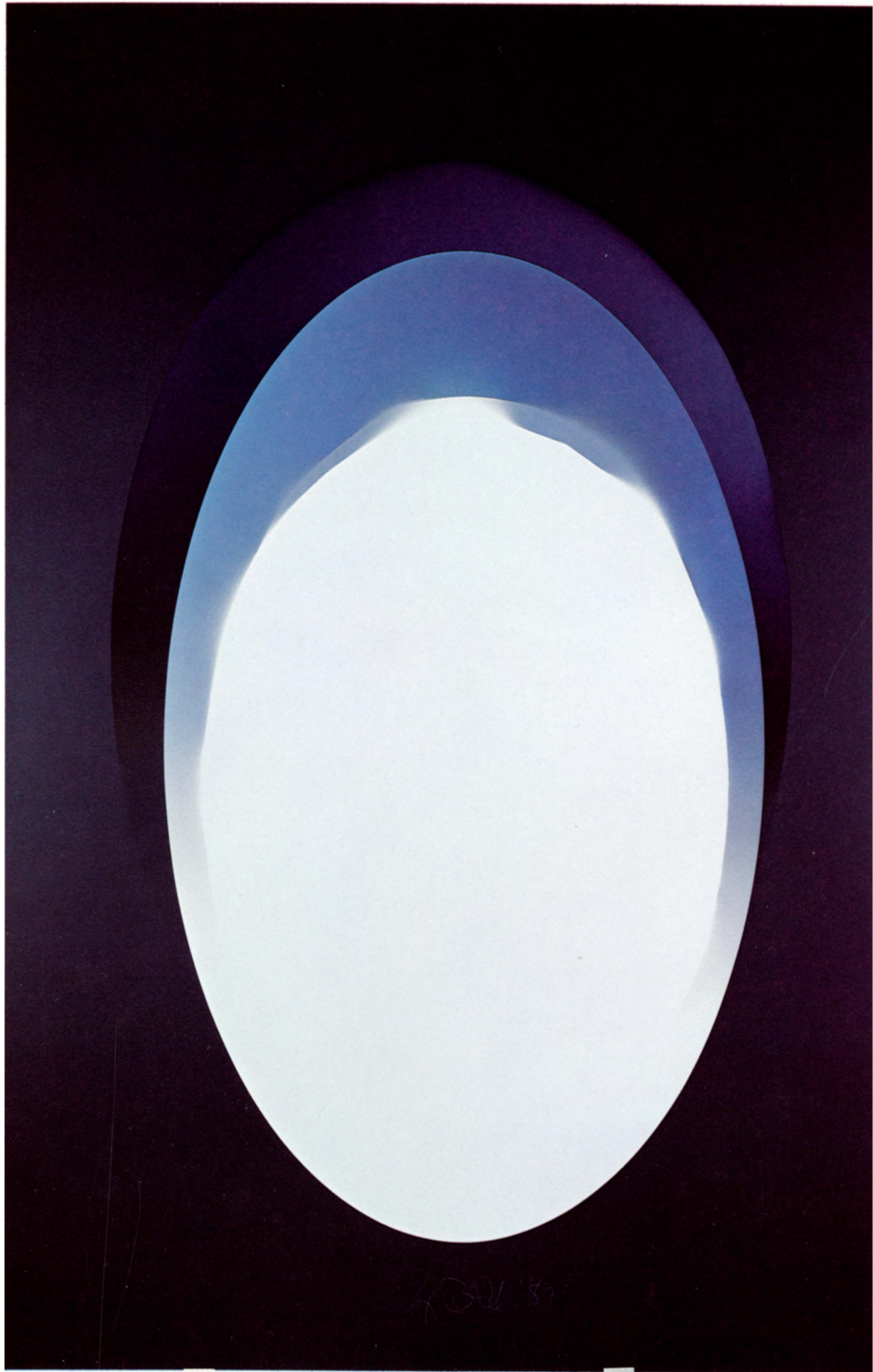
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TOM PALMORE, *Mountain Lion with Blue Curtain*, 1981

17



JEAN PROMUTICO, *Black Serpentine*, 1978



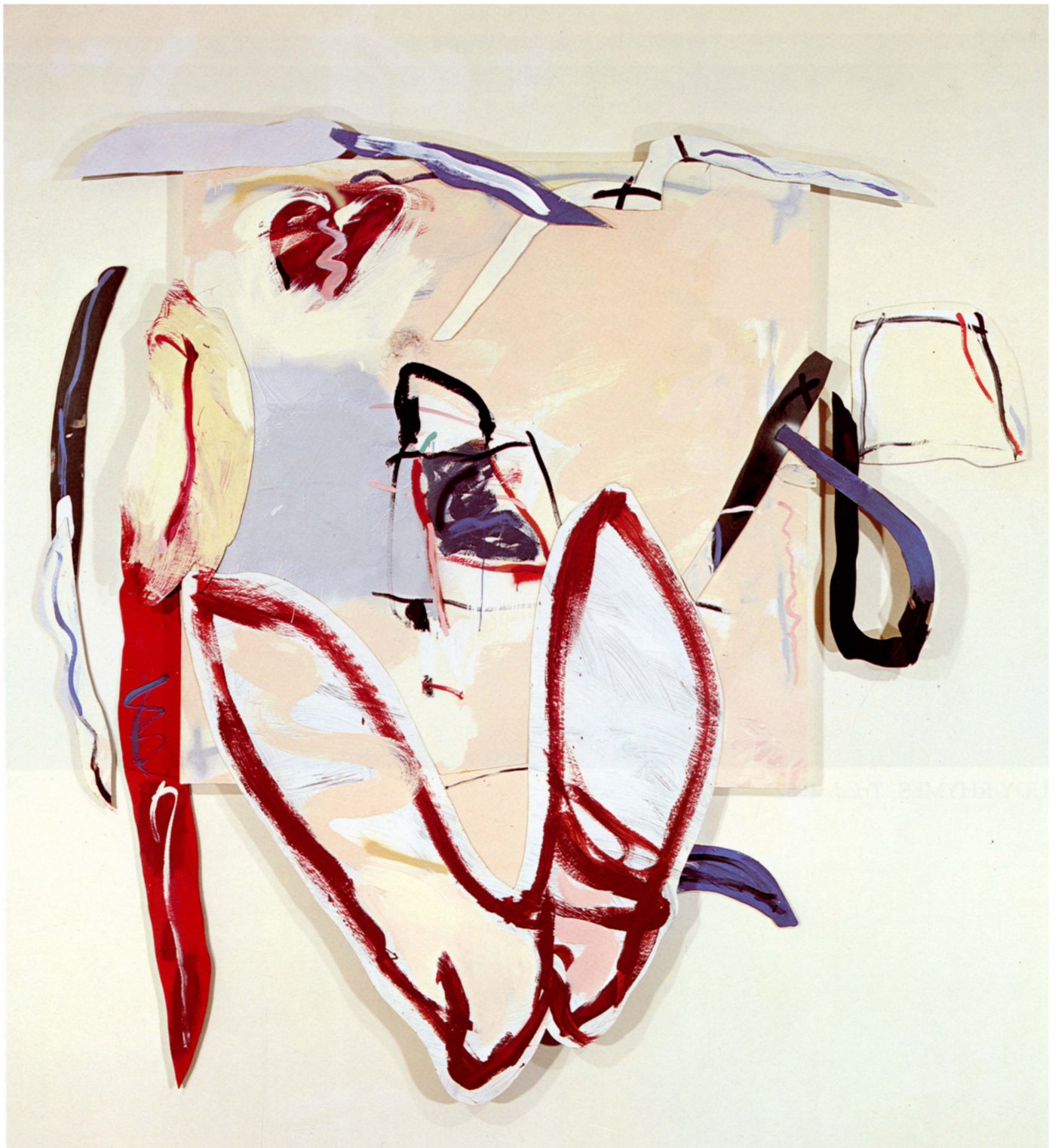


RICK DILLINGHAM, *Work in Clay*





RICHARD HOGAN, *24 Ladies*, 1982



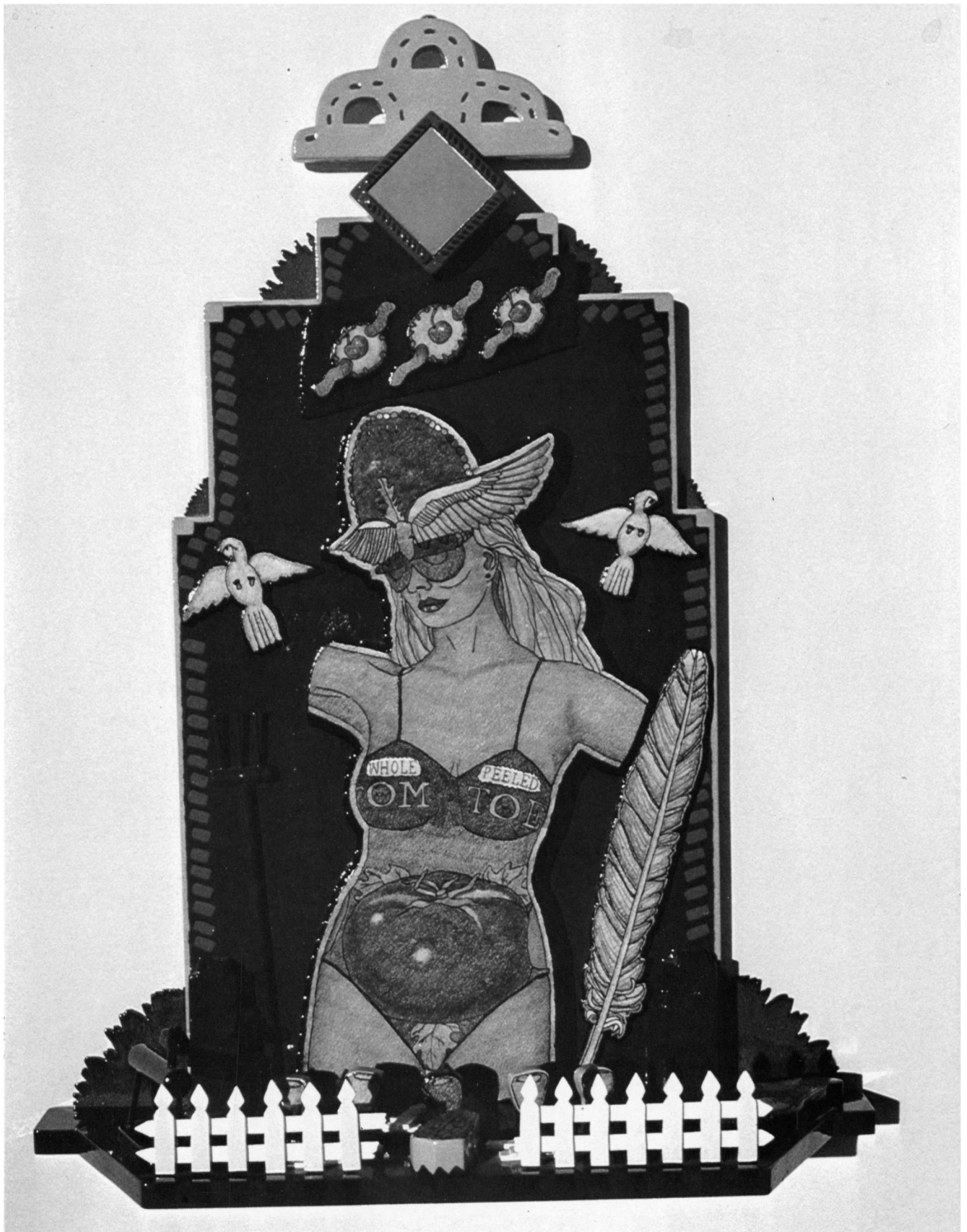


JUDY RHYMES, *Triad*, 1982





ZACHARIAH RIEKE, *Wings of the Wind*, 1981





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FRITZ SCHOLDER, *Dream #10*, 1982



RANDY LEE WHITE, *Ledger Drawing #2*, 1982

Artists' Biographies

Space limitations require that only a very brief summary of recent achievements be included. Entries for artists with very wide reputations are restricted to lists of the public collections in which examples of their work may be seen.

HELEN BECK

Born: 1943, South Norwalk, Connecticut
Education: BFA, Sculpture, The Hartford Art School, West Hartford, Connecticut, 1966
The Aspen Summer School of Contemporary Art, Aspen, Colorado, 1965

Selected Exhibitions:

- 1981 "New Works, New Mexico", Sarah Campbell Blaffer Gallery, Houston, Texas
1980 Santa Fe Festival of the Arts Invitational Salon Exhibition, Santa Fe, New Mexico
1978 "New Mexico in Toronto", Hazelton Lanes, Toronto, Ontario in co-ordination with Linda Durham Gallery, Santa Fe, New Mexico
1977 The Santa Fe First Annual Armory Show, Santa Fe, New Mexico
"Eleven Women Artists", Elaine Horwitch Galleries, Santa Fe, New Mexico
1976 "You Gotta Draw the Line Somewhere", Hill's Gallery of Contemporary Art, Santa Fe, New Mexico
"Santa Fe Women Artists Invitational", Fuller Lodge, Los Alamos, New Mexico

THOMAS BERG

Born: 1943, Aberdeen, South Dakota
Education: B.A., 1966, University of Wyoming
M.A., (Printmaking), 1968, University of Wyoming
M.F.A., (Painting), 1972, University of Wyoming

Selected Exhibitions:

- 1981: Festival Exhibition, Sweeney Center, Santa Fe, New Mexico, 13th Annual Exhibition at the Yellowstone Art Center, Billings, Montana
"Made in New Mexico", presented by the S. Rudy Gallery in Houston, Texas
1980 Armory Museum Festival Show, Santa Fe, New Mexico
1978 Wyoming State Museum, Cheyenne, Wyoming, 1978
1977 "The American Landscape", El Paso Museum of Art, El Paso, Texas

Public Collections:

- El Paso Museum of Art, El Paso, Texas
University of Wyoming Museum of Art, Laramie, Wyoming
Kansas City Art Institute, Kansas City, Missouri
Delta State University, Cleveland, Mississippi

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LARRY BELL

Born: 1939, Chicago, Illinois

Works in Public Collections:

- Albright Knox Gallery, Buffalo, New York
Art Gallery of New South Wales, Sydney, Australia
Art Institute of Chicago, Chicago, Illinois
Dallas Museum of Fine Arts, Dallas, Texas
Denver Art Museum, Denver, Colorado
Des Moines Art Center, Des Moines, Iowa
Detroit Institute of Arts, Detroit, Michigan
Fort Worth Art Center, Fort Worth, Texas
Solomon R. Guggenheim Museum, New York
Los Angeles County Museum, Los Angeles, California
Massachusetts Institute of Technology, Cambridge, Massachusetts
Museum of Contemporary Art, Caracas, Venezuela
Museum Ludwig, Cologne, Germany
Museum of Modern Art, New York
Museum of New Mexico, Santa Fe, New Mexico
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
Oakland Museum of Art, Oakland, California
Pasadena Art Museum, Pasadena, California
Roswell Museum and Art Center, Roswell, New Mexico
San Francisco Museum of Modern Art, San Francisco, California
Stedlik Museum, Amsterdam and Rotterdam, Holland
Tate Gallery, London, England
University of Arizona, Tucson, Arizona
Victoria and Albert Museum, London, England
Wadsworth Atheneum, Hartford, Connecticut
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York

LAWRENCE CALCAGNO

Born: 1916, San Francisco, California

Selected One-Man Exhibitions

- 1982-84 National Museum Retrospective Traveling Exhibition
1978 Ulrich Museum, Wichita, Kansas
1973-75 Smithsonian Institution Traveling Exhibition: "Permutations: Earth, Sea and Sky"

Selected Public Collections

- Albright-Knox Gallery, Buffalo, New York
Baltimore Museum of Art
Boston Museum of Fine Arts
Brooklyn Museum of Art
California Palace of the Legion of Honor, San Francisco
Colorado Springs Fine Arts Center
Carnegie Institute Museum of Art, Pittsburgh
Denver Art Museum
Honolulu Academy of Art
Houston Museum of Art
Los Angeles County Museum of Art
Museum of New Mexico, Santa Fe
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
National Gallery of Art, Washington, D.C.
New York University Art Collection
San Francisco Museum of Art
Santa Barbara Museum of Art
University of Illinois Krannert Museum
University of Texas Museum, Austin
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York

CONSTANCE DE JONG

Born: 1950, San Diego, California

Education: MFA, 1981, University of New Mexico, Albuquerque
MA, 1975, University of New Mexico, Albuquerque
BS in Education, 1972, Bowling Green State University,
Bowling Green, Ohio

Selected Exhibitions:

- 1981 "Six from Santa Fe," Betty Moody Gallery, Houston, Texas
1980 "Armory Show," Armory for the Arts, Santa Fe, New Mexico
"Young Americans: Metal," American Craft Museum, New York
"Southwestern Invitational Metalwork Exhibition," Foster Gallery,
University of Wisconsin, 1980
1979 "Women in the Southwest," Downtown Center for the Arts, Al-
buquerque, New Mexico
"Objects '79," Biennial Art Exhibition, Western Colorado Center for
the Arts, Grand Junction, Colorado, 1979
"Craftworks — New Departures," Downtown Center for the Arts,
Albuquerque, New Mexico, (on jury)
1977 "Objects '77" Biennial Art Exhibition, Western Colorado Center for
the Arts, Grand Junction, Colorado, 1977

RICH DILLINGHAM

Born: 1952, Lake Forest, Illinois

Education: Claremont Graduate School, Scripps College, Claremont,
California, MFA, 1976
University of New Mexico, Albuquerque, New Mexico,
BFA, 1974
California College of Arts and Crafts, Oakland, California,
1970-71

Selected Exhibitions:

- 1979 The Museum of Albuquerque, Albuquerque, New Mexico, "One
Space, Three Cultures, Three Visions"
1978 Santa Fe Festival of the Arts, Invitational, Santa Fe, New Mexico
1977 University of North Dakota, Grand Forks, North Dakota, "Indian
Images" 1977 (traveling)
Marietta College Crafts National, Marietta, Ohio
1976 Spirit of the Earth, New Hope, Pennsylvania
Marietta College Crafts National, Marietta, Ohio
Rex W. Wignall Museum Gallery, Chaffey College,
Alta Loma, California MFA Thesis Exhibition
Crafts '76, Phoenix Art Museum, Phoenix, Arizona
Ceramic Conjunction, Long Beach Museum of Art, Long Beach,
California (1976 & 77)

Selected Collections:

- The Fine Arts Museum of the South, Langan Park, Mobile, Alabama
Greenville County Museum of Art, Greenville, South Carolina
Rockford College Art Collection, Rockford, Illinois
Scripps College Art Collections, Scripps College, Claremont, California
California Polytechnic State University, San Luis Obispo, California
University of Arizona, Tempe, Arizona
Sheldon Memorial Art Gallery, Lincoln, Nebraska
Utah Museum of Fine Arts, University of Utah, Salt Lake City, Utah
The Museum of Albuquerque, Albuquerque, New Mexico
The University Art Museum, University of New Mexico,
Albuquerque, New Mexico

ELEN A. FEINBERG

Born: 1956, New York, New York

Education: Indiana University, M.F.A.
Cornell University, B.F.A.
Tyler School of Art — Rome 1974-1975

Selected Collections:

- University of New Mexico Museum of Fine Art,
Albuquerque, New Mexico
Tamarind Institute, Albuquerque, New Mexico
Roswell Museum of Art, Roswell, New Mexico

WOODY GWYN

Born: 1944, San Antonio, Texas

Education: Pennsylvania Academy of Fine Arts, Philadelphia, 1963

Selected Exhibitions:

- 1982 Allan Stone Gallery, New York, New York
1981 "Rosalind Constable Invites", Festival of the Arts,
Santa Fe, New Mexico
"Icons-Iconoclasts-New Work-New Mexico", Sarah Campbell
Blaffer Gallery, University of Houston, Houston, Texas
1981-82 "The Artists in the American Desert", sponsored by Sierra
Nevada Museum of Art, Reno, Nevada
1979 "New Talent", Allan Stone Gallery, New York, New York
1977 "Made in New Mexico", Museum of Fine Arts, Santa Fe,
New Mexico
1976 "Looking at an Ancient Land", Museum of Fine Arts,
Santa Fe, New Mexico
"5 Southwestern Painters", Davis and Long Gallery, New York
"12 Contemporary Artists in New Mexico", University of New
Mexico, Albuquerque, New Mexico

Selected Collections:

- Norfolk Museum of Arts and Sciences, Norfolk, Virginia
Mobile Art Museum, Mobile, Alabama
Marion Koogler McNay Art Institute, San Antonio, Texas
The Museum of Fine Arts, Houston, Texas
University of Houston, Houston, Texas

RICHARD HOGAN

Born: 1941, Youngstown, Ohio

Education: M.A., University of New Mexico, 1967
B.A., University of New Mexico, 1962

Selected Exhibitions:

- 1979 References: Paintings Of A Sort, Downtown Center for the Arts,
Albuquerque, New Mexico
1978 Albuquerque Artists II, Museum of Albuquerque, Albuquerque,
New Mexico
1977 New Mexico Artists Invitational, Tyler Museum of Art, Tyler, Texas
Purchase Show, University of New Mexico, Albuquerque,
New Mexico
1976 Southwest Fine Arts Biennial, Museum of Fine Arts,
Santa Fe, New Mexico

JOHN FINCHER

Born: 1941, Hamilton, Texas

Education: M.F.A., Oklahoma University, Norman, Oklahoma, 1966

Selected Exhibitions:

- 1981 "Western Roundup," Carson-Sapiro Gallery, Denver, Colorado
"New Work-New Mexico," Sarah Campbell Blaffer Gallery,
University of Houston, Houston, Texas
1980 "Artists of the American Desert," Western Association of Art
Museums, touring to California, Texas, Arkansas, Arizona,
Colorado, Wisconsin and Utah
"Here and Now: 35 Artists in New Mexico," The Albuquerque
Museum, Albuquerque, New Mexico
Elaine Horwitch Gallery, Santa Fe, New Mexico (one-man)
1979 "New Mexico Painters," The Elaine Horwitch Gallery,
Santa Fe, New Mexico
1978 "New Mexico in Toronto," Linda Durham Gallery,
Toronto, Canada
1977 Robert Rice Gallery, Houston, Texas (one-man)
1976 "New Mexico Contemporary Painters," Tyler Art Museum,
Tyler, Texas

DOUGLAS JOHNSON

Born: 1946, Portland, Oregon

Selected Exhibitions:

- 1981 The 1981 Santa Fe Opera Poster, Santa Fe, New Mexico
Douglas Johnson, New Paintings and Prints, Return,
Taos, New Mexico
- 1980 Armory Festival Show, Santa Fe, New Mexico
John Hernandez and Douglas Johnson, Colorado Springs Fine Arts
Center, Colorado Springs, Colorado
- 1979 Group Show, Santa Fe Festival of the Arts, Santa Fe, New Mexico
A Sense of Scale, University Art Museum, University of New
Mexico, Albuquerque, New Mexico
Works on Paper, Museum of New Mexico
- 1978 Santa Fe Selects, Arts Festival, Santa Fe, New Mexico
- 1977 The Armory Show, Santa Fe, New Mexico
- 1976 Southwest Biennial, Museum of New Mexico
Visions and Other Realities, Museum of New Mexico

Selected Collections:

American National Insurance Company
Museum of New Mexico
Indianapolis Art Museum
University of New Mexico

JONATHAN KROUT

Born: 1952, St. Louis, Missouri

Selected Exhibitions:

- 1980 "Introductions", an invitational, Craft & Folk Art Museum,
Los Angeles, California
"Craftsmen of the Southwest", Craftsman's Gallery,
Scarsdale, New York
"Clay & Fiber Selects", Clay & Fiber Gallery, Taos, New Mexico
"The Vice President's House", 4th Annual Mondale Exhibition,
Washington, D.C.
Taos Festival of the Arts, Taos, New Mexico
- 1979 "New Mexico Space & Images", Craft & Folk Art Museum of
Los Angeles, California
Taos Festival of the Arts, Taos, New Mexico
"Baskets, Rugs, Weathervanes, Serving Spoons & Bowls", Hand
and the Spirit Gallery, Scottsdale, Arizona
"One Space/Three Visions", Museum of Albuquerque, New Mexico
"Southwest Invitational Arts & Crafts", Albuquerque, New Mexico
- 1978 Taos Festival of the Arts, New Mexico
"Southwest Invitational Arts & Crafts", Albuquerque, New Mexico
- 1977 "Southwest Invitational Arts & Crafts", Albuquerque, New Mexico

EARL LINDERMAN

Born: 1931, Endicott, New York

Education: Ph.D., Pennsylvania State University, 1960
M.F.A., Pennsylvania State University, 1956
B.F.A., Albright Art School and New York State University
College, Buffalo, New York, 1953

Selected Exhibitions:

- 1982 Plains Art Museum, Moorhead, Minnesota
Jamestown Art Center, Jamestown, North Dakota
Aberbach Fine Art, New York, New York
- 1981 Cowboys: The New Look, Marilyn Butler Fine Art,
Scottsdale, Arizona
Talley Gallery, Bemidji, Minnesota
University of North Dakota, Grand Forks, North Dakota

Selected Collections:

Plains Art Museum, Moorhead, Minnesota
Portland Art Museum, Portland, Oregon
Phoenix Art Museum, Phoenix, Arizona
Arizona State University, Tempe, Arizona

SUSAN MEACHAM LINNELL

Born: 1940, California

Education: University of California Center for the Study of Classical
Theatre; Athens, Greece, 1967
San Francisco State University, Graduate Study, Art; 1966
University of California Berkeley, B.A. Art, 1962

Selected Exhibitions:

- 1981 Invitational, University of New Mexico; ASA Gallery,
Albuquerque, New Mexico
- 1979 Invitational, "References"; A.U.A. Downtown Center for the Arts,
Albuquerque, New Mexico
- 1979 Invitational, Santa Fe Festival of the Arts
- 1977 New Mexico Women Artists, New Mexico Women's Convention
- 1974 The Chicago Museum of Contemporary Art
- 1973 One Woman Show; Northwestern University, Evanston, Illinois

REG LOVING

Born: 1943, Hopkins County, Kentucky

Education: Center for Photographic Studies, Louisville, Kentucky,
1970-73
Western Kentucky University, Bowling Green, Kentucky;
B.A., 1968

Selected Exhibitions:

- 1982 Western New Mexico University, Silver City, New Mexico,
"Exchange Exhibitions"
- 1981 Marilyn Butler Gallery, "Cowboys: The New Look,"
Scottsdale, Arizona
Hill's Gallery, Santa Fe, New Mexico, "Hill's in High Gear"
San Francisco Museum of Modern Art Rental Gallery,
"Eight from New Mexico"
- 1980 The Arvada Center for the Arts and Humanities, Arvada, Colorado,
"Cowboys and Indians"
- 1979 Downtown Center for the Arts, Albuquerque, "Exhibition:
Albuquerque Artists"
Armory for the Arts, Santa Fe, "An Armory Invitational"
- 1978 Armory for the Arts, Santa Fe, "The 1978 Armory Show"
Museum of Fine Arts, Santa Fe, "Southwest Biennial Exhibition"
- 1977 Tyler Museum of Art, Tyler, Texas, "You Gotta Live Somewhere",
Invitational New Mexico artists exhibition
Amarillo Art Center, Amarillo, Texas, "The Amarillo Competition"
- 1976 Hill's Gallery, Santa Fe, "You Gotta Draw the Line Somewhere"

BRUCE STARK LOWNEY

Born: 1937, Los Angeles, California

Education: BA, North Texas State University, 1959
MA, San Francisco State University, 1966
Post Graduate Study, University of New Mexico, 1966-67

Selected Exhibitions:

- 1982 The Governor's Gallery, State Capital (honorary exhibition with
Beverly Magennis Lowney)
- 1981 "The Western Printmakers", traveling exhibition, Western States
Arts Foundation
"Rosaline Constable Selects", invitational exhibition, Santa Fe
Festival of Arts
- 1980 "New Mexico Artists", Invitational Exhibition, Museum
of Albuquerque
- 1978 "The Roswell Compound" exhibition of Artists-in Residence,
Museum of Fine Arts, Santa Fe
"Albuquerque Artists I", invitational exhibition, Museum of
Albuquerque, New Mexico
National Print Invitational Exhibition, University of South Dakota,
Vermillion
"Santa Fe Selects", invitational exhibition, Santa Fe Festival of
the Arts

- 1977 Exhibition of New Mexico Artists, Tyler Museum of Art, Tyler, Texas
 "Imagings", invitational exhibition, Allrich Gallery, San Francisco, California
 Sheldon Memorial Art Gallery, University of Nebraska-Lincoln (one-man)
- 1976 "12 Contemporary Artists Working in New Mexico", invitational exhibition Art Museum, University of New Mexico

Selected Public Collections:

Art Institute of Chicago
 Minneapolis Institute of Art
 North Dakota State University
 Oklahoma City Fine Art Center
 Museum of Fine Arts, Santa Fe, New Mexico
 Yale University, New Haven, Connecticut
 Museum of Albuquerque, New Mexico
 University of New Mexico
 University of Minnesota
 Madison Art Center
 Roswell Museum, New Mexico
 Northern Illinois University

ANTHONY MAGAR

Born: 1936, London, England
 Education: Royal Albert Hall School of Speech & Literature
 London, England

Selected Exhibitions:

- 1979 Taos Open Awards Show, Taos
 Santa Fe Festival of the Arts Fine Arts Show, Santa Fe

FORREST MOSES

Born: 1934, Danville, Virginia
 Education: BA, Washington and Lee University, 1952-56
 Pratt Institute, 1959-60

Selected Exhibitions:

- 1981 Tibor de Nagy Gallery, New York
 Hill's Gallery, Santa Fe, New Mexico (one-man)
- 1980 Spoleto Festival USA, Charleston, SC
 Tibor de Nagy Gallery, "Monotypes" (one-man)
- 1979 The Art Center, Waco, Texas
 Weatherspoon Art Gallery, "Art on Paper '79," Greensboro, North Carolina (one-man)
 Illinois State University, Normal, Illinois
 Museum of Fine Arts, Santa Fe, New Mexico
- 1978-79 Museum of Fine Arts, Danville, Virginia
 Wave Hill, "The Landscape, Different Points of View" (one-man)
- 1976 Museum of Fine Arts, Santa Fe, New Mexico

Selected Public Collections:

Museum of Fine Arts, Santa Fe, New Mexico
 University of Illinois, Champaign-Urbana, Illinois

LEE MULLICAN

Born: 1919, Chickasha, Oklahoma

Selected Exhibitions:

Whitney Museum, New York, New York
 Museum of Modern Art, New York, New York
 Chicago Art Institute, Chicago, Illinois
 Metropolitan Museum of Art, New York, New York
 Los Angeles County Museum, Los Angeles, California

Selected Public Collections:

Museum of Modern Art, New York, New York
 Museum of Modern Art, Paris

San Francisco Museum of Art, San Francisco, California
 Santa Barbara Museum of Art, Santa Barbara, California
 Santa Fe Museum of Art, Santa Fe, New Mexico
 Oklahoma Art Center, Oklahoma City, Oklahoma
 Phillips Memorial Gallery, Washington, D.C.
 University of Oklahoma, Norman, Oklahoma
 Syracuse University, Syracuse, New York
 University of California, Los Angeles, California
 Museo Nacional de Bellas Artes, Santiago, Chile
 Denver Museum, Denver, Colorado
 Colorado Springs Fine Arts Center, Colorado Springs, Colorado

EUGENE NEWMANN

Born: 1936, Bratislava, Czechoslovakia

Education: BA, University of Chicago

Selected Exhibitions:

- 1982-1977 Southern Colorado University Gallery
 University of Las Vegas Art Gallery
 Museum of New Mexico
 Santa Fe Armory of the Arts
 Sweeney Gallery of the Santa Fe Festival of the Arts
 Tyler Museum of Art
 Goddard College Gallery
 Princeton University
 Monterey Peninsula Museum of Art

Selected Public Collections:

Museum of New Mexico
 Monterey Peninsula Museum of Art

ED OPPENHEIMER

Born: 1948, California

Education: BA, Brown University, 1969

Selected Exhibitions:

- 1981 "The Best of the Decade", Hill's Gallery, Santa Fe, New Mexico
 "Crafts '81", Santa Fe Festival of the Arts, Sweeney Convention Center, Santa Fe, New Mexico
 Oppenheimer with Rick Dillingham's raku vessels, Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, Lincoln, Nebraska
 "Fifth National Crafts Invitational", Skidmore College Art Gallery, Saratoga Springs, New York
- 1979 "New Mexico: Space and Images" Invitational, Craft and Folk Art Museum, Los Angeles, California
 "One Space, Three Visions" Invitational, Museum of Albuquerque, Albuquerque, New Mexico
 "A Larger View" Invitational, Boulder Arts Center, Boulder, Colorado
 "Functional Forms '79" National Juried Show, Fairbanks Gallery, Oregon State University, Corvallis, Oregon
 "Fabulous Fibers" Invitational, Jewish Community Center Art Gallery, Jewish Community Center of Greater Baltimore, Baltimore, Missouri
 "Contemporary Crafts Exhibition", Santa Fe Festival of the Arts, Sweeney Convention Center, Santa Fe, New Mexico
- 1978 "Convergence '78 Instructors' Suitcase Show", Art Department, Colorado State University, Fort Collins, Colorado

Selected Collections:

Sheldon Memorial Art Gallery, Lincoln, Nebraska

TOM PALMORE

Born: 1945, Oklahoma

Education: University of Nevada, 1963-1965
 North Texas State University, 1965-1966
 Atelier Chapman Kelly, 1966-1967
 Pennsylvania Academy of Fine Arts, 1967-1969

Selected Group Exhibitions:

- 1982 "The West as Art," Palm Springs Desert Museum, Palm Springs, California
 1981 American Realism Since 1960, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
 1979 Washington Art Fair, Washington, D.C.
 "Decade of American Painting," Whitney Museum, New York City
 "Art in Philadelphia," Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
 "Animals in Art," Syracuse, New York
 1978 Traveling Show sponsored by the Time-Life Corporation to the following cities: Atlanta, Ft. Lauderdale, Houston, Los Angeles, San Francisco, Japan, and the Philippines
 1977 "Contemporary Art in Philadelphia," Squibb Gallery, Princeton, New Jersey
 The American Wing, Philadelphia Museum of Art, Philadelphia, Pennsylvania
 4th International Contemporary Art Fair, Paris, France
 1976 "Philadelphia in Washington," Pyramid Gallery, Washington, D.C.
 "The Presence & Absence in Realism," The State University College, Potsdam, New York
 Venice Biennale, "International Events 72-'76", Venice, Italy
 8th International Festival of Paintings, Cagnes-Sur-Mer, France
 3rd International Contemporary Art Fair, Paris, France

Selected Collections:

- Dallas Museum, Dallas, Texas
 Whitney Museum, New York
 Pennsylvania Academy, New York
 Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
 Indianapolis Museum of Art, New Orleans, Louisiana
 Oklahoma Museum of Art, Oklahoma
 Brooklyn Museum, New York
 Philadelphia Museum of Art, Philadelphia, Pennsylvania
 Allentown Museum of Art, Allentown, Pennsylvania
 Everson Museum of Art, Syracuse, New York
 Denver Art Museum, Denver, Colorado
 Smithsonian Institution, Washington, D.C.
 New Orleans Museum of Art, New Orleans, Louisiana

JEAN PROMUTICO

Born: 1936, Maryland

Education: P.S. I Studio Grant, New York, New York, 1981
 MA, University of New Mexico, Albuquerque
 BFA, Maryland Institute College of Art, Baltimore

Selected Exhibitions:

- 1981 Rasalind Constable Selects, Santa Fe Festival of the Arts, Santa Fe, New Mexico
 University of Houston, New Mexico Artists, Houston, Texas
 Kornblee Gallery, New York, New York
 1979 First Western States Biennial, Invitational Traveling Show, National Collection, D.C., San Francisco Museum of Modern Art, Denver Museum of Art
 21st Annual 8-State Exhibition of Painting & Sculpture, Invitational, Oklahoma Art Center, Oklahoma City, Oklahoma
 Roswell Museum and Art Center, Roswell, New Mexico
 1977 Santa Fe Armory Show, Santa Fe, New Mexico

- 1976 Los Alamos Women's Show, Santa Fe, New Mexico
 "New Work/New Mexico," Arco Center for Visual Art, Los Angeles, California
 "You Gotta Draw the Line Somewhere," Hill's Gallery, Santa Fe, New Mexico
 Lynn Mahew Gallery, Ohio Wesleyan University, Delaware, Ohio

Selected Awards:

- 1977 Roswell Museum and Art Center, Artist-in-Residence Program, one-year Painting Grant

GAIL RIEKE

Born: 1944, New York

Education: MFA, University of Florida, Gainesville, Florida, 1966-68
 BFA, University of Florida, Gainesville, Florida, 1962-66

Selected Exhibitions:

- 1981 "1981 Four Corners States Biennial Exhibition", Phoenix Art Museum, Phoenix, Arizona
 "Made in (New) Mexico", Houston, Texas; S. Rudy Gallery, Santa Fe, New Mexico
 1980 "1980 Fall Invitational", Roswell Museum, Roswell, New Mexico
 "Craftsmen of the Southwest", Craftsman's Gallery, Scarsdale, New York
 1979 "New Mexico Crafts Show", Craft and Folk Art Museum, Los Angeles, California
 "One Space/Three Visions", Museum of Albuquerque, Albuquerque, New Mexico
 1978 Fine Arts Center, Colorado Springs, Colorado, a two year traveling exhibition
 "Selected New Mexico Artists", Invitational Exhibition, Fuller Lodge Art Center, Los Alamos, New Mexico
 "Southwestern Landscape", Hill's Gallery Invitational, Hill's Gallery, Santa Fe, New Mexico
 1977 '77 Southwestern Crafts Biennial, Museum of International Folk Art, Santa Fe, New Mexico

Selected Collections:

- Museum of Albuquerque, Albuquerque, New Mexico
 Sheldon Memorial Art Gallery, University of Nebraska-Lincoln
 Roswell Museum, Roswell, New Mexico
 Fiberarts Magazine, Asheville, North Carolina
 University of Florida, Gainesville, Florida

ZACHARIAH RIEKE

Born: 1943, Kansas

Education: BFA with honors, Wichita State University, 1964-66
 MFA, University of Florida, 1966-68

Selected Exhibitions:

- 1981 "1981 Four Corners States Biennial Exhibition," Phoenix Art Museum, Phoenix, Arizona
 "Made in (New) Mexico". Houston, Texas; S. Rudy Gallery, Santa Fe, New Mexico
 1980 Santa Fe Salon, Festival of the Visual Arts, Santa Fe, New Mexico
 "Here and Now", Albuquerque Museum, Albuquerque, New Mexico
 1979 "New Mexico: Space and Images", Craft and Folk Art Museum, Los Angeles, California
 "Contemporary New Mexico Fine Art", Santa Fe Festival of the Arts, Santa Fe, New Mexico
 "Exhibition, Albuquerque Contemporary Arts", Albuquerque United Artists Downtown Center for the Arts, Albuquerque, New Mexico
 "One Space/Three Visions", Museum of Albuquerque, Albuquerque, New Mexico
 1978 "Contemporary Crafts Exhibition", Santa Fe Festival of the Arts, Santa Fe, New Mexico
 "Contemporary Crafts, Western States Arts Foundation 1977 Fellowship Award Exhibition", Colorado Springs Fine Arts Center — a two year traveling show

"Selected New Mexico Artists", Fuller Lodge Art Center,
Los Alamos, New Mexico
"Southwest Landscapes", Hill's Gallery Invitational, Hill's Gallery,
Santa Fe, New Mexico
1977 Southwestern Crafts Biennial, Museum of International Folk Art,
Santa Fe, New Mexico
"Crafts '77 Biennial", Museum of Albuquerque, Albuquerque,
New Mexico

JUDY RHYMES

Born: 1954, Louisville, Mississippi
Education: BFA, Texas Tech University, 1975

Selected Exhibitions:

1981 "Three Women Artists, Watermedia Exhibition", The Art Spirit
Gallery, Boulder, Colorado
1980 Santa Fe Festival of the Arts, Santa Fe, New Mexico
Forty-fourth Annual Midyear Show, Butler Institute of
American Art
National Watercolor Society 60th Annual Exhibition, Laguna
Museum of Art
1979 Lubbock Arts Festival, Lubbock, Texas
Santa Fe Festival of the Arts, Santa Fe, New Mexico
National Watercolor Society 59th Annual Exhibition, Palm Springs,
Desert Museum, Palm Springs, California
Midland College, Midland, Texas (one-person)
1976 Southwest Fine Arts Biennial
Watercolor New Mexico II
Watercolor West 1976, Utah State University

KEN SAVILLE

Born: 1949, near Hanging Rock, West Virginia
Education: B.S., Austin Peay State University,
Clarksville, Tennessee, 1971

Selected Exhibitions:

1982 "One Artist Show," Gallery K, Washington, D.C.
1981 "Games and Toys," Galeria Canaleta, Figueres, Spain
"Six Artists Show Recent Work," Hill's Gallery, Santa Fe
"Art of the Southwest," BFM Gallery, New York City
"New Work-New Mexico," Blaffer Gallery, University of Houston
1980 "The Part and the Whole," Stempelplaats, Amsterdam
"Eight Painters," ASA Gallery, University of New Mexico,
Albuquerque
"Cupid, Venus, Folly & Time," Downtown Center for the Arts,
Albuquerque
"Eccentric Images," Milliken Gallery, Converse College,
Spartanburg, South Carolina
1979 "1979 Fine Art Show — Santa Fe Festival of the Arts," Sweeney
Convention Center, Santa Fe, New Mexico
"Albuquerque Contemporary Arts Exhibition," Downtown Center
for the Arts, Albuquerque, New Mexico
"Art as Revolt of Culture," Gallery of Miximal Art, Libelta, Poland
1978 "Assembling, Assembling," Pratt Graphics Center, New York City
"First International New Dada Exposition," Galerie St. Petri,
Institute of Art History, University of Lund, Sweden

FRITZ SCHOLDER

Born: 1937, Breckenridge, Minnesota
Education: BA, Sacramento State College, California
MFA, University of Arizona, Tucson

Selected Public Collections:

Brooks Memorial Art Gallery, Memphis, Tennessee
The Brooklyn Museum
Fine Arts Gallery of San Diego, California
Phoenix Art Museum

Dallas Museum of Fine Arts
The Museum of Fine Arts, Houston
University Art Museum, University of California, Berkeley
Utah Fine Arts Museum, Salt Lake City
De Saisset Art Gallery, University of Santa Clara, California
Heard Museum, Phoenix
Fine Arts Museum of New Mexico, Santa Fe
Arizona State University Art Collections, Tempe
The Denver Art Museum
Art Museum, University of New Mexico, Albuquerque
National Collection of Fine Arts, Smithsonian Institution,
Washington, D.C.
Art Institute of Chicago
Sheldon Memorial Art Gallery, University of Nebraska-Lincoln

HAROLD JOE WALDRUM

Born: 1934, Savoy, Texas
Education: MA, Fort Hays Kansas State College, Hayes, Kansas, 1970
BS, Western State College, Gunnison, Colorado, 1956

Selected Exhibitions:

1981 "Ventanas y Uno Paisaje", Hill's Gallery, Santa Fe, New Mexico
"Moradas, Iglesias y Flores — SX-70 Images", Maggie Kress
Gallery, Taos, New Mexico (one-man)
"New Mexico Photography", Santa Fe Festival of the Arts, Santa Fe,
New Mexico
"New Works/New Mexico", Blaffer Gallery, University of Houston,
Houston, Texas
1979 "Festival of the Arts", Santa Fe Festival of the Arts, Santa Fe,
New Mexico
"Art on Paper", Weatherspoon Art Gallery, Greensboro,
North Carolina
"Gold Show", The Museum of Modern Art, New York, New York
1977 "Made in New Mexico", Museum of New Mexico, Santa Fe,
New Mexico

Selected Collections:

Museum of New Mexico, Santa Fe, New Mexico

RANDY LEE WHITE

Born: 1951, South Dakota
Education: Texas Tech University, Lubbock, Texas
Institute of American Indian Art, Santa Fe, NM
University of Oklahoma, Norman, Oklahoma

Selected Collections:

Museum of Fine Arts, Santa Fe, New Mexico
Chicago Art Institute, Chicago, Illinois
Sheldon Memorial Art Gallery, Lincoln, Nebraska
Museum of the Southwest, Los Angeles, California
Walker Art Museum, Minneapolis, Minnesota
St. Louis Museum of Art, St. Louis, Missouri
Heard Museum, Phoenix, Arizona
Heye Foundation, New York, New York
Buffalo Bill Museum, Cody, Wyoming
San Francisco Museum of Modern Art, San Francisco, California
High Museum of Modern Art, Atlanta, Georgia
Philbrook Museum, Oklahoma City, Oklahoma
The Albuquerque Museum, Albuquerque, New Mexico
Field Museum, Chicago, Illinois

Index of
Lending Galleries

*Ms. Marcia York
Heydt-Bair Gallery
376 Garcia Street
Santa Fe, NM 87501*

*Ms. Elaine Horwitch
Elaine Horwitch Galleries
129 W. Palace Ave.
Santa Fe, NM 87501*

*Mr. Tom Andriola
The New Gallery
P.O. Box 1408
Taos, NM 87571*

*Ms. Linda Durham
Linda Durham Gallery
400 Canyon Rd.
Santa Fe, NM 87501*

*Don and Carolyn Eason
The Eason Gallery
338 East de Vargas
Santa Fe, NM 87501*

*Ms. Tally Richards
Tally Richards Gallery
Box 1734
Taos, NM 87571*

CATALOG OF THE EXHIBITION

HELEN BECK

1. *Toy Drum Cake*, 1982
oil & pencil on canvas—11 x 11"
Courtesy of Linda Durham Gallery
2. *Foreign Car*, 1982
oil & pencil on canvas—12 x 12"
Courtesy of Linda Durham Gallery

LARRY BELL

3. *ELBKIN 28*, 1982
oxides on paper—55 x 33"
Lent by the artist
4. *ELBKIN 32*, 1982
oxides on paper—55 x 33"
Lent by the artist

TOM BERG

5. *Nolan's Striped Deck Chair*, 1980
oil on canvas—40 x 24"
Collection of Wade Wilson, Fort Worth, TX
6. *Curved Pool with Exotic Plant*, 1982
oil on canvas—36 x 48"
Collection of Eason Gallery

LAWRENCE CALCAGNO

7. *Great Western II*, 1978-81
acrylic on canvas—80 x 44"
Courtesy of The New Gallery
8. *Sunbands*, 1976-80
acrylic on canvas—68 x 78"
Courtesy of The New Gallery

CONSTANCE DEJONG

9. *10° Seven*, 1981
lacquered steel—13 x 20"
Courtesy of Linda Durham Gallery
10. *10° Five*, 1981
lacquered steel—21 x 25"
Courtesy of Linda Durham Gallery

RICK DILLINGHAM

11. *Work in Clay*
Courtesy of Eason Gallery
12. *Work in Clay*
Courtesy of Eason Gallery

ELEN FEINBERG

13. *Luna*, 1982
oil on canvas—36 x 34"
Courtesy of Eason Gallery
14. *Pieresa*, 1982
oil on linen—50 x 8"
Courtesy of Eason Gallery

JOHN FINCHER

15. *The Illumination of Tucson*, 1979
oil on canvas—54 x 84"
Courtesy of Elaine Horwitch Galleries
16. *Strapped, n.d.*
oil on canvas—36 x 48"
Lent by the Artist

WOODY GYWN

17. *Windbreak*, 1980
oil on canvas—73 x 79"
Private Collection
Courtesy of Heydt Bair Gallery
18. *Arroyo Triptych*, 1977*
graphite—8 x 90"
Private Collection
Courtesy of Heydt Bair Gallery

* At The Sheldon Memorial Art Gallery Only.

RICHARD HOGAN

19. *Twenty Four Ladies*, 1982
acrylic on canvas & masonite—90 x 78"
Courtesy of Linda Durham Gallery
20. *Atsimma*, 1982
oil on canvas—90 x 78"
Courtesy of Linda Durham Gallery

JONATHAN KROUT

21. *Basket*
Rattan (Boiled in Waxes and Piñon Pitch)
Courtesy of Heydt-Bair Gallery
22. *Basket*
Rattan (Boiled in Waxes and Piñon Pitch)
Courtesy of Heydt-Bair Gallery
23. *Basket*
Rattan (Boiled in Waxes and Piñon Pitch)
Courtesy of Heydt-Bair Gallery

DOUGLAS JOHNSON

24. *Prayer Wand*, 1979
casein on board, feathers, beads—12 x 8"
Collection of Elaine Horwitch
25. *Ceremonial*, 1980
casein on paper—6½ x 9¼"
Collection of Elaine Horwitch

EARL LINDERMAN

26. *Doktor Thrill & Snake Lady on the Chopper*, 1982
oil on canvas—60 x 48"
Courtesy of Tally Richards Gallery
27. *Play It One More Time, Doktor Thrill*, 1982
oil on canvas—48 x 40"
Courtesy of Tally Richards Gallery

SUSAN LINNELL

28. *Sugah's What-Not*, 1982
acrylic on canvas & masonite—94 x 95"
Courtesy Linda Durham Gallery
29. *Sugah Scat Talk, II*, 1981
altered monotype—30 x 24"
Courtesy of Linda Durham Gallery

REG LOVING

30. *Lixiviation Landscape (La Esperanza)*, 1982
acrylic on canvas—64 x 48"
Lent by the artist
31. *Lixiviation Landscape (La Ventana)*, 1982
acrylic on canvas—64 x 48"
Lent by the artist

BRUCE LOWNEY

32. *Forest Encounter*, 1980
oil on canvas—38 x 68"
Collection of Mr. & Mrs. Sam Larcombe, Santa Fe, NM
33. *The Sacrifice*, 1980/81
lithograph—30 x 22"
Collection of Mr. & Mrs. Sam Larcombe, Santa Fe, NM

TONY MAGAR

34. *Imago Ignota*, 1982
oil on canvas—55 7/8 x 82 3/4"
Courtesy of The New Gallery
35. *Frog in the Moon*, 1982
acrylic on canvas—64¾ x 56¼"
Courtesy of The New Gallery

FORREST MOSES

36. *Monotype: Iris Image*, 1982
(Assisting Printer: Ron Goad)—26 x 22"
Lent by the artist
37. *Monotype: Iris Image*, 1982
(Assisting Printer: Ron Goad)—26 x 22"
Lent by the artist

LEE MULLICAN

38. *The Source West*, 1981
acrylic on canvas—80 x 50"
Courtesy of The New Gallery
39. *Flower Two*, 1981
acrylic on canvas—48 x 36"
Courtesy of The New Gallery

EUGENE NEWMAN

40. *Remembering the Garden IV*, 1981
oil on canvas—50 x 42"
Collection of Eason Gallery
41. *Neighbor Constellations*, 1979
oil on canvas—44 x 60"
Collection of David R. Hill, Santa Fe, N.M.
Courtesy of Eason Gallery

VIRGINIA NOERR

Exhibition banner

ED OPPENHEIMER

42. *Fault Image I*—new title
tapestry—53 1/2 x 37"
Collection of Eason Gallery
43. *Io*
tapestry—58 x 36"
Collection by Victoria Oppenheimer
Courtesy of Eason Gallery

TOM PALMORE

44. *Bevo with Hummingbirds*, 1982
silkscreen/lithograph—36 x 43½"
Courtesy of Elaine Horwitch Galleries
45. *Mountain Lion with Blue Curtain*, 1981
acrylic on canvas—48 x 60"
Courtesy of Elaine Horwitch Galleries

JEAN PROMUTICO

48. *Black Serpentine*, 1978
acrylic & metallic on canvas—96½ x 53½"
Courtesy of Linda Durham Gallery
49. *Invisible Green*, 1978
acrylic & metallic on canvas—62 x 70"
Courtesy of Linda Durham Gallery

JUDY RHYMES

50. *Triad*, 1982
watercolor—40 x 60"
Courtesy of Elaine Horwitch Galleries
51. *Ancestral Flight*, 1982
watercolor—30 x 40"
Courtesy of Elaine Horwitch Galleries

GAIL RIEKE

53. *Untitled collage*, 1982
mixed media—22¼ x 30¾"
Courtesy of Linda Durham Gallery
54. *Shining Like a Morning Star*, 1981
silk on Japanese paper—23½ x 32½"
Courtesy of Linda Durham Gallery

ZACHARIAH RIEKE

55. *Kansas the Wheat State*, 1981
rusted metal—28 x 51"
Courtesy of Linda Durham Gallery
56. *Wings of the Wind*, 1981
acrylic on canvas—84 x 72"
Courtesy of Linda Durham Gallery

KEN SAVILLE

57. *The Scarlet Let Her*, 1981
polychromed wood, colored pencil,
mirror—23 x 18 1/2 x 6"
Lent by the artist
58. *Catatonic Demonic*, 19
polychromed wood, colored pencil,
tin cans—24 1/2 x 18 1/2 x 6"
Lent by the artist

FRITZ SCHOLDER

59. *Dream #10*, 1982
oil on canvas—80 x 68"
Courtesy of Tally Richards Gallery
60. *American Portrait with Dog*, 1981
acrylic on canvas—80 x 68"
Courtesy of Tally Richards Gallery

HAROLD JOE WALDRUM

61. *Chacon 2*, 1982
oil on canvas—48 x 50"
Courtesy of Tally Richards Gallery
62. *Atrás De La Iglesia*, 1982
oil on canvas—30 x 30"
Courtesy of Tally Richards Gallery

RANDY LEE WHITE

63. *Ledger Drawing #1*, 1982
watercolor & ink on ledger paper—8¼ x 14"
Courtesy of Elaine Horwitch Galleries
64. *Ledger Drawing #2*, 1982
watercolor & ink on ledger paper—8¼ x 14"
Courtesy of Elaine Horwitch Galleries