



SCHOLDER

CASAS

HURD

RICHARDSON

HOOD

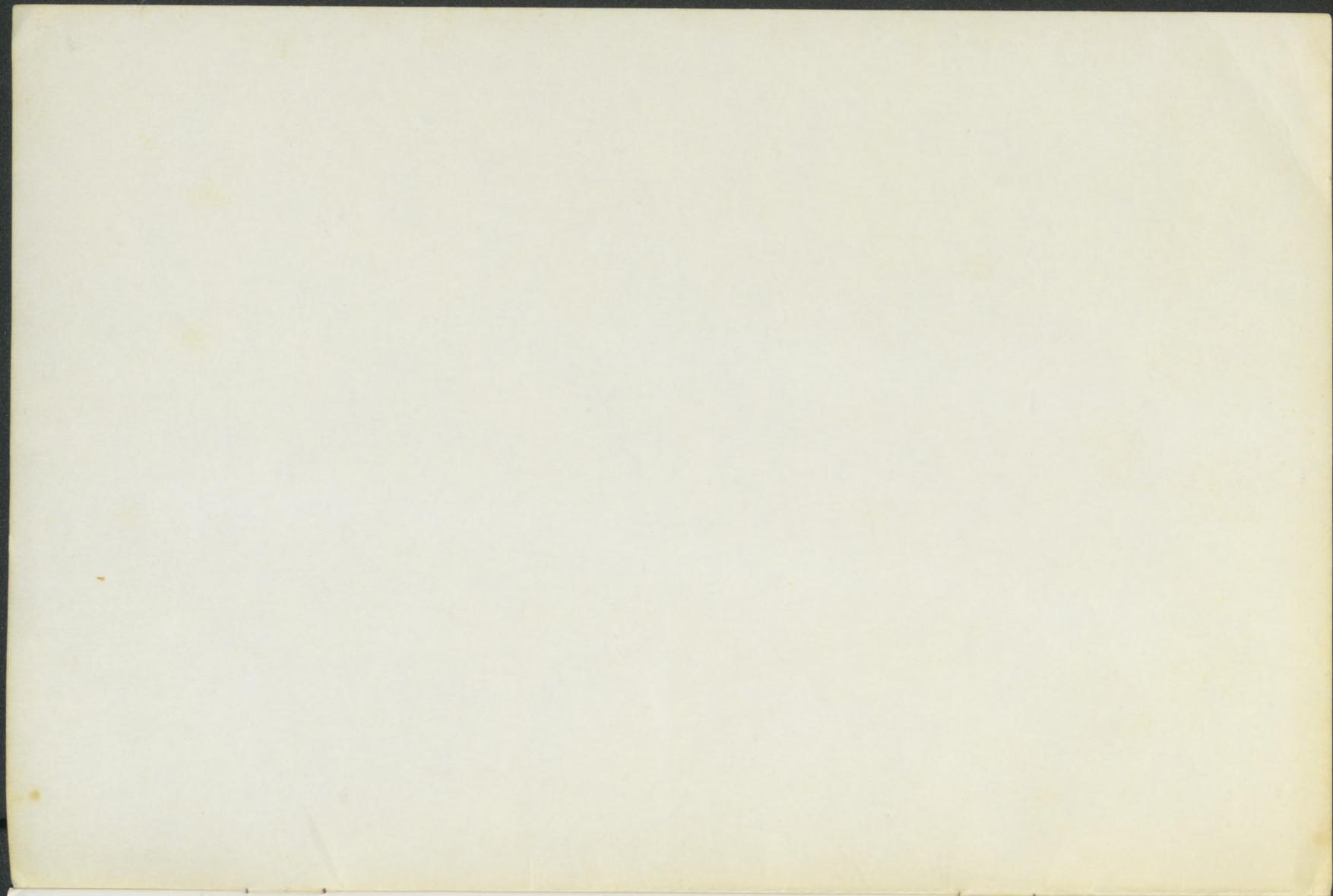
ACOSTA

SIMMS

CRUMBO

"A Blending of Cultures-A Blending of Time"

PRESENTED BY THE ART DEPARTMENT, THE UNIVERSITY OF TEXAS AT EL PASO IN CONJUNCTION WITH THE EL PASO FINE ARTS COUNCIL FESTIVAL OF THE ARTS OCTOBER 24 - NOVEMBER 5, 1971 — THE UNION GALLERIES



Faint, illegible text, likely bleed-through from the reverse side of the page.

Faint, illegible text, likely bleed-through from the reverse side of the page.

The pictures here represent the esthetic expression by four distinct racial mixtures—mixtures, since all peoples have intermixed to an extent which makes "purity" a relative matter. In each of these categories are shown works by two artists, one of whom paints in traditional manner, and the other in a more contemporary style, although rigid distinctions here are not too easy to establish.

Carroll Simms, from Houston, Texas, and Jim Richardson, of Las Cruces, N.M., are Blacks, and son's "Hardrock" is a bright amalgam of crosshatched their paintings defy the style classifications; Richard-colors, and his "Loneliness in a City" a starkly simple arrangement of black and white, excited by small spots of blue and red. Simms displays consistency of style and color in "New Monday" and "Two Corners", both of which use soft greys as dominants with pale pinks, blues and yellows setting them off.

Mel Casas, of San Antonio, and Manuel Acosta, of El Paso, represent Chicano paintings; Casas' huge canvases are loaded with message and harsh color, while those of Acosta are subdued renderings of Head studies.

Woody Crumbo, from Oklahoma, and Fritz Scholder, of Santa Fe, represent respectively the Indian traditional and the Indian modern. Crumbo maintains time-honored subject-matter and Indian style, while Scholder depicts Indian subjects in powerful contemporary manner.

Dorothy Hood, of Houston, and Peter Hurd, of Hondo, N.M., represent the Anglo contemporary and traditional. Hood's paintings are large, non-objectives with provocative titles, while Hurd's small water-colors describe typical grandeur of the New Mexico landscape.

Mexican painting is represented in the works of one anonymous painter working in north central Mexico in the late 17, or early 18th centuries. His "Our Lady of the Rosary" is in the muted, limited color range, and semi-primitive manner of self-trained painters of that region and of that time. Also shown is a sprightly painting, "Sabado de Gloria" by Alberto Carlos Diaz of Chihuahua.

From one of the grand, older men of Mexican contemporary painting, we have "Fumador" by Rufino Tamayo—a painting rich in color and in brushwork.

Perhaps most fascinating, but least surprising, is the obvious conclusion inevitable upon viewing this collection of works; the wide variety of styles, techniques, and viewpoints owes practically nothing to racial difference, but evokes definite individuality on part of the artists themselves.

FRITZ SCHOLDER . . .

was born in Breckenridge, Minnesota. His artistic background is wide and varied — including studies at The University of Kansas, Wisconsin State, Sacramento City College, Sacramento State (B.A.), and he took the M.F.A. degree at The University of Arizona. His exhibition record is far too long to list in a short space such as this. Suffice it to say that he has exhibited in, and has his work in, dozens of the most prestigious museums and galleries in this country.



"MAD INDIAN" by Fritz Scholder



BROWNIES OF THE SOUTHWEST

"BROWNIES OF THE SOUTHWEST" by Mel Casas

MEL CASAS . . .

was born in El Paso, Texas, and now resides in San Antonio, where he has taught painting at San Antonio College for nine years. His training includes work at Texas Western College (now the University of Texas at El Paso), and the University of the Americas in Mexico City. Mr. Casas is a man deeply involved in **NOW** and in dealing with it, uses many common and popular images.

PETER HURD . . .

a native New Mexican, Mr. Hurd has spent his life depicting the many moods of its various seasons. Mr. Hurd was a student of the great American illustrator, N. C. Wyeth, and is married to Wyeth's daughter, Henriette. Among his many diverse activities, he was an artist-correspondent for LIFE magazine during World War II. Though working in many media, Mr. Hurd's preferences have run to the water-based, and to lithography.

"EARLY SPRING" by *Peter Hurd*





"HARDROCK" by James Richardson

JAMES E. RICHARDSON, JR. . . .

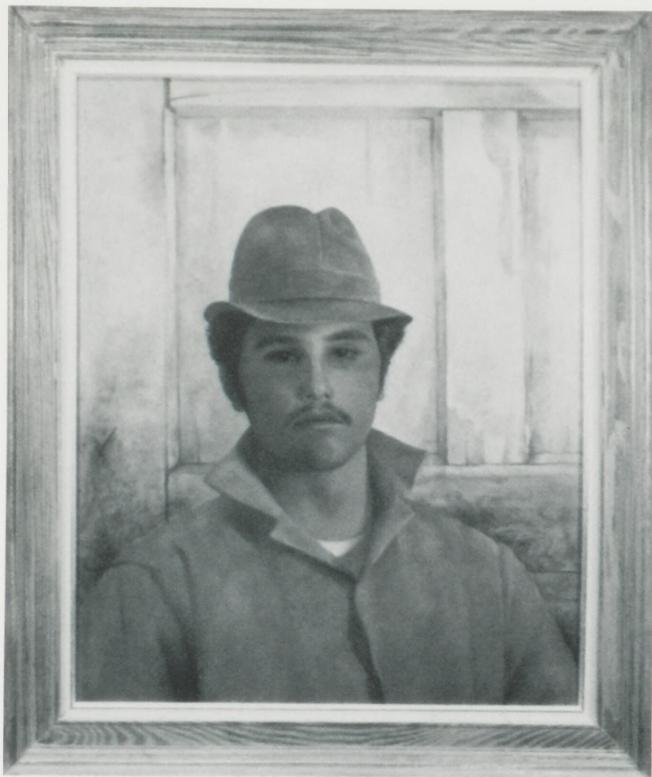
is a native of Las Cruces, New Mexico. Mr. Richardson is one of the outstanding young Black artists of the far southwest. His early studies, began at New Mexico A. and M., were interrupted in 1959 when he enlisted in the services. After his return, he completed his degrees under Kenneth Barrick at New Mexico State University, Las Cruces. His work is notable for the number of technical and psychological approaches he uses.

DOROTHY HOOD . . .

was born in Bryan, Texas. Her background includes study at the Rhode Island School of Design and the Art Students League. Her work was also influenced by her residence in Mexico, where she was associated with such young artists as Cuevas, Gionella, and Echeverria, who with Tamayo and others, inaugurated Mexico's first confrontation with international experimental art. She is represented in many major collections, both public and private.



"THROUGH A GLASS DARKLY" by Dorothy Wood



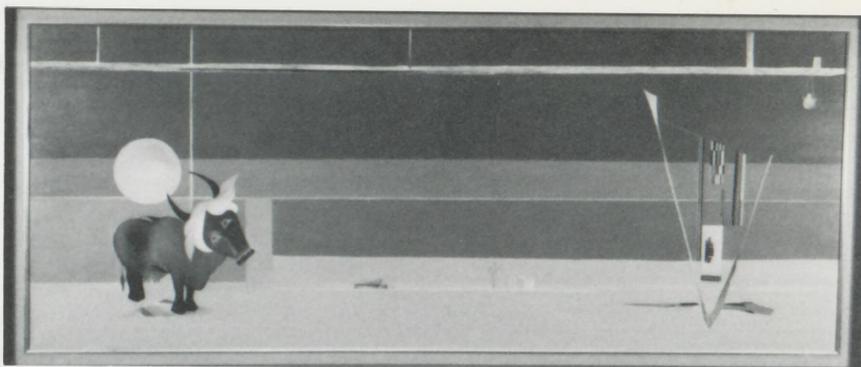
"CHICANO" by Manuel Acosta

MANUEL ACOSTA . . .

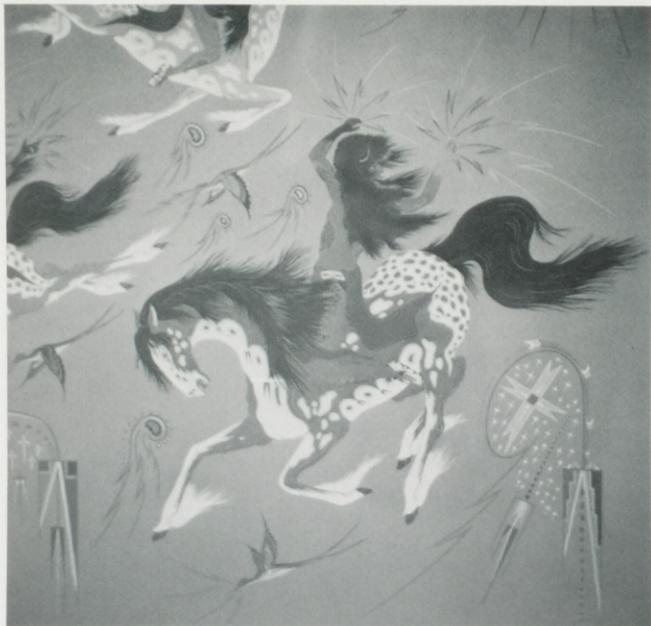
was born in Chihuahua, Mexico, and reared in El Paso, Texas, where he now lives. His artistic training includes work at Choinard Art Institute, work under Urbici Solar at Texas Western College (now The University of Texas at El Paso), and under Peter and Henriette Wyeth Hurd. Acosta's works are in many collections; he has exhibited widely, and has painted murals for banks in New Mexico and Texas. His work has also appeared on the cover of Time magazine.

CARROLL SIMMS . . .

was born in Bald Nob, Arkansas. Mr. Simms has attended a number of distinguished art academies, including the Slade School, and the Royal College of Art in London, the Swedish Institute, Stockholm, the Toledo Museum School, in Ohio, and Cranbrook Academy of Art, in Michigan. From the latter, he received the M.F.A. degree in 1961. Mr. Simms' work, on first view, appears to be sheer whimsy, but it is far more profound than just that. His exhibition record is probably as extensive, if not more so, than any other Black artist of the southwest.



"NEW MONDAY" by *Carroll Simms*



"THUNDER PEOPLE", (detail), by Woody Crumbo.

WOODY CRUMBO . . .

was born in Oklahoma of a Pottawatomie mother and a French-American father. His early training was at the University of Oklahoma and at the University of Wichita (now Wichita State University). At the latter place, his principal teacher was Clayton Staples. Mr. Crumbo has murals in the Interior Department Building in Washington, and his paintings are in nearly every important collection of Indian painting in the United States.

RUFINO TAMAYO . . .

born in 1894, is now Mexico's grand old man of contemporary painting. Unlike the great triumvirate of muralists, Mr. Tamayo's work has gone far beyond the political mural essays of the revolutionaries, into profoundly typical and thoroughly Mexican explorations of those things involving the inner man.



"FUMADOR" by Rufino Tamayo

**ANONYMOUS MEXICAN PAINTER, Late 17th, early
18th centuries . . .**

This painting is from a large and popular school operating throughout Mexico in the 17th and 18th century. A few names are known but not the painter of this canvas. It is of a popular subject—Our Lady of the Rosary — and is one of dozens painted by artists for the homes of Mexican travelers and pilgrims. It was made for religious purposes and is actually a two-dimensional representation of a miraculous image—most probably of that celebrated one housed in the Chapel of the Rosary in the Church of St. Domingo in Puebla.



"OUR LADY OF THE ROSARY"—anonymous

ALBERTO CARLOS DIAZ . . .

is Director of Fine Arts School of the University of Chihuahua. He received his degree from the famous San Carlos School of Art in Mexico. He painted the murals in the Law School at Chihuahua University, symbolizing the mission of the lawyer to know the law in order to serve justice fully (this is the motto of the law school.) Mr. Diaz traveled in Europe, Italy, France, Spain, and studied there, as well as presented several exhibitions in those countries. Due to last minute changes in the Exhibition, photographs of Mr. Carlos Diaz were not available.

Catalog of the Exhibition

MANUEL ACOSTA

"Ribbons in Her Hair" oil on canvas 22" x 28"
on loan from the artist

"Chicano" oil on canvas 30" x 36"
on loan from the artist

MEL CASAS

"Humanscape 62" acrylic on canvas 72" x 96"
on loan from the artist

"Humanscape 64" acrylic on canvas 72" x 96"
on loan from the artist

ALBERTO CARLOS DIAZ

"Sabado de Gloria" oil on canvas 32" x 48"
Note: Due to a last minute change in exhibition plans, photos of Mr. Carlos Diaz were not available in time for printing.

ANONYMOUS MEXICAN ARTIST, late 17th, early

18th century

"Virgin of the Rosary" oil on canvas, approx. 30" x 36"
on loan from Mr. & Mrs. R. E. McNellis

DOROTHY HOOD

"Equipois in Time" oil on canvas 70" x 60"
on loan from the artist

"Through a Glass Darkly" oil on canvas 70" x 60"
on loan from the artist

WOODY CRUMBO

"Spirit Buffalo Hunt" oil on stone 29" x 42"
on loan from Mr. and Mrs. Paul Lockett

"Thunder People" tempera on paper 30" x 42"
on loan from El Paso Art Museum

PETER HURD

"Early Spring" watercolor on paper 11½" x 15½"
on loan from the artist

"River at Las Milpas" watercolor on paper 9" x 12"
on loan from the artist

JAMES RICHARDSON

"Hardrock" oil on canvas 36" x 48"
on loan from the artist

"Loneliness in the City" oil on canvas 36" x 48"
on loan from the artist

FRITZ SCHOLDER

"Massacre at Wounded Knee" oil on canvas 60" x 46"
on loan from the artist

"Mad Indian" oil on canvas 71" x 60"
on loan from the artist

CARROLL SIMMS

"New Monday" oil on canvas 54" x 27"
on loan from the artist

"Two Corners" oil on canvas 69" x 19"
on loan from the artist

RUFINO TAMAYO

"Desnudo de Mujer" serigraph 24" x 30" approx.
on loan from El Paso Art Museum (C. D. Clark collection)

"Fumador" oil on canvas 30" x 38"
on loan from Arizona State University, Tempe (O. B. James collection)

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 57TH STREET
CHICAGO, ILL. 60637

EXHIBITION ASSEMBLED BY LOREN JANZEN AND CLARKE GARNSEY

INTRODUCTION BY ROBERT MASSEY

CATALOG DESIGN BY DAVID DEMING



