



ARTISTS UPDATES TO THE GILLIES MANUAL

(2020 Updates)

1. Bartow, Rick
2. Biss, Earl Jr.
3. Connywerdy, Kevin
4. Desiderio, Austin Sr.
5. Eckiwaudah, Tennyson
6. Fonseca, Harry
7. Hinds, Patrick Swazo
8. Martinez de Hoyos, Ricardo
9. Méndez, Leopoldo
10. Meza, Guillermo
11. Murphy Adams, Molly
12. Namingha, Dan
13. Paredes, Mariano
14. Peña, Amado Jr.
15. Red Star, Kevin
16. Romero, Carlos Orozco
17. Saul, C. Terry
18. Savin, Gustavo
19. Soriano, Juan

RICK BARTOW (1946 - 2016)

Wiyot

Biographical Information: Richard E. "Rick" Bartow was born December 16, 1946 in Newport, Oregon. He lived most of his adult life at the homestead of his grandfather, John Bartow, a Yurok Indian, on Yaquina Bay south of Newport. His tribal affiliation is with the Wiyot, Mad River Band, Northern California. There are multiple selves that shaped his life: a veteran with PTSD, a recovering alcoholic, an artist, a musician, a husband, a father. He credits his survival through devastating periods of his life to his loved ones and his art production.¹

He taught in the public schools until the late 1970s and then devoted his time to an artistic career. Over the course of time, he avoided the trap of staying too comfortable with any one mode of working. After graphite ... came pastel drawings, masks and small-scale works of the 1980s. Following that, he transitioned to larger pieces, public art commissions and increasingly inventive wood and mixed media sculptures.² He died on April 2, 2016.

Art Education and Influences: B.A. in Secondary Art Education, Western Oregon State College (Monmouth). "His inspiration comes from his Yurok heritage, he also traveled extensively to interact with other native people."³

Style and Characteristics: "Personal experiences, literature and art from around the globe informed his works. He explored self-portraiture and animal imagery, often blurring the lines between the two – many describe his work as transformational and visual storytelling."⁴

Subject Matter: He is known for paintings and sculptures of primal figures. He also makes carved wood and mixed-media sculptures from pieces of alder or cedar. To achieve a textural effect, he uses the traditional crooked knife and many kinds of adzes of indigenous peoples.⁵ His monumental cedar sculptures "*We Were Always Here*" were commissioned by the Smithsonian's National Museum of the American Indian. Dedicated in 2012, they stand on the National Mall in Washington, D.C. The sculptures represent the high point of his creative work.

Artistic Commentary: "Rick was a master of materials, an exceptional colorist, and an artist without pretense. His imagery – ranging from self-portraits to animals and spirits – had celebratory, restorative and emotionally vital qualities. Rick was the ultimate story-teller and he made work that resonated with everyone who saw it. His art was a physical and intuitive process, drawn from his own memories, traditional stories, world cultures and other diverse influences."⁶

¹ Jill Hartz and Danielle M. Knapp, editors, *Rick Bartow: Things You Know But Cannot Explain*. [Exhibition Catalog] Jordan Schnitzer Museum of Art, 2015, p. 28.

² Hartz and Knapp, *Ibid.*, p. 60.

³ askart.com

⁴ Through May, Native American Rick Bartow Art Retrospective. States News Service, 19 Jan. 2017. *Gale in Context: Biography*, <https://link.gale.com>

⁵ askart.com

⁶ eugencarttalk.com

“Rick’s work is deeply layered and supremely honest. It operates in different worlds, perhaps even different temporalities. It offers endless fascination.”⁷ “Rick Bartow considers himself a mark-maker above all else. His paintings, drawing, prints and sculptures bear the marks of their creation, a very physical and emotional process, across their surfaces without pretense. The works are populated with human beings, animals and hybrids, shadowy figures and beings of such exquisite beauty and grotesque absurdity that a viewer cannot help but be overwhelmed by the experience of entering the artist’s world.”⁸

Quote by Artist: “We have to reveal ourselves. In the way that we reveal ourselves, we let our life shine.”⁹

“I am constantly sharpening my facilities and my faculties. I can draw pretty much whatever I want to draw, but really what I want to draw is nothing like that. What I’m after are the things that come through, that I could draw if I were blind. What I’m looking for are images with emotion and power, I can’t create that. I can’t do that on call. I can draw anything from my shoes to the side of your head, but what can I draw that’s going to make a difference? That’s what I’m looking for. You have to draw an incredible amount to make people cry, or to make a crying person laugh, but that’s what I want to do, and I’ve been able to do that, I think, with the Creator’s help. But again, I can’t take the credit for that. I can take the credit for going out to work every day, but the credit for the work goes someplace else. The really powerful ones are so strange, so wonderfully strange, and the way that they affect people gives me an indication that something’s going on that’s greater than the parts.”¹⁰

“I work standing up. That allows for good motion, so there’s a gesture in the process ... even when I’m painting, I get my fingers in there to do what I need to do. Mostly what I do is draw and draw and draw.”¹¹

Works in Gilcrease Collection: 1 oil painting, 1 monotype print, 1 sculpture

Jane Avril (Spindly Legs Flying in All Directions), late 20th century, oil on board

Foti’s Indian, 2001, ink on paper

From Nothing Coyote Creates Himself, 2004, wood and metal sculpture

2020

⁷ Hartz and Knapp, *Ibid.*, p. 7.

⁸ Hartz and Knapp, *Ibid.*, p. 18.

⁹ Hartz and Knapp, *Ibid.*, p. 27.

¹⁰ Larry Abbott, *A Time of Visions Interview with Rick Bartow*. www.dev.cushing.org/abbott/rbartow

¹¹ *Ibid.*

EARL BISS JR. (1947 – 1998)
Absaroke Crow, The Spirit Who Walks Among His People

Biographical Information: Earl V. Biss, Jr. was born September 29, 1947 in Renton, Washington and was taken six days later to the Crow Nation in Montana to be raised by his grandmother. He was given his child name of *Meadow Lark Boy* and as an adult was called *Spotted Horse*.¹ Biss was a descendant of White Man Runs Him, who was contracted by the U.S. government to track the Sioux for General George Custer.²

When he contracted rheumatic fever at age eight, he started drawing and painting.³ He was a complicated man who married at least nine times and had life-long trouble with alcohol. However, his powerful portraits of Plains Indian horsemen, his grasp of the medium of oil painting and the sheer exuberance of his palette and brushwork give him an honored place in the history of modern art. He died on October 18, 1998 in Santa Fe, New Mexico.

Art Education and Influences: His first oil paintings were done at age twelve. His formal training started at age sixteen at the then-new Institute of American Indian Arts in Santa Fe, where he studied jewelry and three-dimensional art. He subsequently went to the San Francisco Art Institute on full scholarship to study oil painting. Moving to Paris, he studied printmaking with S.W. Hayter.

As a student of Fritz Scholder in Santa Fe, he was exposed to the style of abstract expressionism as a creative and emotional outlet. He was admired for his professionalism, business sense and compassion for the Crow people. He painted on the Greek island of Corfu for six months and credited Old Masters such as Turner, the Fauvists, and Munch, along with Pollock and de Kooning, as creative influences.

His studio moved often throughout his career from Santa Fe to San Francisco to Red Lodge and to Denver.⁴

Style and Characteristics: His technique included fluid movements, layering and non-ending rhythms. He differed from abstract expressionism in that his paintings began with ideas rather than process. He often painted in bursts of 48 to 72 hours. He created thousands of paintings and drawings, many of which were sold so fast their whereabouts are unknown. His mastery of oils evolved to his colors becoming richer and with more depth as he used wet-in-wet technique. He was forever exploring and stretched the boundaries of contemporary Southwest art.⁵

Subject Matter: Crow cultural images, landscapes, Plains Indian horsemen and the rich spiritual background of his people were his favorite subjects. Later in life, he earned the name *The Spirit Who Walks Among His People* for his constant honoring of the Crow culture.⁶

¹ Patrick D. Lester, *The Biographical Directory of Native American Painters*. (SIR Publications, 1995), p. 68.

² Monica Soto, "Master Oil Painter Earl Biss, 51, Dies." *The New Mexican*, October, 1998.

³ www.centerofthewest.org (Buffalo Bill Center of the West Art Museum)

⁴ *Ibid.*

⁵ earlbiss.com

⁶ *Ibid.*

Artistic Commentary: One Southwest critic and collector has called Earl Biss “the greatest colorist of the 20th century.”⁷ He was also considered a central figure in the “miracle generation” of students at the Institute of American Indian Arts in Santa Fe in the 1960s. Kevin Red Star said of his friend, “Earl was the catalyst for Contemporary Southwest Art, like the agitator in a washing machine.”⁸

Quote by Artist: “My paintings might suggest a harmony of man and nature, a combining of rigid line and free-flowing spontaneity, bubbling with rich color ... I am not concerned with capturing the outward image of nature, but rather those powers or forces of nature which play such an important part ... for the way things are. A concept of reality drawn from spontaneous abstractions and controlled with the subtlety I wield as the creator.”⁹

“I believe success, many times, is an artist’s downfall. They think, ‘I’ve got a salable image, a market, and they think that’s all they have to do.’ They stop making a statement and they start making money. I like to stretch and flex my knowledge and abilities. I make an effort to keep growing – not only in my personal life, but in my art – is important. If the work becomes boring to the artist, it’s got to become boring to the audience.”¹⁰

Work in Gilcrease Collection: 1 oil painting

Riders in the Storm, late 20th century, oil on canvas

⁷ www.aspengrovefineart.com

⁸ *Ibid.*

⁹ www.centerofthewest.org, *Ibid.*

¹⁰ Stewart Oksenhorn, “Aspen Artist Earl Biss Dies in Santa Fe.” *The Aspen Times*, October, 1998.

Additional source: Suzanne Deats, *Earl Biss*. Red Lodge Publishers, 1999.

KEVIN CONNYWERDY (1962 –)
Kiowa – Comanche, O'Boy Yahn

Biographical Information: Kevin Connywerdy was born June 17, 1962. He is a Native American artist, traditional craftsman, and renowned dancer of the Kiowa and Comanche tribes. He is most known for his traditional Indian feather work and beading. Today his goal is for his teaching to educate students in all aspects of Native American culture and to teach the authentic way to produce Indian cultural items.¹

Growing up in Lawton, he became fascinated with Indian dancing at his first pow wow at age eleven. Later, adding to his formal education, he sharpened his dancing skills by participating in pow wows in New Mexico, Texas, Kansas and Oklahoma. Soon other dancers noticed his skills in beadwork, feathers, fans and fancy dance bustles. He began designing and crafting dance outfits priced in the thousands of dollars. He has served as the director of Oklahoma Fancy Dancers: Native Dance Troupe from 1997 to the present. He resides in Norman, Oklahoma.²

Art Education and Influences: As a young Kiowa-Comanche, he developed his artistic interest through the cultural programs offered to Indian students in Lawton schools. After high school, he attended Bacone College in Muskogee and then the University of Oklahoma where he studied art and design.³

Style and Characteristics: He is well-known for his traditional Indian feather work and beading, especially in Kiowa and Comanche designs.

Subject Matter: Traditional Indian feather work, beading, painting, drawing, dance and storytelling of the Kiowa and Comanche cultures.

Artistic Commentary: "Kevin Connywerdy with the Oklahoma Fancy Dancers has shared Oklahoma's Native history around the world and with countless organizations and schools across the U.S."⁴

Quote by Artist: "I want to help young people express their feelings through a contemporary version of old-style Indian art."⁵

Work in Gilcrease Collection: 1 oil painting

Touched by the Spirit, 1992, oil on canvas

2020

¹ https://arts.ok.gov/OklahomaTeachingArtists/Kevin_Connywerdy

² Jim Argo, "Artist Crafts Dance Outfits." *The Oklahoman*, June 15, 1992.

³ *Ibid.*

⁴ Jason E. Silvers, "Sharing Their History." *The Fort Scott Tribune*, September 3, 2019.

⁵ Argo, *Ibid.*

AUSTIN DESIDERIO SR. (1951 - 2018)
Navajo Nation (Dine')

Biographical Information: Austin Desiderio Sr. was born December 12, 1951 in Crownpoint, McKinley County, New Mexico. His parents were Thomas Desiderio and Nancy Rose Desiderio. He was born into the Tangle Clan of the Towering House Clan, Navajo Nation. He was a veteran service officer for the Fort Defiance Agency and member of the Pinedale veterans organization.

He married Marie Desiderio and they had three sons and four daughters. He died on June 2, 2018 in Pinedale and is buried in the Navajo Reservation Cemeteries, McKinley County, New Mexico.¹

Art Education and Influences: He attended the Intermountain Indian School (an off-reservation boarding school in Brigham City, Utah).²

Style and Characteristics: He was a well-known artist who specialized in pencil and charcoal drawings (including portraits) and oil paintings.

Subject Matter: His art depicted Native American themes, primarily Navajo. An example of another oil painting using Native American imagery, combined with Christian symbols, is owned by the Denver Art Museum, Sam Noble Collection: Austin Desiderio (Navajo), *Native American Church*, 2013.³

Artistic Commentary: He was a master at portraying his culture in art.

Work in the Gilcrease Collection: 1 oil painting

The Drum, late 20th century, oil on canvas

¹ www.findagrave.com

² *Ibid.*

³ denverartmuseum.org

TENNYSON ECKIWAUDAH (1912 – 1988)
Comanche, *Yutsuwuna*

Biographical Information: Tennyson Eckiwardah was born September 26, 1912 at Cedar Spring, Oklahoma. He was descended from Big Looking Glass, chief of the Comanches during the early settlement of Oklahoma.¹ His Indian name is *Yutsuwuna* (Able to Stand Up Again).

He attended school in Cyril, Oklahoma and the Chilocco Indian School. He was a member of the Native American Church, State of Oklahoma. Eckiwardah married Eva Geimausaddle and had three sons and one daughter.² He passed away February 12, 1988 at the Lawton Indian Hospital.

Art Education and Influences: He was educated at Tower Town Studios, Chicago, Illinois, 1935.³

Style and Characteristics: Painting since 1935, Eckiwardah used oil as a medium when producing sign painting and art on canvas. He was active in the Native American Church (NAC), also known as peyotism. It teaches a combination of traditional Native American beliefs and Christianity, with sacramental use of peyote. His art represents elements of peyote theology: the teepee as a house of prayer and the waterbird as a messenger carrying prayers skyward. He also included Christian symbols such as crosses and images of Christ.⁴

Subject Matter: He designed and produced ritual paraphernalia and paintings especially for the Ute Mountain Ute Tribe, Towaoc (Colorado), and the Cyril State Bank (Oklahoma). He also created Peyote Church art.⁵

Artistic Commentary: "Although the artist has been painting since 1935, he has not exhibited with any frequency. His greatest encouragement came from Susie Peters, a matron at the Anadarko Agency, who discovered the talent of the Kiowa Five, and James Auchiah, one of the Kiowa Five."⁶

Works in Gilcrease Collection: 2 oil paintings

The Altar – Native American Church, late 20th century, oil on canvas

Indians in Worship – Native American Church, late 20th century, oil on canvas

2020

¹ Patrick D. Lester, *The Biographical Directory of Native American Painters*. (SIR Publications, 1995), p. 162.

² Obituary. *The Oklahoman*, Feb. 15, 1988.

³ Lester, *Ibid.*

⁴ Thomas C. Maroukis, *The Peyote Road: Religious Freedom and the Native American Church*. University of Oklahoma Press, 2012.

⁵ *Ibid.*

⁶ Snodgrass quoted in Lester, *Ibid.*

Additional source: Daniel C. Swan, *Peyote Religious Art: Symbols of Faith and Belief*. University Press of Mississippi, 1999.

HARRY FONSECA (1946 - 2006) **Nisenan Maidu, Hawaiian and Portuguese**

Biographical Information: Harry Eugene Fonseca was born in Sacramento, California on January 5, 1946. His father was of Portuguese descent and his mother a blend of Hawaiian and Nisenan Maidu. From the early 1990s he lived in and maintained a studio in Santa Fe, New Mexico. He died December 28, 2006 at the VA Hospital in Albuquerque.

Art Education and Influences: He studied art at California State University (Sacramento) with Native American artist Frank LaPena but quit the program to pursue his own vision of art. He studied at the Alvin Ailey American Dance Center (New York City) for a year.¹

Style and Characteristics: Fonseca is a painter of ethnic symbols related to contemporary storytelling of his 19th century Maidu ancestors, a gatherer tribe of Central California. He is known for what is often described as "primitive art." Both his subjects and his methods are unique. His art work has gone through a number of transformations; the one constant was his openness to new influences and sources of inspiration.²

Subject Matter: His work explores diverse imagery, from tribal myths to rock art to the figure of St. Francis. He began his popular "Coyote" series in 1979 and those paintings made him famous. Coyote is a tribal trickster figure known for his song, his survival strategies, and always having the last laugh. Fonseca depicts him in multiple iterations, sometimes Coyote mocks and satirizes as he flaunts an outrageous mixture of traditional with modish urban fads often using a variety of mixed media.³

Artistic Commentary: "From his earliest work, Fonseca has been engaged with the multi-dimensional images of cultural myth and history. From the visual representations of Maidu creation to transformations of the rock art legacy of those who came before, to meditations on history and the meaning of the individual in society, he uses his art to explore. Whether of Coyote, Icarus, or St. Francis, his images embody the universality of human experience."⁴

Quote by Artist: "I think in terms of my art education and background, probably the number one thing is I just love to paint. I've discovered two things recently: when I was going to college, why didn't I like taking art classes? Why didn't I go back for more technique and so forth? Looking back, I think it's because when I was eleven years old, I knew I was an artist. I already knew that at a real, deep level. So, when I went to college, I felt that I could already do what I had to do. It may not be done the way the instructor might have wanted it to be, but it was going to be done the way I wanted it to be."

"I am really a painter, and I love working with paint. I think being introduced to abstract expressionism, the spontaneity of that work, that's always been a big influence. Even when I've got a flat surface, the way I paint that flat surface is always very quick. I paint it very smoothly, there's a lot of action going on, so it's just the process of painting. There are things that keep coming back all the time, and I'm willing to take that risk when the time comes to put those canvases up and go to town again."⁵

¹ Harry Fonseca: Notable Native Americans. Gale, 1995. *Gale in Context: Biography*, <https://link.gale.com>

² askart.com

³ Harry Fonseca: Notable Native Americans, *Ibid.*

⁴ Harry Fonseca. *St. James Guide to Native North American Artists*. Gale, 1998. *Gale in Context: Biography*, <https://link.gale.com>

⁵ *Ibid.*

Fonseca Works in Gilcrease Collection: 2 acrylic paintings

Two Coyotes and Flags, late 20th century, acrylic on canvas

Three Coyote Koshare, late 20th century, acrylic on canvas

PATRICK SWAZO HINDS (1929 - 1974)
Tesuque Pueblo, *Grey Squirrel*

Biographical Information: Patrick Swazo Hinds was born March 25, 1929 at Tesuque Pueblo. At birth he was given the name José Patricio Swazo. At the age of nine, he was adopted by Dr. Norman A.E. Hinds, an honorary member of Tesuque Pueblo and professor of geology at the University of California. Following his adoption, Hinds moved to Berkeley, California, where he resided until his death, though he spent his summers at Tesuque. He successfully combined his Native American inheritance with his education and exposure to a wide variety of non-Indian artists and their work. He served in the Marine Corps in Korea. He then became a teacher, lecturer and a full-time painter.¹

He married and had two children. His son, Mark Swazo Hinds, is a noted fetish carver and sculptor. Daughter Marita worked for the Institute of American Indian Arts in Santa Fe for eighteen years. She currently works at Tesuque Pueblo's Tribal Grant School. Patrick Hinds died on March 30, 1974 and is buried in the Santa Fe National Cemetery.²

Art Education and Influences: His education included high school (Berkeley), Hill and Canyon School of Arts (Santa Fe), California College of Arts and Crafts (Oakland), Mexico City College and the Art Institute of Chicago.³

Style and Characteristics: Hinds' paintings reflect a combination of the traditional with a more modern style. He used a variety of techniques including palette knife, oil on paper, dry brush, soft brush with spatter and mixed media. He also worked in acrylic, watercolor and printmaking.⁴

Subject Matter: He painted buffalo dancers, eagle dancers, masks and contemporary portraits of Native Americans. He also painted abstract works with no reference to Indian themes.

Artistic Commentary: "Hinds grew up off the reservation but returned every summer to Tesuque. It is this exposure to a different way of life that is probably responsible for his style of art and for his wide appeal and his great success as an artist."⁵ Navajo painter R.C. Gorman said: "Hinds was, to many Indian artists, the artist's artist. He mentored many young painters."

Work in Gilcrease Collection: 1 oil painting

Dance of the Deer Spirit, late 20th century, oil on canvas

Note: Swazo pronounced Swah-zo, not Sway-zo

2020

¹ Alexander E. Anthony, Jr., "Patrick Swazo Hinds." www.adobegallery.com

² www.findagrave.com

³ Anthony, *Ibid.*

⁴ Tanner (1973) quoted in Patrick D. Lester, *The Biographical Directory of Native American Painters* (SIR Publications, 1995), p. 238.

⁵ Anthony, *Ibid.*

Additional source: "Lifetime Achievement Award: Patrick Swazo-Hinds." *Southwest Art*, January 1, 1970. www.southwestart.com

RICARDO MARTÍNEZ DE HOYOS (1918 – 2009)

Biographical Information: Ricardo Martínez de Hoyos was born into a large family of sixteen children in Mexico City on October 28, 1918. Briefly the family lived in San Antonio, Texas, where he learned to speak English. Four of his siblings were also noted in the field of the arts: Oliverio (sculpture), Enrico and Homero (architecture) and Jorge (acting).¹

Ricardo established his first studio in 1940 in the family home. He met and married Zarina Lacy in 1949 and they had two children. He died on January 11, 2009. Since his death a cultural center named after him was established in the historic center of Mexico City.

Art Education and Influences: Martínez de Hoyos was a self-taught painter, using books and paintings of the great masters for instruction. His brother, Oliverio, was his first teacher. He was an avid collector of pre-Hispanic sculpture and many of his works show the influence of Aztec statuary.² He taught art in the U.S. and Mexico. Lucinda Urrusti, Susan Sollins and Gerardo Lopez Bonilla were among his students.

Style and Characteristics: He was best known as a figurative painter. Many of his works are depictions of indigenous people and show influence from Mexican muralism. His works during the 1950s and 1960s show inspiration from surrealism. He was considered outstanding among Mexican easel painters during the 1950s.³

Subject Matter: Early works include still lifes and landscapes. Later works included book illustrations. In the late 1940s he designed stage sets for a Carlos Chavez dance piece.

Work in Gilcrease Collection: 1 oil painting

The Countryside (Paisaje), 1942, oil on canvas

¹ askart.com

² Bernard S. Myers, ed., *McGraw-Hill Dictionary of Art*. McGraw-Hill, 1969, p. 555.

³ Harold Osborne, ed., *Oxford Companion to 20th Century Art*, Oxford University Press, 1981, p. 371.
Additional source: Bernard S. Myers, *Mexican Painting in Our Time*, Oxford University Press, 1956.

LEOPOLDO MÉNDEZ (1902 – 1969)

Biographical Information: Leopoldo Méndez was born in Mexico City on June 30, 1902. As an artist, he was strongly influenced by the Mexican Revolution, which took place when he was only ten years old. Much of his life and art were dedicated to promoting leftist causes which developed during his youth in post-revolution Mexico. For a time, he was a member of the Mexican Communist Party and later he founded the Partido Popular (People's political party).

In 1933 he was a founding member of the Liga de Escritores y Artistas Revolucionarios (LEAR), the League of Revolutionary Writers and Artists. Four years later he co-founded the Taller de Gráfica Popular (The People's Graphics Workshop – a print collective). Both organizations were at the forefront of Mexican cultural arts. It was during this time Méndez's work became more militant and he produced art to promote the interests of the working classes.

In 1939 he received a Guggenheim Fellowship and continued to associate with workers' groups in New York City. During the 1940s he traveled internationally and his political efforts became focused on world peace.¹ In 1952 he was awarded the International Peace Prize from the World Council of Peace in Vienna.

He died on February 8, 1969, while working on a book dedicated to Mexican handicrafts and folk art. He is regarded as one of Mexico's primary graphic artists and one of the most important artists in the first half of the 20th century.²

Art Education and Influences: Méndez studied at the Academy of San Carlos (Mexico City) and the Escuelas de Pintura al Aire Libre. His art was influenced by strong political leanings.

Style and Characteristics: He focused primarily on secular and popular themes. While his work is realistic, there are elements of cubism, futurism, constructivism and surrealism.

Subject Matter: He is best known as a master engraver – he created over seven hundred engravings during his lifetime.³

His work was focused on social and political activism and creating propaganda promoting the ideals of the Mexican Revolution, left-wing ideologies and against the rise of fascism during the 1930s.

¹ Dawn Ades, *Art in Latin America: the Modern Era, 1820-1980*. Yale University Press, 1989, p. 350.

² Deborah Caplow, *Leopoldo Mendez: Revolutionary Art and the Mexican Print*. University of Texas Press, 2007, p. 178.

³ *Ibid.*, p. 201.

Additional sources: (1) Bernard S. Myers, ed. *McGraw-Hill Dictionary of Art*. McGraw-Hill, 1969; (2) Linda Fagerström and Elisabet Haglund, "Mexican Art in Lund's Museum of Sketches, Sweden," *DOCOMOMO Journal* (Summer 2010)

Méndez Works in Gilcrease Collection: 9 prints

Newsboys (Homeless Boys), 1940, linocut

Fool's Concert (God the Father and the Four Evangelists), 1932, woodcut

People's Broadsheet No. 1, 1935, woodcut

The People's Revenge, 1941, woodblock print on paper

Fascism II, mid-20th century, woodcut

The Letter I, c.1942, woodcut

Sweat of Blood, mid-20th century, woodcut

Prisoner, 1943, woodcut

NOTE: there may be others owned by the museum and not currently in the online collections database

GUILLERMO MEZA (1917 – 1997)

Biographical Information: Guillermo Meza was born into very humble circumstances to a father of Tlaxcalteca indigenous descent on September 11, 1917 in Mexico City. He showed an early interest in both music and drawing.

His early art works caught the attention of Diego Rivera, who, in 1939, introduced Meza to Inés Amor, director of the Galería de Arte Mexicano in Mexico City. She launched his career. After a long and distinguished art career, he died on October 2, 1997 in Mexico City.

Art Education and Influences: Described as a self-taught prodigy, Inés Amor helped Meza develop professionally and financially (by refusing to take her customary 30% commission). The Galería handled works of great artists: Tamayo, Orozco, Siqueiros, Dalí and other international artists. Meza was inspired by seeing their work.

He studied engraving with graphic artist Francisco Díaz de León and drawing with Santos Balmori.¹

He was granted membership in the Salón de la Plástica Mexicana.

Style and Characteristics: In his early career, he was recognized as an expressionist and worked primarily in gouache; later in life he painted predominately in oils and was known as a natural surrealist.² He did a series of mural panels during the 1950s, as well as sets and costumes for theatrical performances and cinema. During the 1970s he continued this work for the Ballet Trio of Alejandro Meza and the Royal Ballet Dens Norske Opera (Oslo).³

Subject Matter: Meza is known for his fantastic backgrounds and sometimes distorted human figures. His paintings display themes of fantasy, religion and myth. Later works show the influence of his indigenous background.

Work in Gilcrease Collection: 1 oil painting

Xochiquetzal, 1947, oil on canvas

2020

¹ MacKinley Helm, *Mexican Painters: Rivera, Orozco, Siqueiros and Other Artists of the Social Realist School*. Dover, 1989, p. 178.

² *Ibid.*

³ Guillermo Tovar de Teresa, *Repertory of Artists in Mexico: Plastic and Decorative Arts*, vol. 2. Grupo Financiero Bancomer, p. 348.

Additional sources: (1) Dawn Ades, *Art in Latin America*. Yale University Press, 1989; (2) Bernard S. Myers, ed., *McGraw-Hill Dictionary of Art*. McGraw-Hill, 1969; (3) Harold Osborne, ed., *Oxford Companion to 20th Century Art*. Oxford University Press, 1981.

MOLLY MURPHY ADAMS (1977 –)
Oglala Lakota

Biographical Information: Molly Murphy Adams was born in 1977 in Great Falls, Montana, a descendant of the Oglala Lakota tribe. She was raised in western Montana and learned beadwork at an early age as well as hide-tanning, sewing and traditional clothing design. Much of her art stems from a combination of traditional native arts and modern arts. She specializes in contemporary sculptural beadwork, fiber arts and printmaking.¹ She relocated to Tulsa in 2010 after traveling here for art functions and work. She met her husband at a show at Cain's Ballroom and a year later moved to Oklahoma.²

Art Education and Influences: Murphy Adams earned a Bachelor's in Fine Arts from the University of Montana (Missoula) in 2004. Her work illustrates the blending of culture, identity and histories. Her fiber art and mixed media art pieces reflect multiple disciplines and her diverse background and traditions.³ In 2019 she was chosen as a Tulsa Artist Fellow and has a studio at The Refinery in Tulsa.⁴

Style and Characteristics: She uses contemporary sculptural beadwork and printmaking, connecting tribal art forms to contemporary art and abstraction.

Subject Matter: Primarily a fabric artist, her subjects are: beadwork, pow wow regalia, moccasins, fiber and mixed media art pieces, printmaking and photography.⁵

Artistic Commentary: "Murphy Adams bases her work on concepts of hybridization, pairing the needlework techniques of beadwork and embroidery with printmaking and paper media."⁶

Quote by Artist: "I started by taking those things that I knew and my heritage and putting them through the filter of my art education."⁷ "My work serves as a cultural narrative, an expression of personal experience and an exploration of form and function. The liberties I take with materials, line quality, and design elements reflect my interest in contemporary art. I use the visual language of color and shape to articulate new observations on politics, history, and identity."⁸

Work in Gilcrease Collection: 1 mixed media

Four Horses Running Fast, 2012, beadwork on wool

Note: Two interviews are on www.youtube.com: 1) "Molly Murphy Adams: Oklahoma Native Artist," Oklahoma Oral History Research Project, 2017 and 2) "Molly Murphy-Adams, Beadwork Artist Demonstration," National Cowboy & Western Heritage Museum, 2012.

2020

¹ mollymurphyadams.com

² "Artist Molly Murphy-Adams Has Big Plans." *Tulsa People*, March, 2019.

³ mollymurphyadams.com, *Ibid.*

⁴ <https://www.tulsaartistfellowship.org/fellows/Molly-Adams>

⁵ *Tulsa People*, March, 2019, *Ibid.*

⁶ tulsaartistfellowship.org, *Ibid.*

⁷ *Tulsa People*, March, 2019, *Ibid.*

⁸ mollymurphyadams.com, *Ibid.*

DAN NAMINGHA (1950 –)
Hopi – Tewa

Biographical Information: Dan Namingha was born in 1950 in Keams Canyon, Arizona, and grew up in First Mesa's Polacca on Arizona's Hopi Reservation. His great-great grandmother was the famed Hopi-Tewa potter **Nampeyo**. His mother and grandmother were also potters and his grandfather and uncles carved kachinas. Dan remembers riding into town for supplies and then using grocery boxes as a canvas when he returned home. He used the coal from the fire as his paintbrush.¹

In elementary school a very resourceful teacher turned an outbuilding into an art studio where students could show up before school and be creative. In high school, his art teacher helped him obtain a scholarship to a University of Kansas summer art program. In 1973 he took his first collages to an art gallery in Santa Fe, they sold, and thus began a very illustrious career. His son Arlo is a well-known sculptor and son Michael works in digital art.² He resides in Santa Fe, New Mexico.

Art Education and Influences: He studied at the Institute of American Indian Arts (Santa Fe) and the American Academy of Art (Chicago). Attracted to the freedom of the art of abstract expressionists, he was inspired by Picasso and Klee. He learned to "transform, with deep understanding and authority, the symbols of his own visionary culture into contemporary art."³ His worldliness was also enhanced while touring as a musician and while serving in the Marines in the early 1970s.⁴

Style and Characteristics: His art includes landscapes, mixed media, montages, collages, oils, watercolors, acrylics and bronze/steel sculpture. "He is constantly drawn to his roots so deeply embedded in ceremony yet allows his viewers only a guarded glimpse of his sacred traditions."⁵

Subject Matter: He paints and sculpts images of his homeland and the Hopi people.

Artistic Commentary: "Dan Namingha's paintings/sculptures are among the most powerful abstract artwork being created in the Southwest. His abstract figures allude to the timeless nature of life on the Colorado Plateau and the unity of the spiritual and physical worlds."⁶

Quote by Artist: Referring to his European inspirations, Picasso and Braque, he says: "Many of these European artists were influenced by indigenous people. But they had no understanding of the symbolism. Some of the work I do relates to that idea of fragmented imagery. Someone who isn't Hopi at ceremonials gets a glimpse or fragment of the culture, but they don't understand it."⁷

"Schooling didn't help me as much as my own experimenting. Experimentation helps create an artist's unique style. I just do whatever comes out of me, out of my mind, what I feel, not any particular style. To be able to do whatever you want is the freedom of being an artist. I remember walking to Walpi on First Mesa with my grandfather to see the dances on moonlit nights. I helped him with the stuff he had to carry.

¹ "Living Treasure: Indian arts festival honors Hopi-Tewa painter, sculptor, printmaker." *Albuquerque Journal News*, May 22, 2016, p. 8-9.

² *Ibid.*

³ askart.com

⁴ Jamake Highwater, *The Sweet Grass Lives On: Fifty Contemporary North American Indian Artists*. Lippincott & Crowell, 1980, p. 157.

⁵ *Ibid.*

⁶ altamiraart.com

⁷ *Albuquerque Journal News*, *Ibid.*

My grandfather would go from one kiva to another the whole night. We would carry gunnysacks full of goodies to give to the people in the kiva. It was mysterious, in a way. There was so much to see and I saw things differently, things others may have taken for granted. To stand there and look at the place, the background, very peaceful yet strong, exciting – that's what I've strived to capture. I don't paint about forbidden things. I do something else – taking it all in and using it, not to hurt or to exploit, but to express.”⁸

Work in Gilcrease Collection: 1 acrylic painting

Pueblo Sunset, late 20th century, acrylic on canvas

2020

⁸ Highwater, *Ibid.* p. 157-159.

MARIANO PAREDES (1912 – 1980)

Biographical Information: Mariano Paredes Limón was born in Veracruz, Mexico, in 1912. He moved to Mexico City in 1921 to study art. He was a book illustrator and also produced various pamphlets and magazines for the cultural movements that emerged in Mexico in the 1930s and 1940s.¹

He was a member of the Liga de Escritores y Artistas Revolucionarios (LEAR), with which he experimented with different engraving techniques. Later, he was a founding member of Taller de Gráfica Popular (The People's Graphics Workshop), along with Ledesma, O'Higgins, Anguiano and Méndez.

He dedicated much of his career to teaching, first with the Secretaría de Educación Pública (Ministry of Public Education). From 1960 to 1979 he was the director of National Institute of Fine Arts and Literature (the Mexican institution in charge of coordinating artistic and cultural activities in the country). Works by Paredes were among a group of Mexican prints, assembled by the American National Committee of Engraving, that were exhibited through many American museums. He died in 1980 in Mexico City.

Art Education and Influences: In the 1920s he studied at the Academy of San Carlos (Mexico City) with instructors José Clemente Orozco, Fernando Leal, Sóstenes Ortega and Raziél Cabildo. He later was an apprentice to Czech engraver Koloman Sokol, learning to create woodcuts and etchings. Other artists that influenced his works were Francisco Goya and George Braque.²

Style and Characteristics: Paredes was skilled with the mediums of oil painting, watercolor and drawing. He excelled at engraving.

Subject Matter: Unlike many Mexican artists of this time, Paredes was not extremely political and did not restrict his work to social and political themes. He is noted for his drawings and engravings focused on still lifes, landscapes, maternity and country scenes.

Artistic Commentary: Critics in Mexico noted that he had an eclectic artistic language.

Works in Gilcrease Collection: 2 oil paintings

Figure (Figura), 1943, oil on board

Fair (Feria), 1943, oil on board

¹ Guillermo Tovar de Teresa, *Repertory of Artists in Mexico: Plastic and Decorative Arts*, vol 3. Grupo Financiero Bancomer, 1996.

² *Ibid.*

AMADO PEÑA JR. (1943 –)
Pascua Yaqui

Biographical Information: Amado Maurilio Peña Jr. was born in 1943 and raised in Laredo, Texas. His father was of Mexican descent, and his mother traced her roots to the Yaqui Nation in Mexico and southern Arizona. From an early age he was recognized for his artistic skill. His father guided him to a career in art education and he taught for many years. In 1969, while pursuing a master's degree in art education, he became involved in the Latino movement and began to devote his artistic abilities to the cause. "His paintings captured the plight of Mexicans and Mexican Americans, with many images depicting harsh reality. Peña's work with the Latino movement was intense and serious, and he finally tired of the work."¹

Peña relocated to Austin and continued teaching while searching for a way to express his vision of who he was and what it meant to be a mestizo, a person of mixed blood. On a trip to Mexico he met artists who recorded the day-to-day activities of the people in simple, primitive style. He then abandoned most of what he had studied in college and began to look for new inspiration. On a trip to New Mexico he was intrigued by the mix of Native American and European cultures and knew that he could look to his own heritage for inspiration. In 1980 he quit teaching and devoted himself to his art.

He is "known for his humanitarian efforts and his fundraising activities have benefited many charities. The Amado and J.B. Peña 'Art Has Heart' Foundation (est. 1995, based in Santa Fe) provides opportunities for low/modest income students in Texas, New Mexico, Colorado and Arizona to further their education in the arts."²

"Peña is recognized as an Artisan of the Pascua Yaqui tribe of Arizona and is dedicated to furthering the public's knowledge and interest in the tribe, its art, its history and its culture."³

Art, Education and Influences: He earned bachelor's and master's degrees in art and education at Texas A & I (Kingsville, Texas). His parents had little formal education but supported his artistic career.

Style and Characteristics: Peña communicates his vision of a land, a people, and their art using bold color, form, and dynamics of composition. He is a prolific artist with restless and creative energy. He is also a master printer with serigraphs noted for bold color schemes and strong graphic use of lines.

The drama of his paintings is heightened by the intensity of hue and unexpected spatial relationships. Abstractions of the landscape merge with exaggerated human forms, blanket and pottery patterns further echo their shapes of the land.⁴

Artistic Commentary: "Strong lines and bold colors in his art are devoted to understanding his unique corner of the world, where the people live in harmony with the earth."⁵

¹ *Lonestar Legends: Unit 9, Chapter 30, Section 1.* www.celebratingtexas.com

² askart.com; www.arthasheart.org

³ *Ibid.*

⁴ *Ibid.*

⁵ www.celebratingtexas.com, *Ibid.*

Quote by the Artist: "I grew up with stories about my Yaqui great-grandfather and that part of my family that I never paid attention to. But the Chicano movement made me understand that we had to go back to our history. Coming to New Mexico for the first time made me realize the other side of who I am. Native people don't separate themselves from one another. They are part of the same thing. They go all the way back to the indigenous people of Mexico and South America. I still paint who I am. It's not so much that I left my Chicanismo and dropped out altogether. It has nothing to do with that. It has to do with the fact that where I choose to be now is more Native than Chicano."⁶

"I feel blessed having seen and touched the beautiful things that speak so proudly of who we are. Our gifts to the world are our history, our art."⁷

Work in the Gilcrease Collection: 1 oil painting

Untitled, late 20th century, oil on canvas

⁶ "Amado Peña - In His Own Words, March 6, 2010." www.latinopia.com

⁷ www.askart.com, *Ibid*.

Additional sources: (1) www.penagallery.com; (2) "Feature Artist: Amada Maurilio Peña, Jr." *Tapestry: Women and Gender Studies Journal*, Texas A&M University-Kingsville, 2018. www.tamuk.edu

KEVIN RED STAR (1943 –) *Crow, Running Rabbit*

Biographical Information: Born in 1943 in Lodge Grass, Montana, Kevin Red Star grew up on Crow tribal lands. His father, Wallace Red Star, was a musician, horseman, and a collector of Remington and Russell prints. His mother, Amy Bright Wings, was skilled in fiber arts and beadwork. She nurtured the creativity of all nine of their children. Red Star became a historian, recorder, and ambassador for his native Crow culture. Paintings depicting his Crow heritage have won him a reputation as one of the great contemporary American Indian artists.¹

He continues to paint, dividing his time between Santa Fe and Montana. He lives just off the Crow reservation in Red Lodge and paints at his studio in nearby Roberts. Over one hundred large-scale exhibitions have featured his works on canvas and paper.²

Daniel Gibson, his biographer, writes: “[He] is doing perhaps the best work of his entire career. He has pushed out into unknown territory, scouting the global fine art terrain ... and has returned to tell the tales and to open a path for other native artists to follow.”³

Art Education and Influences: During grade school years, Red Star was discouraged from learning his Crow language and cultural heritage. He left Montana in 1962 as one of 150 students selected to attend the newly established Institute of American Indian Arts in Santa Fe. His inaugural class included T.C. Cannon and Doug Hyde. The faculty and administration included Fritz Scholder, Allan Houser and Charles Loloma. In this environment, he delved into the history of Crow culture through books and photographs and was encouraged to portray the dignity and determination of his people on canvas.⁴

Upon graduation, he received a scholarship to the San Francisco Art Institute. There he was exposed to the avant garde and political and social concerns of post-modern art.⁵ He followed with studies at Montana State University (Bozeman) and Eastern Montana College (Billings).⁶

His career and life were on an upward trajectory until tragedy struck in 2008. A car accident in Montana took the life of his daughter and business manager. After a period of time, he began to paint again. He said, “My paint had light, warmth ... I released a lot of my mourning.”⁷

He has now pursued a successful career spanning three decades as a visual historian and ambassador for the Crow nation.

Style and Characteristics: Red Star is known for his attention to historical detail in his depiction of warriors, ceremonies, costumes and tipis. Each element has specific meaning within the context of Crow tradition. His experience is expressed in color and images that remain in the mind’s eye long after viewing.⁸ He employs varied media: oil, acrylic, watercolor, pen and ink, charcoal, crayon, mixed media and prints.⁹

¹ “Kevin Red Star.” *Cowboys and Indians Magazine*, February/March, 2015. www.cowboysindians.com

² kevinredstar.com

³ cowboysindians.com, *Ibid.*

⁴ *Ibid.*

⁵ rogallery.com

⁶ Rosemary Carstens, “Decoding Tradition: Kevin Red Star’s paintings are a synthesis of traditional imagery and contemporary style.” *Southwest Art*, August, 2009.

⁷ HistoryNet.com, “Kevin Red Star-Art of the West.”

⁸ kevinredstar.com, *Ibid.*

⁹ Patrick D. Lester, *The Biographical Directory of Native American Painters*. (SIR Publications, 1995), p. 466.

Subject Matter: Red Star depicts warriors, ceremonies, costumes, horses and tipis of the Crow and other Native tribes.

Artistic Commentary: “Kevin Red Star’s art is honored throughout Native America for its authenticity. It presents a shining vision of centuries old Crow culture through the eyes of a contemporary consciousness. In the world of museums and private collections, he is equally respected for the content of his unique imagery, for his artistic productivity and for the enduring value of his work.”¹⁰

Quote by the Artist: “Indian culture has in the past been ignored to a great extent. It is for me, as well as for many Indian artists, a rich source of creative expression. An intertwining of my Indian culture with contemporary art expression has given me a greater insight concerning my art. I hope to accomplish something for the American Indian and at the same time achieve personal satisfaction in a creative statement through my art.”¹¹

Works in Gilcrease Collection: 1 acrylic painting, 1 print

Snapping Turtle – Crow Indian Man, 2012, acrylic on canvas

Untitled, late 20th century, etching on paper

¹⁰ kevinredstar.com, *Ibid.*

¹¹ *Ibid.*

CARLOS OROZCO ROMERO (1898 – 1984)

Biographical Information: Carlos Orozco Romero was born on September 3, 1898 in Guadalajara, Mexico. Early in his career he was associated with the Siqueiros Group. He was first known for his caricatures, which appeared in newspapers in Mexico City and some for *The Nation* in the U.S.¹ At age sixteen he moved to Mexico City to participate in the Mexican muralism movement. There he met and married Maria Marin. He studied in Europe on a scholarship, traveling to Belgium, France and Spain. In 1923 he returned to Mexico to study engraving with Jose Sabogal.

He founded and directed several major Mexican cultural institutions. In 1946 he co-founded the La Esmeralda Art School where he taught for over 20 years. Rafael Coronel, Pedro Coronel, Gilberto Aceves Navarro and Mario Orozco Rivera were among his students.² Romero died on March 29, 1984.

Art Education and Influence: His first teacher, Luis de la Torre, was an important early influence on his painting. José Clemente Orozco, Dr. Atl (Gerardo Murillo) and Roberto Montenegro (artists from the state of Jalisco) also influenced his work.³ Romero was one of many prominent Mexican artists that devoted their talents to furthering the revolutionary ideals that were firmly planted in native traditions.⁴

Style and Characteristics: In the early 1920s, he studied abroad, taking up painting as a serious profession. Later in life he experimented in lithography, watercolor, wood carving, furniture design and scenography. He preferred free painting in which he could indulge his interest in forms and colors and textures. He was influenced by Tamayo, Merida and Lozano⁵. His early works included landscapes, cartoons and portraits, from line drawing to watercolors and oils. After his travels to Europe, he was influenced by cubism and surrealism.

Subject Matter: Romero began his career working as a cartoonist for several national magazines and newspapers. After his first visit to Europe he worked with Amado de la Cueva on a mural commission for the Jalisco State Museum and library in Guadalajara. He is noted for his realistic portraits and rugged landscape scenes.⁶

Work in Gilcrease Collection: 1 oil painting

Captives (Cautivos), 1940, oil on board

2020

¹ MacKinley Helm, *Mexican Painters: Rivera, Orozco, Siqueiros and Other Artists of the Social Realist School*, Dover, 1989, p. 174.

² Guillermo Tovar de Teresa, *Repertory of Artists in Mexico: Plastic and Decorative Arts*, Grupo Financiero Bancomer, 1986.

³ *Ibid.*

⁴ Harold Osborne, ed., *Oxford Companion to 20th Century Art*, Oxford University Press, 1981, p. 369.

⁵ MacKinley Helm, *Ibid.*, p. 174.

⁶ Steve Shipp, *Latin American and Caribbean Artists of the Modern Era*, McFarland & Co., 2003, p. 492.

Additional source: Bernard S. Myers, ed., *McGraw-Hill Dictionary of Art*, McGraw-Hill, 1969.

C. TERRY SAUL (1921 – 1976)
Choctaw and Chickasaw, *Tobaksi* (Ember of Fire or the Coal)

Biographical Information: Chief Terry Saul was born on April 2, 1921, in Sardis, Oklahoma. [Chief is a given name, not a title.] Raised in the area of Tuskahoma, the capital of the Choctaw Nation, he learned of his Native heritage from his family. He was educated in Indian boarding schools, including Jones Academy (Hartshorne) and Bacone Indian College (Muskogee).

He served in the 45th Infantry Division of the U.S. Army during World War II, rising to the rank of first sergeant. After military service, he returned home to Oklahoma. Knowing he wanted to be an artist, he furthered his education at the University of Oklahoma. Having a family to support, he was employed as a commercial artist with Phillips Petroleum Company in Bartlesville from 1956 to 1970.

The culmination of his career was serving as director of the art department at Bacone College, a position he held until his death in 1976.¹

Art Education and Influences: He studied at Bacone College under the guidance of instructors Acee Blue Eagle and Woody Crumbo. Both were major influences on his art.

After Army service, he earned a B.F.A. degree at the University of Oklahoma (1948) and M.F.A. the following year.

He studied at the Art Students League (New York City) from 1951-52.

Style and Characteristics: Although his style is reminiscent of the flat, two-dimensional style developed by the Kiowa Five, Saul was more directly indebted to the dramatic style of the early Bacone artists, particularly Blue Eagle and Crumbo. His works combine all the ingredients of Indian art – realism, symbolism, design and color, harmony of line and balance, decorative and ceremonial themes. His work has sophistication without losing their Indian flavor.²

Subject Matter: “Although best known for art that incorporates more modern artistic influences, Mr. Saul also experimented with traditional Native American styles. Through all of his work, regardless of stylistic choices, Mr. Saul’s goal was to represent the culture and history of his Choctaw and Chickasaw heritage.”³

Artistic Commentary: “Mr. Saul did not adhere to a specific art movement but used the stylistic influences as a lens into the culture of his heritage. He developed his own blend of styles to create art that represented his unique view of the world. He used a combination of colors and somewhat flat representation of traditional Native American art with the elongated and simplified forms common to the contemporary artistic styles embraced by his professors.”⁴

¹ www.artprice.com/artist/214912/chief-terry-saul/biography

² Bill Harmon, “The Changing Art of Terry Saul,” *Oklahoma’s Orbit*, March 10, 1963.

³ “*Native American Artists of the Southeast: Chief Terry Saul (1921-1976)*,” The Bureau of Indian Affairs Museum Program, September, 2016. www.artsandculture

⁴ *Ibid.*

Quote by Artist: "Painting to me is purely a personal thing and I try very hard to make my own interpretations as original and personal as they can possibly be. I try to work into my compositions a sincere, honest and lasting quality. I sacrifice, at times, realistic renderings and rely on color, pattern and design to emphasize a certain theme of part of my interpretations and compositions. Trying to put down in line and color the customs of the Choctaw tribe is certainly a primitive and exciting work."⁵

"I try to center each of my paintings around some definite phase of an old Choctaw custom."⁶

Saul Work in Gilcrease Collection: 1 casein painting

Choctaw Ball Player, 1958, casein on masonite

2020

⁵ White, Mark A., "A Modernist Moment: Native Art and Surrealism at the University of Oklahoma." *Journal of Surrealism and the Americas*, vol.7, no.1, 2013, p.62. <http://jsa.edu>

⁶ Harmon, *Ibid.*

GUSTAVO SAVIN (1913 – 1945)

Biographical Information: Gustavo Savin was born in La Paz, Baja California, in 1913. He died in 1945.¹ As a young man he went to Mexico City for art schooling.

Art Education and Influences: An early influence on his art was studying at the Open Air Art School at the Villa de Guadalupe, directed by Fermín Revueltas. He later attended the school of painting and sculpture of the Ministry of Public Education.

He studied engraving in the Escuela Mexicana de las Artes del Libro (School of Book Arts, Mexico City) with renown teacher Francisco Díaz de León.²

Style and Characteristics: His engravings were sought after by collectors and exhibitors of Mexican art and life promised a brilliant future. Unfortunately, death took him away at the peak of his career.

Artistic Commentary: “Savin is among the artists using a surrealistic style to portray the mythical and mystical aspects of Mexican culture and history. The nature of gods is reflected in his ‘El Exodo,’ a 1943 oil depicting a group of Mexicans fleeing from a volcano.”³

“His work has been included in important exhibitions such as ‘Mexican Art Today,’ organized by the Philadelphia of Art in 1943.”⁴ *The Exodus (El Éxodo)* (Gilcrease Museum) oil painting was on loan to the Yale Peabody Museum for an exhibit on Mexican art in 2008.⁵

Subject Matter: Mythical and mystical aspects of Mexican culture and history.

Work in Gilcrease Collection: 1 oil painting

The Exodus (El Éxodo), 1943, oil on canvas

¹ www.askart.com

² MacKinley Helm, *Mexican Painters: Rivera, Orozco, Siqueiros and Other Artists of the Social Realist School*, Dover, 1989.

³ Shannon Hicks, *From the Mayas & Aztecs to Great 20th Century Artists: Three Millennia of Mexican Art and Culture on Display at the Yale Peabody Museum*, published online April 25, 2008. [excerpted]
www.newtownbee.com

⁴ askart, *Ibid.*

⁵ Hicks, *Ibid.*

JUAN SORIANO (1920 – 2006)

Biographical Information: Juan Soriano (Juan Francisco Rodríguez Montoya) was born on August 18, 1920 in Guadalajara, Mexico. He lived in Rome for several years and studied classical art. In 1974, while on a trip to Paris, he met Marek Keller, a Polish dancer. This was the beginning of a 30-year relationship. He died on February 10, 2006 in Mexico City.

After Soriano's death, Keller worked to promote his legacy. In 2018, the Museo Morelense de Arte Contemporáneo Juan Soriano (MMAC) opened in Cuernavaca, Mexico. It houses more than 1,200 works by Soriano, including paintings, drawings, sculpture, graphic work, documents, photographs, costume designs and theater sets.¹

Art Education and Influences: He was a child prodigy who began painting under the instruction of Jesús Reyes Ferreira (Guadalajara). At the age of fifteen he moved to Mexico City and became acquainted with artists, writers and intellectuals. He became a part of the Contemporáneo group which included Rivera, Kahlo, Orozco, Siqueiros and others.² As an adult, he traveled extensively in Europe and found inspiration in everyday life and the people with whom he lived.³

Style and Characteristics: Soriano is often identified with the second wave of the Mexican muralism movement. As an artist, he produced art in a wide variety of mediums. He shifted to sculpting in later life. He was the recipient of Mexico's National Art Prize (1987), France's Légion d'Honneur (2004) and Spain's Velázquez Prize (2005).⁴

Subject Matter: He didn't believe that art should be political or solemn. Known primarily for his self-portraits and portraits, notably a series of Lupe Marín, Diego Rivera's first wife.⁵ He was a noted portrait painter whose style was "always legible and at the same time strangely problematic".⁶

Artistic Commentary: Soriano is one of Mexico's most important modern artists.⁷ The art critic Luis Cardoza y Aragón stated, "he was a poet, profound painter of visual parables."

Quote by Artist: Soriano stated that he did not believe that painting was an exact reflection of time or the artists, but rather a "form of intuition that goes beyond conscious life."⁸

Work in Gilcrease Collection: 1 oil painting

Dead Infant/The Dead Girl (La Niña Muerta), 1944, oil on board

2020

¹ <https://mmacjuansoriano.org>

² www.juansoriano.net

³ [britannica.com/biography/Juan-Soriano](https://www.britannica.com/biography/Juan-Soriano)

⁴ *Ibid.*

⁵ *Ibid.*

⁶ Guillermo Tovar de Teresa, *Repertory of Artists in Mexico: Plastic and Decorative Arts*, vol. 3, Grupo Financiero Bancomer, p. 300.

⁷ rogallery.com

⁸ *Ibid.*

Additional source: Edward J. Sullivan, *Fragile Demon: Juan Soriano in Mexico, 1935 to 1950*. Philadelphia Museum of Art, 2008.