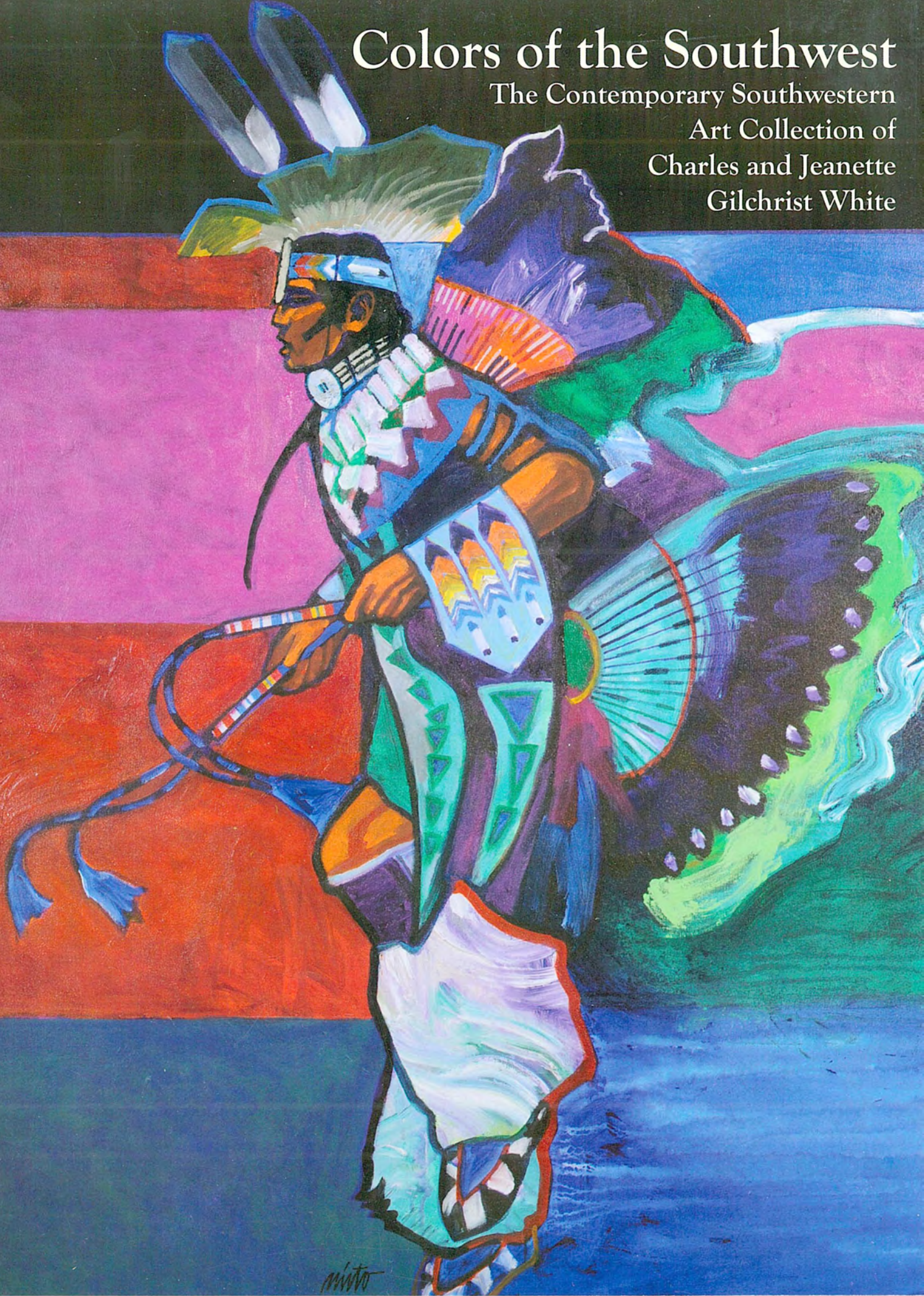


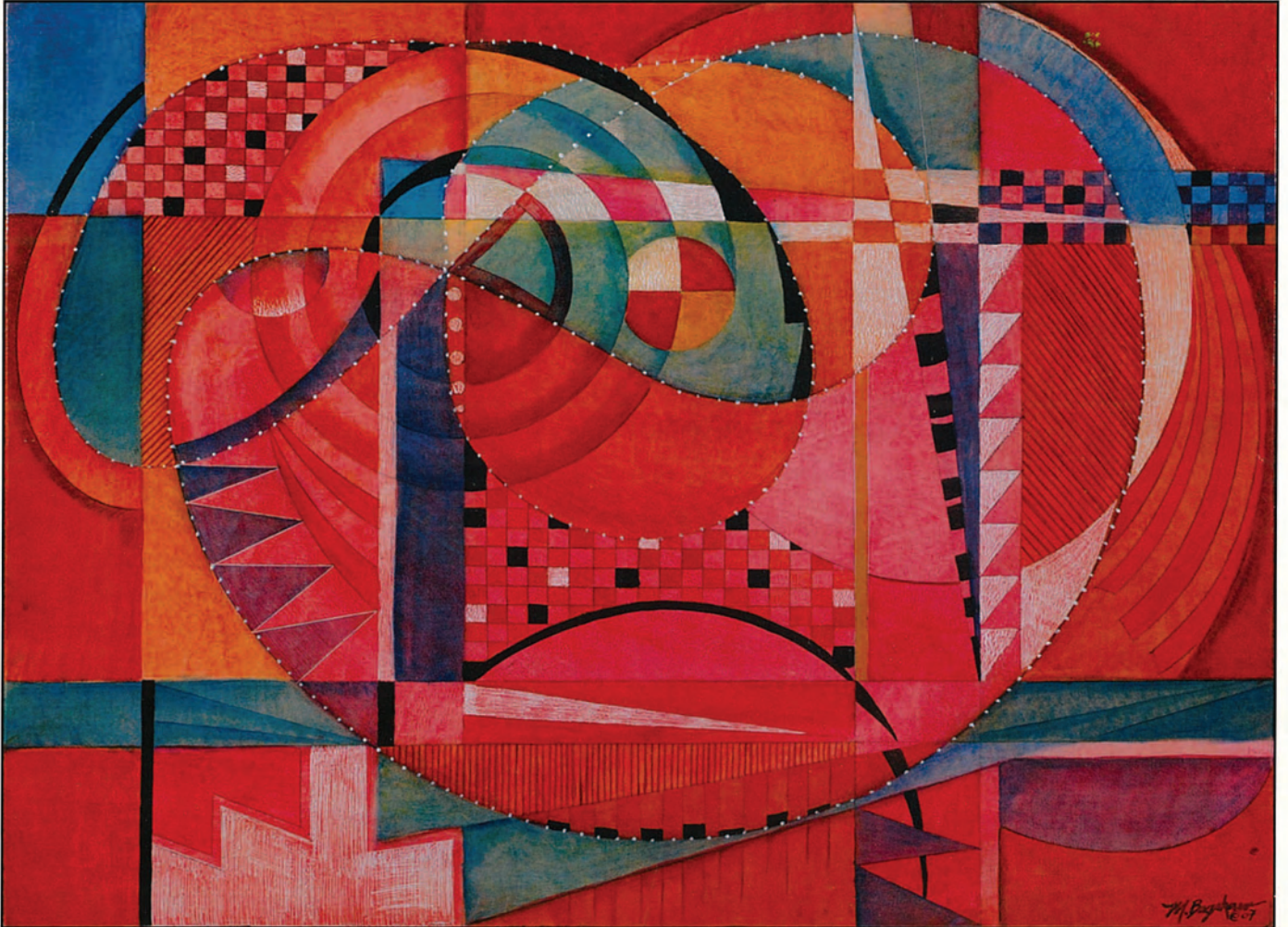
Colors of the Southwest

The Contemporary Southwestern
Art Collection of
Charles and Jeanette
Gilchrist White



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Sangre de Cristo Arts & Conference Center
Pueblo, Colorado
June 6 - September 27, 2015

Curator's Statement

Elizabeth Szabo

The Sangre de Cristo Arts Center is delighted to present an exhibition and publication featuring the Southwestern Art Collection of Charles and Jeanette Gilchrist White: *Colors of the Southwest*. Thanks to the Whites' generosity, the Arts Center has the opportunity to offer this stunning body of work to our Colorado audience.

Collectors, such as the Whites, significantly support the arts in multiple ways. They contribute to the culture that makes our communities vibrant by fostering a broader appreciation of and engagement with the arts. Art reinforces the vigor that makes our communities such creative and engaging places to live.

Throughout the years, Charles and Jeanette Gilchrist White's vision and passion for their collection and for Southwestern art has shaped this exhibition in every respect. We are extremely grateful for their insight, acumen, and support. They make the world a better place.

Elizabeth Szabo
Curator of Visual Arts



Charles and Jeanette Gilchrist White's living room in Chicago shows a small part of their collection



Charles and Jeanette Gilchrist White in Sussex, England, September 29, 2014

Preface

Charles and Jeanette Gilchrist White

Although we are native Midwesterners, we first came to the Southwest about 45 years ago to enjoy the wonderful skiing venues. Very soon, however, we developed a passion for the unique culture here. The Southwest is possibly the only area in the United States where everyday life is so dedicated to the arts. Beauty is everywhere, a fact which has inspired artists around the globe to relocate here.

Color, a dominant feature of Southwest art, immediately attracted our attention which is readily apparent in our collection. Southwest art simply vibrates with color and has cheered many a wintery Chicago day.

A welcome bonus of collecting Southwestern art has been getting to know the local artists and gallery/museum personnel which has fostered many friendships. We especially treasure our friendship of many years with the Richerson family. They, too, are native Midwesterners, but have recently relocated to the Southwest and have found a true home in Pueblo, Colorado. We have delighted in touring Santa Fe and Taos with Jim and his wife Judy and introducing them to our artist and gallery friends. Jim thrives on new experiences and has an unlimited quest for knowledge, notably in the realm of art which is why he is rapidly becoming a Southwestern art expert.

It is certainly true that our ever expanding interest in the Southwest has greatly enhanced our retirement years. In fact, our exhibit at the Sangre de Cristo Arts Center is a splendid way to celebrate our 60th wedding anniversary.

Foreword

Jim Richerson, Executive Director
Sangre de Cristo Arts and Conference Center

When I look at the contemporary art of the Southwest I am inspired to see and seek so much more. The essence of that creative force seems to come from that special light, that vast horizon line, and the depth of the people of the Southwest. Newcomers that experience the power of the Southwest are struck by the strong sense of color against an austere landscape, the fleeting light in the course of the day, the celebration of water in things like walking rain, and a recognition of spiritual qualities in everything. It is a magic that makes one feel deeply aware in the present, yet conscious of the power of the past and future.

Like looking off into the distance and seeing the shimmer of light on a hot summer day, in many contemporary Southwest compositions the edge of one color next to another often vibrates. This can be seen in the works of John Axton, Inger Jirby, Phyllis Kapp, Land Eagle, Wesley Rusnell, Steve Spellman and Teruka Wilde.

Artists like Louis de Mayo, Malcolm Furlow, JK Lamkin, Rhett Lynch, John Nieto, Kevin Red Star, Felix R. Vigil and Poteet Victory are very successful at using high-key colors to create figures, architecture and landscapes. Their compositions of bright juxtaposed colors appear to resonate on the canvas surface.

The land and people define each other; manmade forms and the landscape meld together. Allow your eyes to meander through the creations of Tony Abeyta, RC Gorman, Frank Howell, Tricia Higgins Hurt, Gregory Lomayesva, Joe Maktima and Harold Joe Waldrum.

Going further into the light of the Southwest one will find elements that are nearly abstract. The land, the light and various tribal symbols are deconstructed and abstracted in the works of Margarete Bagshaw, Doug Coffin, Dan Namingha, Jim Pittman, Brian Potter, Jim Rabby, and Ronald Strong, as well as others in this collection.

It pleases me that several bronze wall reliefs of Tammy Garcia and bronze and marble pieces by Arlo Namingha have been included in the exhibition. Both artists draw from their tribal traditions but seamlessly join a western European tradition of working in bronze and marble.

I am intrigued by the paintings of John Farnsworth inspired by kachina dolls, which represent a host of spiritual beings from the Southwestern tribal world. His composition dances across the surface of a kachina doll bringing the viewer in very close and making the doll appear larger than life.

Then there are the creations of Leland Holiday that explore a reference to kachinas and a human propensity towards anthropomorphism. Holiday takes found wood and through painting and minimally carving such found forms, gives them life and a new meaning.

It has been such a pleasure getting to know Charles and Jeanette Gilchrist White and how their love and appreciation of the Southwest developed. Like so many Midwesterners they were struck by the region's magic. The art they have collected has been a way for them to keep the magic of the Southwest with them in their homes in Chicago and Barrington, Illinois. They have come to know many of the artists in their collection personally.

I owe them a huge debt of gratitude for their generosity, for continuing to share their collection, and now to display it at the Sangre de Cristo Arts Center.

Hosting the White's collection at the Sangre de Cristo Arts and Conference Center reinforces the notion that Pueblo, Colorado is situated in a strategic place at the northern boundary of the American Southwest. As you travel south down the front range of the Rocky Mountains, the landscape becomes much drier and the quality of light is different. It has a special gravity attracting artists from around the world.

The artists represented in the White's collection continue the tradition of earlier Southwest artists like the Founders of the Taos Society of Artists. They are represented in the Arts Center's Francis King Collection of Western Art and through other donations. Also in the collection are numerous works by Gene Kloss, who for years had a studio in Taos, with her exceptional ability to capture the essence of the Southwest, especially in her numerous black and white intaglio prints given by John Armstrong. I must mention too the wealth of symbolism represented by the santos and retablos inspired by Christian iconography from the collections of Ruth Gast and Bishop Arthur Tafoya. Such objects help define what it is to experience and live in the Southwest. They celebrate the Southwest's sense of place.

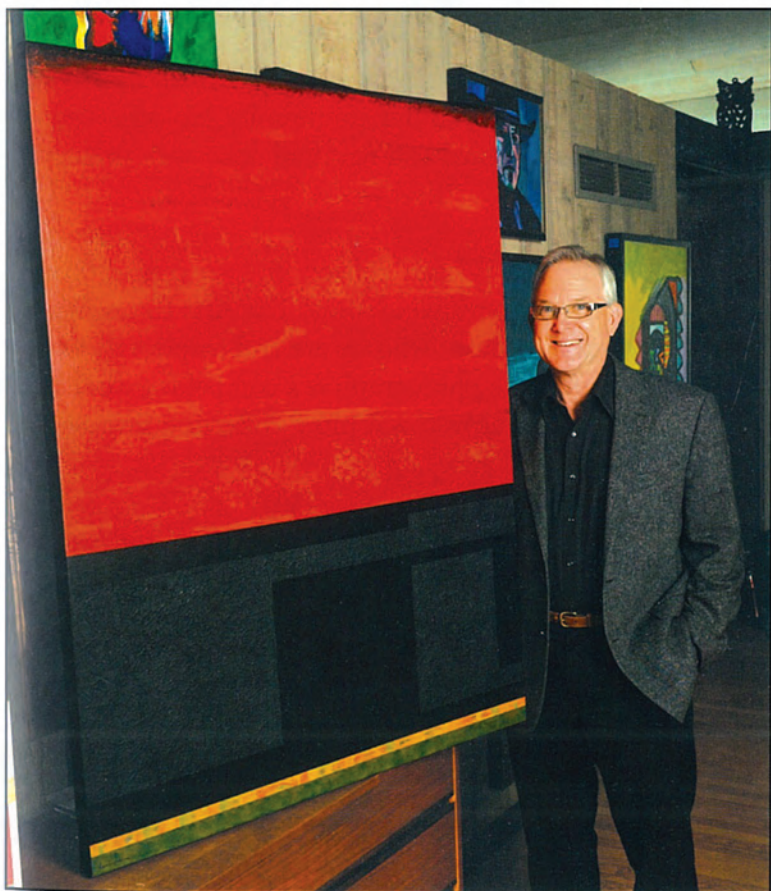
On several visits to Santa Fe I have had the pleasure to listen to Dan Namingha speak before his paintings, expressing the power of the horizon line and the sense of place

created by the distant mesas and buttes. His landscapes are rich with symbolic meaning. Namingha's work can be both abstract yet grounded in a landscape that extends in time far beyond one's lifetime. Experiencing his work puts me in a place between the present and infinity. Such work helps me see beyond the limits of myself. My hope in presenting *Colors of the Southwest* is for you to see and experience this for yourself.

Jim Richerson
Executive Director
Sangre de Cristo Arts & Conference Center
Pueblo, Colorado



Jim Richerson with "Dawn" by Dan Namingha,
October 2014 in Barrington, Illinois



Introduction

Board Chair, Carol Spradley



Carol Spradley with "Untitled," a lithograph by Fritz Scholder from the Regional and Contemporary Collection of the Sangre de Cristo Arts & Conference Center

The *Colors of the Southwest* exhibition catalog is special because it memorializes the exhibition at the Sangre de Cristo Arts Center. It will also serve to celebrate the exhibition long after it is taken down. This catalog advances the mission of the Arts Center ... to serve as a valuable community resource, providing varied educational opportunities, quality visual and performing arts, and an artistic venue for celebrations.

I grew up in Pueblo, Colorado and now operate a business here; I highly value opportunities that such exhibitions as this present to our community. These artworks capture aspects of what it is like to experience the Southwest's

landscape, people and inspiration. I feel a deeper sense of place when I experience such art. Such opportunities create quality of life experiences that help retain and attract great people to our community. No other organization here has the capacity to host such exhibitions and by being a regional and national draw such presentations positively impact the economic health of Pueblo.

As I review the work on loan from the Charles and Jeanette Gilchrist Whites' collection, I see connections to the Arts Center's existing collection. Collections represent a sense of communal identity. The Arts Center's collection preserves touchstones from our past and provides a foundation about who we are and inspires us to seek a brighter future. The Fritz Scholder lithograph over my shoulder in the photograph is a compelling work in our collection and serves as a bridge between what is here and the artworks in the Whites' collection featured in *Colors of the Southwest*.

I offer my sincerest thanks to Charles and Jeanette Gilchrist White for making this loan of their precious works to the Arts Center and for their generous support to make such an endeavor possible.

Carol Spradley, Board Chair
Sangre de Cristo Arts & Conference Center
January 2015

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"Square with Dark Form," Acrylic on Canvas, 24 x 24" (2006)

Dick Evans 1940 - Roswell, New Mexico

Evans does not paint the obvious in nature. His fascination is with the unknown. He focuses on painting abstract landscapes with large sweeping brush strokes in rich colors in acrylics on canvas or panel. He loves color ~ and darkness.