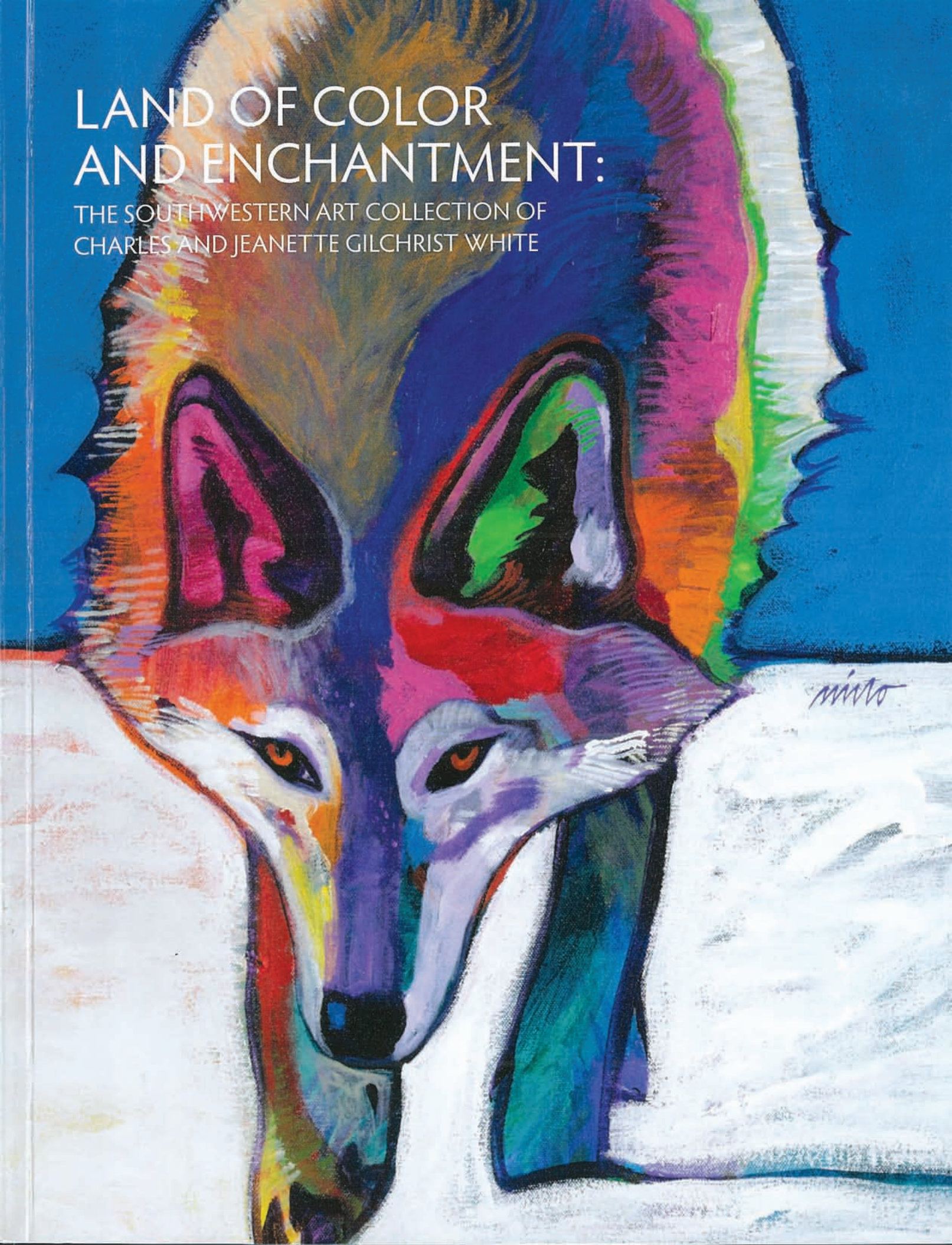


LAND OF COLOR AND ENCHANTMENT:

THE SOUTHWESTERN ART COLLECTION OF
CHARLES AND JEANETTE GILCHRIST WHITE



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CHARLES AND JEANETTE GILCHRIST WHITE



Lakeview Museum of Arts and Sciences
Peoria, Illinois
September 20 to November 9, 2008

When Charles and Jeanette Gilchrist White first contacted Lakeview Museum several years ago about gifting their contemporary Southwest American art collection we were curious why such a collection should come our way.

For many years the Whites had been traveling to the Southwest and like so many Midwesterners before them, both travelers and artists alike, they had been enchanted by the mix of cultures, the colors, and the apparent endlessness of the land and skylines. First the land and then the people drew them back, but quickly the art there became a prime motivation and their collecting efforts took off.

Peoria, Illinois is Jeanette Gilchrist White's hometown, where she lived through high school. It is a place that has remained dear to her and her husband Charles. Through the years when they were back in Peoria visiting family, they attended many of Lakeview's exhibitions. As time advanced and their collection grew, they started thinking about its long term care and administration. They firmly believed that after them it should reside in a museum. With Jeanette's roots in Peoria they felt the first choice was to offer the collection to Lakeview.

As the museum staff became more acquainted with the Whites and the broad overview presented in their collection, we recognized further opportunities in presenting the collection as a temporary exhibition along with a comprehensive catalogue. Such an exhibition would be unique for everyone. Museum visitors would experience a visual taste of contemporary Southwest American art through the collection, and the Whites would see their collection for the first time all together, outside of their living spaces, in the Museum's galleries.

It is a rare occurrence when a museum like Lakeview receives the opportunity to be the caretakers of a collection that is so focused and includes such a large number of artists from one region and period. For the Museum this is an area of American art that it has yet to explore. The collection surveys numerous trends and styles in late 20th and early 21st century contemporary American art of the Southwest. A number of the works demonstrate how Native American

artists from New Mexico are bringing their cultural heritage to mainstream art. Furthermore, through the works of other artists that have relocated to the area, it reveals a common thread we all have in the powers of nature's inspiration, especially on such a grand scale as in the Southwest.

For me, one piece that captures the spirit of the collection is Felix Vigil's *Prayer Song for the Evening Sky* (see page 68). From the first moment I saw it in their home, I felt a warmth of place through its vibrant colors, a vast sense of sky and earth molded together forming an untouchable horizon, and an aura of mystery beyond words that stirred memories of my own brief visits to the Southwest. The painting presents an experience created by the artist, an instrument of nature himself. With paint he has made a symbolic doorway for us to pass through and recharge our spirit with the inspiration only found in nature. The Whites tell me that Vigil himself says, "All mankind are one with the natural world in which they live."

The generosity of Charles and Jeanette White includes the production and printing of this catalog to accompany the exhibition. On this page, with these few words, I cannot fully capture the depth of the Museum's thanks for the White's caring vision and selfless giving. Their ability to share their passion for art, the joy of collecting, and their own journey of self-discovery over the years are the ingredients that created such a brilliant collection. This artwork coming together as an exhibition becomes an artful statement in itself and creates a land of enchantment for the visitor here in the heartland of the Midwest.

Jim Richerson, President and CEO
Lakeview Museum of Arts and Sciences
August 2008

FOREWORD

PREFACE

New Mexico, aptly named “The Land of Enchantment,” has been a magnet for artists since the early 20th century when the sleepy little town of Taos, with less than a thousand inhabitants, was “discovered” by a group of artists from the East who were so enchanted by the light that they never left.

In 1916 Taos became a major attraction for artists worldwide when Buffalo, New York heiress Mabel Dodge decided to establish an idealistic commune in the desert and invited novelists Aldous Huxley, DH Lawrence, and Willa Cather to join her, together with painters Georgia O’Keeffe and Lady Dorothy Brett. Dodge even married a Taos Indian, Tony Luhan, since she and her group viewed the local Taos Indians as untouched by the negative effects of Western civilization. For a while the group thrived, but by the end of the 1920s most of the English participants had left. Brett, however, stayed on to become a favorite artist among the Taos Indians.

We first became interested in Southwestern art during the 1960s while skiing at the Taos Ski Valley. A friend suggested we drive into town and take a look at the art scene, and so we did. Today, a multicultural adobe village of Anglos, Native Americans, and Hispanics, Taos is one of the oldest towns in America and as picturesque as any European art colony. We were immediately attracted to the artists’ brilliant colors, which seemed even brighter in the New Mexico sun, as well as to their subject matter that has a strong emphasis on landscapes and Native American culture, although abstraction is gaining in popularity.



Tricia Higgins Hurt, born 1930
Heading West (#2) (detail), 2006
oil on canvas

Surprisingly, the first piece of Southwestern art that we purchased, *Word Weaver*, a beautiful painting by Frank Howell, is entirely in black and white.

Years passed and gradually we spent more time visiting the galleries in Taos than on the ski slopes during our annual springtime trip to Taos. Eventually we stopped skiing altogether and spent all our time in the galleries in both Taos and nearby Santa Fe, also a major art center to the south. These two communities together represent the second largest concentration of practicing artists outside of New York City. Remarkably, Southwestern art remains almost unknown to the Midwest.

Our first exposure to Southwestern art was over forty years ago. Now, both retired, we take in the Southwestern art scene several times a year, particularly in August to attend the annual Indian Market, a juried festival where only Indian artists may exhibit. Opera buffs of long standing, we also enjoy the fine Santa Fe opera. The total experience is always rejuvenating.

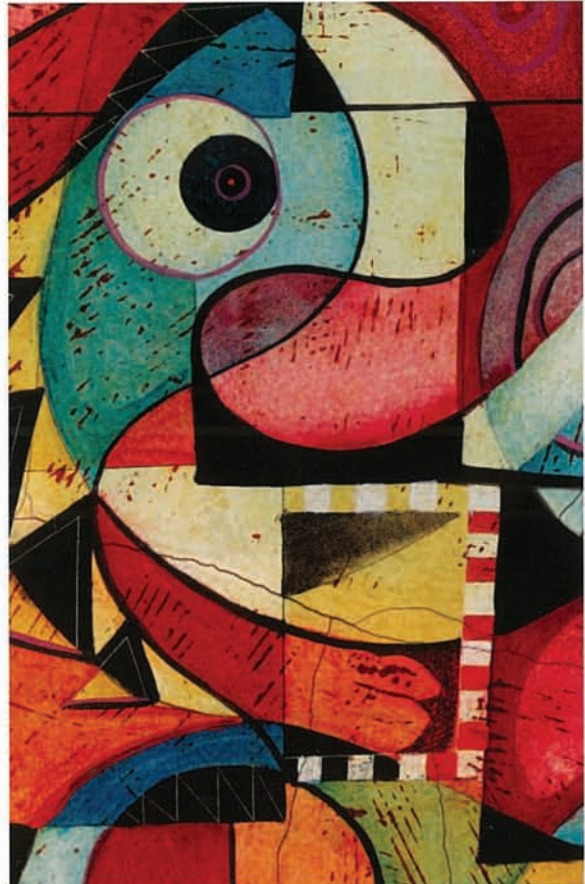
Charles and Teddy Gilchrist White
May 2008

Jeanette and Charles White were both born and bred in Illinois—Jeanette in Peoria and Charles at the Lisle Farms of the Morton Arboretum. Jeanette credits her mother, who had a degree in fine arts, for her love of the arts, whereas Charles cites his first teacher at a one-room country schoolhouse near Lisle.

The Whites met at the University of Illinois and married in Peoria in 1955, at the beautiful Palladian-style Universalist Church, now demolished. They began their married life in Bamberg, Germany where Charles was stationed as an Infantry Officer with the United States Army NATO occupation forces. During that time they toured extensively in Europe, which set the pattern for future travels.

Jeanette spent her entire career at Kraft Foods, a company for which she has a lasting fondness. She began as a home economist in the Consumer Service Department and later became manager of Consumer Communications, an area she developed for the company. Charles began his career as an English teacher in Blue Island, Illinois and then taught for 30 years in Barrington, Illinois. While teaching on a Fulbright Exchange Teacher grant in Tunbridge Wells, England, Charles became interested in overseas teaching and later taught in Salzburg and Vienna, Austria and Munich, Germany. Charles and Jeanette did a lot of commuting in those years.

Now retired, Jeanette and Charles make Barrington and Chicago their homes, but have not lost the wanderlust which keeps them on the move visiting friends in Europe and in Santa Fe and Taos, New Mexico every year. Their main interest is and has always been the arts—fine art, theater, opera, and symphony. The Whites have maintained their ties with Peoria and have enjoyed watching the development of the Lakeview Museum of Arts and Sciences where, through the years, they have attended many fine exhibits. For this reason they are delighted that the first exhibit of their art collection will be at Lakeview.



Margarete Bagshaw, born 1964
Crazy Inside Myself (detail), 2004
oil on panel

CHARLES AND JEANETTE GILCHRIST WHITE

TRADITION AND INNOVATION IN
THE VISUAL ARTS OF TAOS AND
SANTA FE, NEW MEXICO

by Kristan H McKinsey with Rita Solis

Visual Artists of Santa Fe and Taos

Modern-day Santa Fe and Taos, set in the Sangre de Cristo Mountains of northern New Mexico, are major contemporary art centers and together rank with New York City and San Francisco as one of the three largest concentrations of active artists in the United States. For over a century the special qualities of the light, the air, the landscape and the inhabitants of the American Southwest have drawn a steady stream of artists to live and work in the region. A gallery system that developed over the past 50 years assists artists in promoting their work year-round. Museums provide another venue for artists as well as resources on the wider art world. The annual Indian and Spanish markets, begun in 1922 and 1952 respectively, draw thousands of shoppers to Santa Fe to enjoy the work of hundreds of artists working in traditional as well as contemporary styles and media. A multitude of other organizations support the arts in each community, creating a very supportive environment to pursue a career as an artist.



Indian Market, downtown Santa Fe
photo courtesy of the New Mexico Tourism Department; photograph by Mark Nohl

But the two communities are quite unlike one another. Santa Fe is a large, sophisticated city of approximately 70,000 people. Geared for the tourist trade, there are hotels in abundance from the grand old La Fonda at the end of the Santa Fe Trail to the most sophisticated spas. There are more than 150 art galleries and at

least fifteen major art and history museums. There is also the wonderful Governor's Palace on the Plaza, where the Native Americans sell directly to the public all year long; dramatic performances at the Greer Garson Theater; the Lensic Center for the Performing Arts; a ballet company; a symphony; and the famous Santa Fe Summer Opera. In short, there is a cultural climate worthy of New York. By law, since 1958 all architecture in Santa Fe is adobe and heights are restricted, which gives the capitol city an intimate, small town feeling.

Taos, located 70 miles to the north through some of the most spectacular scenery in the United States, is situated near the Taos Pueblo, a World Heritage Site and National Historic Landmark, which has been continuously inhabited for more than 1,000 years. The town is a magnet for artists from around the world. Much smaller than Santa Fe—with a population of about 5,200—Taos has its own plaza and its version of La Fonda Hotel, and a wonderful history of independent-minded people such as Kit Carson, Mable Dodge, DH and Frieda Lawrence, Millicent Rogers, and Peter Fonda determined to create a paradise on earth. The foothills around Taos are heavily built up with posh homes, but the town itself is attractively simple and inviting. The downtown measures about four square blocks, small and walkable. There are 80 art galleries and seven



plaza, downtown Taos
photo courtesy of The Easy Traveler

museums in Taos showcasing the work of several hundred Indian, Hispanic and other American artists. A substantial proportion of the economy in Taos and the region is supported by the arts.

While this region has long been home to creative people, it is in the last 100 years that it has evolved into such an important art market, continuing to fascinate, inspire and lure artists with its beauty. The story of this evolution goes very much hand-in-hand with the westward expansion of the United States in the 19th century and the reinvention by the Indians of their self-identity and place in American society.

Artists Discover the American Southwest

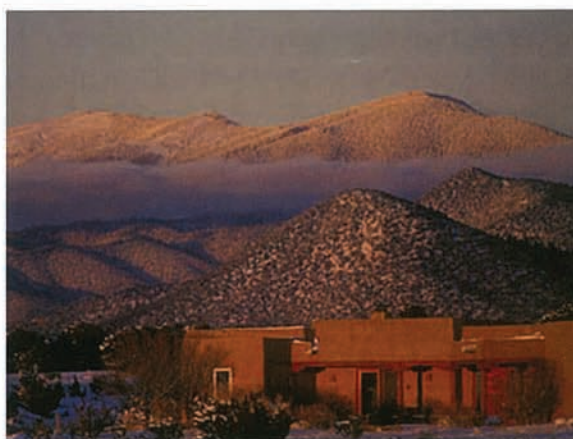
An uncharted frontier always beckons to the adventurous and curious, and the American continent certainly provided plenty of land to explore. The purchase of the Louisiana Territory in 1803 doubled the size of the United States, sparking interest in westward expansion. But Americans knew very little of the land before them or its inhabitants. Government agencies such as the United States Geological Survey and railroad companies such as the Atchison Topeka and Santa Fe sent exploratory teams of men trained in various scientific fields to document and analyze the natural floral, fauna and terrain of this country. Very often the teams also included one or more artists to capture the excursions visually. Artists such as George Catlin (1796-1872) returned home with sketches that served as the basis for paintings as well as prints produced in multiples for widespread distribution; photographers such as Edward Curtis (1868-1952) used their bulky, heavy equipment to capture the landscape of the West with even greater exactitude. Such paintings, prints, and photographs inspired hundreds of people to move to the newly opened lands, or at least undertake the arduous journey for a daring vacation.

What the 19th century artists and photographers found was a landscape unlike anything they had seen in terms of its vastness, its variety, and its sheer beauty. Some parallels could be drawn between the Rocky Mountains and the



Edward Curtis, photographer
North pueblo at Taos, circa 1925
Northwestern University Library, Edward S. Curtis's
'The North American Indian': the Photographic Images, 2001.

Alps, but for the most part what they found was something truly American. The region contains deep canyons, high mountains, vast deserts, and some of the most surprising land formations on the continent. The sunlight seemed to have a different quality than elsewhere—more intense, brighter—and the air was clear and dry, allowing one to see great distances over the vast landscape. Artists found the Indians and natives of Hispanic heritage in what are now New Mexico and Arizona living much as their ancestors had for



rolling foothills of Sangre de Cristo Mountains with piñon pines, north of Santa Fe
photo courtesy of the Santa Fe Convention & Visitors Bureau; photograph by Jack Parsons.

centuries—occupying the same distinctive homes, growing maize and squash, practicing traditional rituals and festivals, making pottery, and weaving baskets. Many artists realized that they were witnessing the final days of a noble age as Anglo settlers started altering the landscape and in many cases supplanted the Indians whose ancestors had lived for generations in the places they were now forced to leave.

The first Anglo artists arrived in present-day New Mexico about 1845, just three years before the end of the Mexican-American War when the area was ceded to the United States. Their primary interest was in documenting the indigenous Indian and Hispanic peoples and their cultures. Traditional forms of dress, ritual dances and festivals, and daily life were beautifully recorded. But before long the expansive landscape exerted its powerful attraction and became a popular subject as well with the same artists. Given the dry, clear air and amazing light, the landscape paintings are usually glowingly colorful and at times quite dramatic.

Although increasing numbers of artists went to New Mexico to paint, they never lived with their subjects, but instead always returned to their homes and studios. That changed in Taos in 1898. Bert Geer Phillips (1868-1956) and Ernest Blumenschein (1874-1960) met as students at the Académie Julian in Paris, where another American artist, Joseph H. Sharp (1859-1953), gave glowing accounts of his visits to the American Southwest, and of Taos in particular. The two friends set up a studio together when they returned to New York City. En route to Mexico on a painting trip in late 1898, they stopped in the remote village of Taos. Impressed by the landscape and the local inhabitants, they went no further. In fact, Phillips settled permanently in Taos—he married the sister of the local doctor—and Blumenschein made it his permanent home in 1919.

“No artist ever recorded the
New Mexico I was now **seeing**.
No writer had ever written
down the smell of the air or
the **feel** of the morning’s sky.”

– artist Ernest Blumenschein,
writing about his early years at Taos

Seeing a lifetime of work in the local scenery, Phillips encouraged other artists he had known in art school, in travels abroad, and in New York to join him in Taos. In 1915, he and five colleagues founded the Taos Society of Artists, thereby establishing Taos as a prominent art colony. In addition to camaraderie, the artists sought opportunities to include their work in exhibitions traveling to communities with dedicated patrons of the arts, such as New York, Denver, San Francisco, and Chicago. The fame they garnered attracted additional artists to Taos and membership in the Society, among them Chicagoans Walter Ufer (1876-1936), Victor Higgins (1884-1949), and Martin Hennings (1886-1956). Members of the Society painted in somewhat similar realistic styles, using oil on canvas and watercolor. They were well-trained in the European traditions taught at the time in Paris and Munich, and had established a name for themselves prior to moving to what was a remote and challenging part of the country. In 1927 the Society dissolved, having served its purpose to establish solid reputations for its members and draw public attention to the Southwest.

“[The landscape] urges the painter
to get his **subjects**, his coloring,
his tone from real life, not from
the **wisdom** of the studios.”

– artist Victor Higgins,
writing about the New Mexico landscape



George L. Beam (1868-1935), photographer
Victor Higgins of the Taos Artist Colony at work, circa 1905
 Western History/Genealogy Department, Denver Public Library

Meanwhile, the larger community of Santa Fe, located 70 miles southwest of Taos, was also attracting considerable attention among Anglos. It had been the terminus of the Santa Fe trail since the 1820s and the territorial capital since 1851. The Atchison Topeka and Santa Fe railroad reached the New Mexico territory in 1881 with the completion of the second transcontinental line. To promote train travel, railroad companies offered free passage to artists and commissioned pictures for advertisements in popular magazines and for decoration of train stations and affiliated hotels and restaurants.



John Collier, born 1913, photographer
Santa Fe, 1943
 Library of Congress, Prints & Photographs Division,
 FSA-OWI Collection, [LC-USW3-019231-C]

Large numbers of talented and established artists visited and even settled in Santa Fe in the early 20th century, drawn in many instances by the Hispanic culture of the area. They never organized in quite the same way as the Taos Society of Artists. Many of them were invited to lend works to exhibitions in Santa Fe's Museum of Fine Arts, which opened in 1917 as a department of the government's Museum of New Mexico. Both Santa Fe and Taos gained national reputations as informal art colonies simply because of the great number of artists settling and working there. Museums proliferated and after World War II art galleries opened, further contributing to the emphasis on creative activity in the area.

“The moment I saw the brilliant, proud morning **shine** high up over Santa Fe, something stood still in my soul . . . In the magnificent fierce morning of New Mexico one **sprang** awake, a new part of the soul woke up suddenly, and the old world gave way to a new one.”

– author *DH Lawrence*
writing his first impressions of New Mexico in
Survey Graphics, May 1931

Indigenous Artistic Traditions of the Southwest

A strong artistic tradition existed among the natives of the American Southwest long before the Spanish or the Anglos arrived, and more of their cultural traditions survive to this day than have been lost. The Indians incorporated art into every aspect of their lives by adorning their baskets, weavings, beadwork, ritual costumes, etc. with symbolic and decorative motifs. They painted on pottery, hide, wood,

stone, textiles, and the plastered walls of ceremonial chambers. Some of their artwork carries spiritual meanings, often kept secret from those outside the society. Music and dance—whether in rituals or festivals—are important ways they measured special times of the year. Likewise, the Hispanic population has kept its artistic traditions alive, such as carving *santos* (wood carvings of saints). Creativity, design, and color have a long history in New Mexico.

The arrival of the railroad in the 1880s, bringing a steady stream of tourists eager to purchase souvenirs, boosted indigenous artistic activity, although the Indians sometimes took advantage of their unsuspecting visitors by selling them items with little or no traditional context. Like Indians in other parts of the country, the Pueblo Indians quickly and easily adapted Anglo styles and materials when it would help make a sale. Whether authentic or not, the souvenirs helped spread the Southwestern aesthetic throughout the country, sparking even more interest in the region and its culture.



Navajo rug, circa 1870
Collection of Bennett M Johnson

Early Indian Painting on Paper and Canvas

In the early years of the 20th century, some anthropologists studying the Southwest and non-native teachers in the schools encouraged Indians to try painting with commercial watercolors on paper. The earliest subjects



Donald R Ruleaux, born 1931
Dance with Me (detail), 1992
lithograph

were ceremonial dancers, closely related to traditional paintings on animal hide. Dorothy Dunn (1903-1991), an artist trained in Chicago, established The Art Studio for art instruction within the Santa Fe Indian School in 1932. The secondary school was founded in 1890 by the federal government's Bureau of Indian Affairs for the purpose of assimilating Indians into mainstream Anglo society. While most of the educators suppressed tribal languages and traditional cultural practices, Dunn encouraged her students to be proud of their traditional ways. She required her students to develop a narrative style using native subject matter from their own tribal heritage, usually the daily and ceremonial lives of their people, along with their history and legends. She advocated a flat style without shading or spatial context, which in her opinion rendered their work authentic and true to their cultural heritage as well as timeless. Donald Ruleaux (born 1931) works in a style very much like what Dunn advocated, a style reminiscent of the traditional drawings Plains Indian warriors did on their teepees

and in ledger books. Among the influential artists associated with the Art Studio as Dunn's students was Allan Houser (1914-1994) and as teachers Oscar Howe (1915-1983).

Dunn's approach encouraged her student's self-respect, and many of her student continued to paint in the style she advocated. But while their works may have met the expectations of outsiders for how Indian paintings should look, many of the artists increasingly felt constrained by the stereotypes imposed on them. When Howe was rejected in 1958 from an exhibition of Indian art because his entry did not meet the criteria for "traditional" Indian style, he wrote a letter protesting his exclusion:

Are we to be held back forever with one phase of Indian painting that is the most common way? Are we to be herded like a bunch of sheep, with no right for individualism, dictated to as the Indian has always been, put on reservations and treated like a child and only the White Man know what is best for him... I only hope the Art World will not be one more contributor to holding us in chains.

In the 1960s increasing numbers of young Indian artists were experimenting with new techniques and eager to enter the mainstream of American art. Answering their call for a receptive training ground was the Institute of American Indian Arts (IAIA), a congressionally chartered college created by an executive order of President John F Kennedy in 1962 in Santa Fe. From its inception, the institute has led the way forward for Indian craftsmen and artists to move beyond traditional media and methods, to adapt their cultural heritage to contemporary artistic trends, and enjoy the freedom to explore their artistic and personal identities. One of the early teachers there was Fritz Scholder (1937-2005), a prominent artist in his own right who influenced a generation of students that are among the most prominent Indian artists today.

“I think the colony in Taos is doing much for American art. From it I think will come a distinctive art, something definitely **American**—and I don't mean that such will be the case because the American Indians and his environment are the subject. But the canvases that come from **Taos** are as definitely American as anything can be. We have had French, Dutch, Italian, German art. Now we must have American art. I feel that from Taos will come that art.”

– artist Oscar Berninghaus (1874-1952)

Contemporary Artistic Activity in New Mexico

The Southwest continues to captivate and inspire all who live there or visit, perhaps artists most of all. Artists of all cultural backgrounds and nationalities are active in Santa Fe and Taos and the surrounding region today, and there is considerable cross-over in terms of subject matter and the approach an artist may take, making it difficult at times to determine an artist's heritage simply on the basis of their subject matter. As the works by 46 artists represented on the following pages aptly demonstrates, the visual culture of Santa Fe and Taos today is characterized by an exceptional range of styles and methods, from representational realism to abstraction and works that transcend geographic boundaries and achieve a universal meaning.

The major styles of the past century—Abstract Expressionism, Color Field, Pop Art, Photo-realism, etc.—have all influenced artists in New Mexico and been adapted by them to create unique ways of recording the landscape.

“That clarity of *vision* and plentiful topographical interest makes [New Mexico] a great place to *live* and paint.”

– *artist, engineer, attorney and pilot*
Wilson Hurley (born 1924)

The premiere artists working in New Mexico today hail from around the world, although a great number of them can claim the Southwest as their birthplace, and their training is often international, too. Inger Jirby of Sweden and Teruko Wilde of Japan bring sensibilities from their native countries to their work (see pages 36-37 and 70), and Margaret Nes, although American, grew up in northern Africa and appreciates the similarities between that area and the desert landscapes and architecture of New Mexico (see page 51). While artists often have to work jobs unrelated to their art to support themselves, a few of these artists enjoyed successful careers in other fields before turning to art full-time, although most of them were in creative professions such as architecture, rock and roll music, and commercial art. Susan Sales perhaps made the most dramatic shift from the business world, turning a hobby of hand-painting decorative pillows in a money-making endeavor, and after twenty years giving it up to produce her highly refined, abstract canvases (see page 62). Many of the artists who came to New Mexico for the first time as adults credit their initial visit to the area as life-changing, whether it inspired them to move to the Southwest or altered the way they approached their art.



Tony Abeyta, born 1965
Yei Trio (detail), 2002
acrylic on canvas

Artists of Indian heritage such as Tony Abeyta, Margarete Bagshaw, Joe Maktima and Felix Vigil continue the proud artistic traditions begun by one or more generations of their families before them, making their own distinctive marks in today's art world for themselves. A couple of the artists—Dan Namingha and Tony Abeyta—can proudly boast that their children are pursuing artistic careers, too. All of the artists with Indian or Hispanic cultural backgrounds infuse their art to some degree with elements of their heritage, as an expression of their personal identity as well as their love and respect for the rich traditions of their people. Such work can be highly spiritual and redolent with meanings hidden from the uninitiated but clearly legible to those familiar with the secret rituals and legends.

The quality of work currently produced in New Mexico is extremely high, on par with that of other major art centers. Much like Bert Phillips and Victor Higgins 100 years ago, many of these artists established themselves as professional artists prior to coming to the Southwest. Many are represented in museum and corporate collections across the country, and receiving important commissions for highly visible works. All celebrate in their distinctive way the special charm and spirituality of the enchanting environment that so richly inspires them.

CATALOG OF WORKS

by Charles and Jeanette Gilchrist White

DICK EVANS

born 1940 in Roswell, New Mexico

American



Desert Passion, 2000
acrylic on canvas, 24 x 24"

I would like for the viewer to experience an increased **awareness** or way of seeing, perhaps it could be called visual vocabulary, through seeing my work. Hopefully that increase will lead to heightened emotional and intellectual **richness** for the viewer.

“Ultimately, my **paintings** are simply explorations, interpretations, and expressions of the world around me and **within** me.”

Dick Evans was raised in Texas. He studied architecture, sculpture, painting, and ceramics at Texas Tech University and the University of Utah (BFA and MFA respectively). Having taught at universities in Tennessee, Wisconsin, and New Mexico, he now resides in Santa Fe, New Mexico where he is inspired by the glorious landscapes.

Early in his career Evans concentrated on sculpture and ceramics, gaining national recognition. Since 1991 he has focused on painting abstract landscapes with large sweeping brush strokes in rich colors in acrylics on canvas or panel. Evans reveals, “I seldom begin a painting with any particular goal in mind. I often start by simply loading a brush with a color of paint that appeals to me at the time and make a stroke on canvas or panel surface. As I react to the form of that stroke, the way it divides the canvas, the weight of the stroke, the emotional impact, I lay down the next stroke, either in the same color or a different color. The entire painting evolves in that manner, as a series of reactions to the previous collection of actions.” As he paints, his lifetime of observation, study, and personal growth plays a significant role.

Evans does not paint the obvious in nature. His fascination is with the unknown. He loves color—and darkness. That would be a fair description of *Desert Passion* in the White Collection.