CONTRIBUTIONS FROM THE
MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
Vol. XXI, Part 2

ANNOTATED BIBLIOGRAPHY OF
AMERICAN INDIAN PAINTING

Compiled by
DORIS OSTRANDER DAWDY

NEW YORK
MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
1968
Library of Congress catalog card number 66–27358
Printed in Germany at J. J. Augustin, Glückstadt
INTRODUCTION

Contemporary American Indian painting began with the discovery by Indians that they could paint with white men’s tools and materials. They had, however, little inclination to adopt the European or academic approach to painting. Products as they were of an ancient ancestry, they followed a law of perspective quite different from that of the Western world.

Indian painters did not need models, nor did they proceed in piecemeal fashion—sketching and erasing, measuring and rearranging. As Mary Austin said, the artist “simply selected a subject from his own mind, sat down with a blank piece of paper and a pencil, began in the lower left hand corner and continued on steadily until the whole composition lay before him complete in every detail.”* Many Indian painters abandoned preliminary sketching and relied solely on their phenomenal memories.

The rare ability to retain in mind the entire concept for a painting made it possible for Pueblo artists to paint ceremonial dancers in suspended action; for Sioux artists to depict the violent action of the hunt; for Navajo and Apache artists to paint deer vaulting clumps of bushes, or their beloved horses racing across uncluttered landscapes.

Quite naturally white artists were impressed, and even influenced. Some expressed their appreciation in a manner most beneficial to Indian painting. John Sloan organized the Exposition of Indian Tribal Arts to publicize and exhibit the work of Indian artists in this country and in Europe. The College Art Association arranged traveling exhibitions. Ernest Blumenschein, Bert Phillips, Marsden Hartley and others wrote analytical articles about Indian painting. Throughout the nineteen twenties and thirties, there was a concerted effort to obtain recognition for this important new discovery.

The first recognized Indian artists were from San Ildefonso Pueblo near Santa Fe, New Mexico. Crescencio Martínez began his career about 1910, when he volunteered to paint buffalo and eagle dancers in ceremonial costume in water color for Dr. Edgar L. Hewett, then Director of the School of American Research. Such paintings had considerable ethnological significance, and the demand for them undoubtedly influenced the trend Pueblo Indian painting was to take. Alfred Montoya began to record the ceremonial life of his people about 1915. Then Alfonso Roybal, better known by his Indian name, Awa Tsireh, began a career which was to give great impetus to Indian painting. Awa Tsireh was an innovator, passing through several periods in his long life of artistic production. Tonita Peña and Julián Martínez also contributed much to San Ildefonso’s reputation in the newly-founded art movement.

From the Zia artist, Velino Herrera, and Hopi artist Fred Kabotie, have come the modeled figure presenting the third-dimensional quality so rare

in most early Indian painting. Fred Kabotie and Otis Polelonema are the first Hopi artists of note. Polelonema began painting around 1915; Kabotie about five years later. All three artists have had long and successful careers.

Kiowa painting began about 1918, and received recognition through the efforts of Miss Susan Peters, an Indian Service field worker, and Professor O. B. Jacobson, who for many years was head of the art department at the University of Oklahoma. In 1928, paintings by Monroe Tsa-to-ke, Stephen Mopope, Jack Hokeah, Spencer Asah, James Auchiah and Miss Bou-ge-tah Smokey were sent to the International Art Exhibition in Prague, Czechoslovakia. It created tremendous interest and opened the way for further exhibitions in Europe.

The Kiowa group was augmented by other Plains Indian artists, such as the late Acee Blue Eagle (Creek-Pawnee). Woodland tribes followed with still another influence on Indian painting—that of Fred Beaver (Creek-Seminole), and many others.

Navajo painting made its appearance during the nineteen thirties. It received its greatest impetus under Dorothy Dunn, then head of the newly established art department at the Santa Fe Indian School in New Mexico. Harrison Begay, Gerald Nailor, Andrew Tsihnahjinnie, and Quincy Tahoma were among her first students; all became prominent artists. The standards set by these early Navajo artists have never been surpassed.

Apache painting developed contemporaneously with that of the Navajo. Allan Houser, who is related to the famous Geronimo, does outstanding work. In addition, he is a sculptor and an art teacher. In general, Apache painting resembles Navajo painting, which is not surprising, since their ethnological backgrounds have a common origin.

A number of contemporary Indian artists have been pace setters, developing unique and individual styles of painting not specifically associated with their Pueblo or tribe. The following are good examples: Oscar Howe (Sioux), Pablita Velarde (Santa Clara), Richard West (Cheyenne), Albin Jake (Pawnee), Joe Herrera (Cochiti), Pop Chalee (Taos), Carl Woodring (Osage), and Gerónima Montoya (San Juan). They have done considerable research on primitive art forms found in pottery, basketry, pictographs, sand paintings, and kiva murals. This knowledge manifests itself in many an abstract painting, completely modern in concept and execution. Some of these artists have had college art work and several possess degrees in art; but all have training in traditional Indian painting.

There are Indian artists who have missed contact with Indian painting techniques until rather late in their careers. Yeffe Kimball (Osage), George Morrison (Chippewa), and Helen Boswell (Cherokee) are in this category. Though they exhibit occasionally at Indian painting exhibitions, their careers have been built upon competition in the non-Indian art world. They exhibit widely, and usually without reference to their Indian ancestry. A substantial portion of their work shows no readily apparent Indian influence. Yet these artists remain basically and loyally Indian, with much of their inspiration derived from their ancestral heritage.
In 1928, Europe recognized American Indian painting and reserved for it a place in world art. During the years which followed, various European countries became intimately acquainted with its merit. But the event which Indian artists will remember always is the presentation by the French Government in 1954 of Palmes Académique to eight members of their group. The honor was awarded to Harrison Begay, Fred Kabotie, Joe Herrera, Pablita Velarde, Allan Houser, Awa Tsireh, Andrew Tsihnajinnie, and Velino Herrera.

Prominent individuals and organizations in this country, realizing the significance of this new art movement, collected representative work to show the development of Indian painting from 1910 to the present time. The Indian Arts Fund paintings are at the Museum of New Mexico in Santa Fe; the Denver Museum collection is at Chappell House in Denver. Particularly representative collections, in that they include many Woodland and Plains Indian paintings, are at Philbrook Art Center and Thomas Gilcrease Institute in Tulsa, Oklahoma; perhaps the most diverse large collection is that of the Museum of the American Indian, Heye Foundation. Many other museums have Indian paintings in their permanent collections.

Sixty years of Indian painting is a short time in the annals of history. On so brief a past it is impossible to hazard a guess about the future. But one thing is certain: an atmosphere of vigilance and encouragement must prevail if Indian painting is to advance, just as this has been necessary to the preservation and continuance of other Indian arts. Modern-day pressures have a way of stifling the creative spirit in favor of mass production.

This is not to advocate a benevolent censorship over the work of Indian painters; rather it is to suggest the necessity for more freedom. As Frederic Douglas wrote while curator for the Denver Art Museum, “If this Indian art is to reach its height....we must forget that it is Indian and think only of it as art. If it tends to develop three dimensions, let it.”

Sixty years of Indian painting have produced several hundred painters sufficiently capable and talented to attract the attention of private collectors and museums both here and abroad. The ability of these artists to depict action; their unerring sense of rhythm and color; their intuitive use of space; their delicate brush work—these are the basic elements. Underlying them is a rich cultural heritage which gives inspiration and direction to their art.

The future, then, of American Indian painting can be as significant as Indian artists and a sympathetic public wish to make it.

Doris Ostrander Dawdy

Palo Alto, California
February 10, 1967

ANOTATED BIBLIOGRAPHY

of

AMERICAN INDIAN PAINTING


A detailed account of Oscar Howe’s life, together with a list of awards, mural paintings, books illustrated for publication, art work published in books and magazines, and art exhibitions.


A discussion of Pueblo Indian painting. Fifty handsome color reproductions of the following artists’ work are included: Julián Martínez, Encarnación Peña, Abel Sánchez, Romando Vigil, Louis Gonzáles, Richard Martínez, Alfonso Roysbal (Awa Tsireh), Miguel Martínez and Velino Herrera. At the time the book was written, Dr. Alexander was a professor at Scripps College and a lecturer at the School of American Research.


A discussion of Sioux Indian painting. The book contains many reproductions in color, and is quite comprehensive in treatment of early Sioux painting.


Though this article deals with all media of Indian art on exhibition at the Grand Central Art Galleries in New York, there are several statements relating to Indian painting which are of particular interest.


A detailed account of Pablita Velarde’s life, together with reproductions of her paintings.


A description of the volunteer mural project of Santa Fe Indian School art students for their social studies class. Included are plates of two of the murals.


A brief statement about the work of the versatile Acee Blue Eagle, Creek-Pawnee artist.


Sam H. Ray, Navajo painter, is the subject of this biographical sketch which includes illustrations of his work at the Consolidated Ute School where he painted murals.


Ben Quintana’s painting, which won the $1,000 first award in a contest sponsored by *American Magazine*, is explained in detail. A brief statement about the artist’s career follows.


An announcement of recently completed panels by Indian artists George Smith Watchetaker, Stephen Mopope, Herman Toppah, Charles Rowell, and Lee Tsaotke. The artists are members of the American Indian Artists Association of Lawton, Oklahoma.

A review of an exhibition at the Brooklyn Museum of colored drawings by Indian artists of the Southwest, including Awa Tsireh and Otis Poleonema. The exhibition was arranged by Dr. Herbert J. Spinden, curator for the Department of Ethnology at the Museum.


An announcement of the award winners in the Indian painting exhibition at M. H. de Young Memorial Museum in San Francisco. They are Richard David Takínlók, Helen Boswell, Gilbert Atencio, Frank Paul Vigil, Noah Deere, Brummett Echowhawk, Otis Poleonema and Pablita Velarde.

Anonymous. "American Indian Watercolors Featured This Month at De Young Museum," Architect and Engineer, 154 (July 1943), 5.

A review of Southwest Indian painting on exhibition at the M. H. de Young Memorial Museum in San Francisco.


Eighteen-year old Joseph Tafoya, Jr., receives a Certificate of Merit and a cash award for his entry in the Art Division of the 1938-39 American Youth Forum competition sponsored by the American Magazine. He is the winner of various awards in his home state of New Mexico.


A brief summary of the achievements of John L. Clark, Blackfeet Indian artist and sculptor, including the museums where he has exhibited and the awards he has received.


An article about the Indian artist, Awa Tsireh, with reproductions of his paintings. Alice Corbin Henderson, who knew the artist personally, is quoted at length.


A brief review of the Museum of New Mexico's fifth annual Indian art exhibition in which 34 students and 43 professional artists participated. Artists Joan Hill, A. Tshimahjinnie, Narciso Abeyta and James Lujan received awards.


Reprint of an article in the Santa Fe New Mexican, reviewing an Indian painting exhibition at the Art Museum.


Anonymous. "At the Art Gallery," *El Palacio*, LVII (March 1950), 92–93. One-man shows of Indian artists Calvin Chávez and Otis Polelonema at the Museum of New Mexico Art Gallery in Santa Fe are briefly noted.


Anonymous. "Contemporary American Indian Painting Exhibition," *Smoke Signals*, (November 1953), 12–14. This article is taken from a news release issued by David E. Finley, Director of the National Gallery of Art in Washington, D.C. It concerns an exhibition opening there on November 8, and continuing through December 6, 1953. A statement by Dorothy Dunn concerning Indian painting is included.


Anonymous. "Dick West Honored by School Show," *Smoke Signals*, (February 1953), 15–16. This article was drawn from a news item appearing in the Muskogee *Phoenix-Democrat* (Oklahoma) concerning the career of Richard West, including a one-man show at the University of Redlands, California, held during October 1952.

Anonymous. *Directions in Indian Art*. Tucson, Arizona, 1959. 31 pages. Report of a conference at Tucson in March 1959. The conference was sponsored by the Rockefeller Foundation to explore the future of American Indian art. Several Indian artists are quoted as well as numerous other authorities in the field.


An announcement of the opening of a two-year course in arts and crafts at the Santa Fe Indian School.


Reproductions of two paintings by Sioux artists Austin Rave and Oscar Howe.

Anonymous. "Exposition of Indian Tribal Arts," Bulletin of the Milwaukee Art Institute, VI (September 1932), 1-5.
A review by Margaret Breuning of the New York Evening Post. Fred Kabotie, Ma-Pe-Wi, Awa Tsireh, and Oqwa Pi are mentioned.

A review of the Exposition of Indian Tribal Arts at the Grand Central Art Galleries in New York. Awa Tsireh received first prize. Many of the paintings for this exhibition were donated; the donors are listed.

A review of an exhibition of Indian painting at the Grand Central Galleries in New York. Artists Tsa-to-ke, Mopope, Asah and Hokeah are mentioned.

Anonymous. "Exposition of Indian Tribal Arts, Inc.," Indians at Work, III (February 15, 1936), 37.
A brief summary of the achievements of the organization in introducing American Indian painting throughout the United States and also in Europe.

An announcement of an artists' workshop, conducted by Sioux artist Oscar Howe at the University of South Dakota, Vermillion.


A portfolio of eight wash drawings by George Burdeau, Blackfeet, with a brief statement about the artist.

A review of the subject exhibition. Jose V. Aguilar, Oscar Howe, Otis Polelonema, Theodore Suina and Pablita Velarde received awards.

Note is taken of Fred Beaver's fifth consecutive winning of the first purchase award at Philbrook's contemporary American Indian painting exhibition in Tulsa, Oklahoma.

A brief news item listing Fred Kabotie's achievements in art.
Twelve outstanding Indian artists and craftsmen received Palmes Académique of the French Republic. The artists so honored were Harrison Begay, Fred Kabotie, Joe Herrera, Pablita Velarde, Allan Houser, Awa Tsireh, Andrew Tsihnajinnie and Ma-Pe-Wi.
A most impressive tribute to the Navajo artist Gerald Nailor following his untimely death.
Anonymous. “Greater Tribal Exhibition Will Reveal Indian’s True Place in Art,” *Art Digest*, V (September 1, 1931), 5–6.
A review of the Exposition of Indian Tribal Arts at the Grand Central Art Galleries in New York. Artist John Sloan and Jeanne d’Ucel of the University of Oklahoma are quoted. Reproductions of paintings by Anchiah, Wo Peen and Hokeah are included.
An account of Mrs. Laura Adams Armer’s experiment in teaching painting to Indian children in 1924 at the Hopi day school in Oraibi, Arizona. Artists R. Poseyesva, Waldo Mootzka and Robert Qotskuyva are mentioned.
Creek artist Solomon McCombs designed floats depicting all segments of Indian life today for the President’s Inaugural parade, and also served as a coördinator for the Inaugural activities.
A report on the reception in Europe of an Indian painting exhibition at the Venice Biennial.
A reprint of an article in the *Shanghai Times*, China, relative to Dr. Edgar L. Hewett’s talk entitled “The Art of the Earliest Americans,” which he delivered at the convention of the American Federation of Art in Washington.
A brief reference to a Pueblo Indian painting exhibition which had received favorable comment. *The New York World* published a color page supplement, reproducing several paintings and providing text by a New York art critic.
A definitive article about the Philbrook Art Center which houses a large collection of Indian paintings. Mention is made of recent purchases of five paintings, bringing the total to 256. 86 Indian artists are represented. The works of Robert Chee, Solomon McCombs, Dick West, Fred Beaver, Blackbear Bosin and Acee Blue Eagle are discussed briefly.
Discussed briefly are Indian artists Velino Herrera, Gerald Nailor, Allan Houser, Woodrow Crumbo, James Auchiah and Steven Mopope, all of whom were commissioned to do murals in the Department of Interior Building.
Some highlights in the career of artist Oscar Howe during the year 1958.
An article about the murals which were added to the 1933 Exposition of Indian Tribal Arts. Ma-Pe-Wi, Tse-Ye-Mu, O-Pa-Mu-Nu and Oqwa Pi are mentioned.
An exhibition of Indian art by school children, including Narcisco Abeyta who later gained recognition as an artist.
A brief account of the discovery of Indian painting. Artists Velino Shije, Awa Tsireh, Tse-Ye-Mu, Oqwa Pi, Romando Vigil and Tonita Peña are mentioned.

A biographical sketch of Acee Blue Eagle’s career as a muralist and as a lecturer on Indian life.

Anonymous. "Indian Paintbrush," *Newsweek*, XXXVI (September 4, 1950), 75.
A review of an exhibition at the Smithsonian in September 1950. F. Blackbear Bosin, Fred Beaver, Allan Houser and Waldo Mootzka are mentioned.

Emphasizes the importance of the esthetic side of aboriginal art to artists and connoisseurs.

Anonymous. "Indian Tribal Arts Exhibition Starts on Long Tour of Nation," *Art Digest*, VI (December 15, 1931), 32.
A review of an exhibition at the Grand Central Art Galleries in New York in which Edward Alden Jewell of the *Times*, Margaret Breuning of the *Post*, John Sloan and Oliver La Farge are quoted. A reproduction of a painting by Oqwa Pi is included.

Joseph Durán, Ignacio Moquino, Charles Loloma and Calvin Larvie are the young artists mentioned in connection with the subject mural project.

Some highlights in the life of Joe Herrera, with particular emphasis on the film "Indian Artist of the Southwest," which was built around his career.

This article, reprinted from the September 5, 1943, *New York Times*, gives a detailed account of James Auchiah’s discovery of his grandfather’s inscriptions made while he was a prisoner at Castillo de San Marcos, an old fort in Florida.

An unfavorable review of Philbrook Art Center's second annual Indian art exhibition. Oscar Howe, José Rey Toledo and Ma-Pe-Wi are mentioned. No specific criticism of their work is made, the comment referring to the exhibition as a whole.

A brief account of Beatien Yazz’s life as a hero of Alberta Hannum’s *Spin a Silver Dollar and Paint the Wind*, and most recently his illustrations for *The Last Horse* by Stan Steiner.

A review of an exhibition of Indian paintings from the College of Fine Arts collection at the University of Oklahoma. Crescencio Martinez is mentioned, and reproductions of paintings by Emiliano Abeysa, Lorenzo Beard, Harrison Begay, Mary Ellen, Pablita Velarde, Andrew Tsinnajinnie and José Rey Toledo are included.

A brief reference to the Museum of Modern Art's exhibition of Indian creative arts.

A report of the Museum of New Mexico’s plans for annual juried exhibits of contemporary Indian painting, with a background of Indian painting covering the past thirty-five years.

Reproductions of murals for the Department of Interior building by artists Velino Herrera, Woodrow Crumbo, Gerald Nailor, Allen Houser and James Auchiah.
Anonymous. “Natural Artists Among Indians,” The Literary Digest, 115 (April 8, 1933), 11–12.
The story of the mural project at the Santa Fe Indian School under the guidance of artist Olive Rush. A reproduction of a painting by Hokeah appears on page 12.

Some comments on paintings by Pueblo, Hopi, Navajo and Apache artists which were presented to the Newark Museum by Amelia Elizabeth White, a collector of Indian paintings for many years.

An announcement of Philbrook Art Center’s annual Indian art exhibition, with background material on Fred Kabotie.

An announcement of a one-man art exhibition of portraits by the Kiowa-Oto artist, Ray Arkeketa.

This article was drawn from a news item in the Salt Lake Tribune regarding the career of Apache artist Allan Houser and his one-man show in Ogden.

Blue Eagle, Mopope, Auchia, Tsa-to-ke, Jack Hokeah and Spencer Asah are mentioned in connection with art projects in schools and other public buildings in Oklahoma.

A report of Albin Jake’s one-man show at Philbrook Art Center during May 1957.

The story of Hart Merriam Schultz, more popularly known as “Lone Wolf.” This self-taught artist, half Blackfeet and half Dutch, was the son of James Willard Schultz, the writer. His painting technique is not traditionally Indian.

This news item covering Oscar Howe’s appearance on “This Is Your Life,” includes a statement by Vincent Price on the artist’s accomplishments.

An announcement of Oscar Howe’s appointment as Assistant Director of the University of South Dakota Museum at Vermillion, and as Assistant Director of the Institute of Indian Studies and Assistant Professor of Fine Arts.

Pablita Velarde’s life, her philosophy for living, and her interpretation of the Christmas story through her painting are the subjects of this definitive article. Three color reproductions of her paintings, accompanied by Biblical text, are included.

An announcement of Philbrook Art Center’s fifteenth annual exhibition, together with a statement of its aims. Oscar Howe, Bruce Timeche, Kivetoruk Moses and Willard Stone are mentioned.

Reprint of a press release from Philbrook Art Center, Tulsa, Oklahoma, regarding its annual Indian painting exhibition. Artist F. Blackbear Bosin is mentioned.

Anonymous. "Pueblo Children Represent the United States in an International Art Exhibit," Indians at Work, II (February 15, 1935), 27–28. Many of the paintings in this exhibition were produced with earth colors. A detailed account is given on the collecting of suitable clay and sandstone; the repeated pounding, grinding and sifting followed by soaking in water over stated periods of time; the ultimate mixing with glue to give the necessary adhesive quality to the pigments. Under the auspices of the College Art Association, the exhibition toured leading art centers throughout the United States.

Anonymous. "Pueblo Indian Painting," New Mexico Association on Indian Affairs, Indian Art Series, No. 1, 4 pages. The story of Api-Begay and other early Indian painters: Crescencio Martinez, Alfredo Montoya, Awa Tsireh, Tomita Peña, Fred Kabotie, Velino Shije, Oqwa Pi, and Sybil Yazzi. Dr. Edgar L. Hewett is quoted extensively on the subject of Indian painting. Several reproductions of paintings are included.

Anonymous. "Scalped," Art Digest, XV (October 1, 1940), 15. An answer to an article entitled "The Vanishing Idiom" which appeared in the August 1940 Art Digest. Gold S. Halseth, archeologist for the City of Phoenix and a former curator for the San Diego Fine Arts Gallery, is quoted extensively. His strong denial of the charges by the New Mexico Association on Indian Affairs and John Sloan’s pamphlet "Before and After," that Indians were being taught art in the European tradition rather than their native idiom, is germane to any study of Indian painting.

Anonymous. "Silver Star to a Young Artist," Indians at Work, (1945 Special Issue), 3. The circumstances under which Ben Quintana lost his life during World War II, and the posthumous award which followed. Also noted are the art awards received from his entries in the Coronado Quarto Centennial and the American Magazine’s Youth Forum contest.

Anonymous. "653 American Youth Forum Art Awards," The American Magazine, 130 (August 1940), 24–26. From 52,587 paintings and drawings, Ben Quintana (age 17) received the first award of $1,000. Other Indian artists receiving cash awards in this contest are Quincy Tahoma, Joe H. Herrera, Ignatius Palmer, Ramos Sánchez, Justin Herrera, Balardo Neito and Joe A. Quintana.

Anonymous. "Solomon McCombs, Creek Indian Artist," Smoke Signals, (February 1954), 5–6. Reference is made to this article in a one-man show for Solomon McCombs at Collectors’ Corner in Washington, D.C. Considerable background material is included.


Anonymous. "The Indian Art Exhibit under the Public Works of Art Project," Indians at Work, I (May 1, 1934), 28–29. Artists Jack Hokeah, Pablita Velarde and Andrew Tsihnahjinnie were represented in this exhibition of paintings for Indian buildings under the Public Works of Art Project. The exhibition was held in Washington, D.C.


Charles Reestie Shirley, Navajo artist, states his objective in the painting of a mural which deals with the problem of erosion in the Southwest.

Anonymous. "The Tribal Arts Show," *Art Digest*, VI (December 1, 1931), 11.

A review of the Exposition of Indian Tribal Arts at the Grand Central Art Galleries in New York. Awa Tsireh was awarded first prize for a water color.


A report of an admonishment from the New Mexico Association on Indian Affairs to those in charge of Indian education to cease teaching art in the European tradition. Mention is also made of John Sloan’s pamphlet, "Before and After," which is said to be a convincing document against teaching the European technique to Indians. A reply to this article appeared in the October 1, 1940 *Art Digest* under the title, "Scalped."


This article deals with the employment of Indian artists for murals and paintings used in Department of Interior buildings which are connected with the administration of Indian affairs, and other governmental buildings located in heavily populated Indian areas.


A review of an exhibition of Indian paintings at Brooklyn Museum’s Gallery for Living Artists.


The achievements of Waano Gano, California artist.


A brief account of this versatile artist’s career and his statement regarding the aims of Oklahoma’s Bacone College toward developing Indian art. Crumbo was director of Bacone’s art department at this time.


A biographical sketch of artist Allan Houser drawn from an interview. His statements about subject matter for paintings is particularly interesting.


A summary of the development of Plains Indian art which takes into account the careers of Spencer Asah, Steve Mopope, Jack Auchiah, Jack Hokeah, Acee Blue Eagle, Woodrow Crumbo, Franklin Grittis, Cecil Dick, Wilson Lewis, Solomon McCombs, Ernest Spybuck, Silver Horn and Naiche. Ataloa was formerly on the staff of Bacone College at Muskogee, Oklahoma.


A discussion of Indian painting technique giving reasons why the Indian artist is so adept at mural painting. Reproductions of work by Tse- Ye-Mu, Julián Martínez, Weekee, Oqwa Pi and Miguel Martínez are included. Velino Shije is mentioned as a participant in Indian art exhibitions at Corcoran Gallery of Art in Washington, D.C., and Rockefeller Center in New York.

Austin, Mary. "Indian Arts for Indians," *The Survey*, LX (July 1, 1928), 381–85.

Though the article deals primarily with Indian crafts and Indian design, the author includes an important statement on Indian painting. Fred Kabotie and Awa Tsireh are mentioned.


The director of the Denver Art Museum analyzes the differences in materials, techniques and functions of painting among the various tribal groups. A reproduction of a painting by Awa Tsireh is included.


A brief statement (pages 10–11) about Indian painting from prehistoric to present time with reproductions of paintings by Pablita Velarde, Andy Tsihnahjinnie, Harrison Begay, R. C. Gorman, Charlie Lee, Beatlen Yazz, and Ray Naha.
Barker, Ruth Laughlin. "John Sloan Reviews the Indian Tribal Arts," *Creative Arts*, IX (December 1931), 444-49. An interview with artist John Sloan during which he gives his views on the merits of Indian painting. Crescencio Martinez, Awa Tsireh, Fred Kabotie and Velino Shije are mentioned.


Berry, Rose V. S. "American Inter-Tribal Indian Art," *Art and Archeology*, XXXII (November-December 1931), 146-59, 188. Though the article deals with various media of art expression, a substantial portion is devoted to painting. Crescencio Martinez, Awa Tsireh, Polelonema, Pina-Yo-Fan, Tsa-To-Ke, Hokeah, Mopope, Asah, AUCHIHA, Oqwa Pi, Fred Kabotie, Tonita Peña, Ma-Pe-Wi and Bou-ge-tah Smoky are mentioned. Reproductions of their work accompany the article.

Black, Irma Simonton. "American Indian," *Art in America*, XLVIII (Winter 1960), 92-93. Examples of paintings by 11- and 12-year old Indian children from Tesuque Day School, with a few comments on the characteristics of Indian art.

Blumenschein, Ernest L. and Bert G. Phillips, "Appreciation of Indian Art," *El Palacio*, VI (May 24, 1919), 178-79. A discussion of Indian painting: composition, color, feeling. Both authors were members of the Taos Society of Artists at the time this article was written for the Albuquerque Evening Herald and subsequently published in El Palacio.


Bramlett, William. "Following an Ancient Indian Trail," *Indians at Work*, III (March 15, 1936), 38-44. A member of the teaching staff at the Santa Fe Indian School discusses murals painted by art students on the walls of the school in which the development of mankind was portrayed. The following students participated: Woodrow Ball, Felice Cheromiah, Andy Tshinhajinnie, Narcisco Abeyta, Teofilo Tafoya, Dan Quiver, Emiliano Yepa, Allan Houser, Cecil Dick, William Sarracino, Bennie Manzanares and Tonita Luján.


Burchardt, Bill. "Plains Indian Painting," *Oklahoma Today*, VIII (Summer 1958), 11-26. A historical treatment of plains Indian painting in which due credit is given Susan Peters for her discovery of and assistance to Tsa-to-ke, Hokeah, AUCHIHA, Asah and Mopope. Excellent color reproductions of paintings by Woodrow Crumbo, Allan Houser, Dick West, Oscar Howe, Cecil Dick and Blackbear Bosin, accompany the article; numerous other Indian artists are mentioned.

Cahill, E. H. "America Has Its 'Primitives','' *El Palacio*, XII (May 15, 1922), 127-30; *International Studio*, LXXIV (March 1922), 80-83. A definitive article about the early Indian painters: Ta-e, Awa Tsireh, Fred Kabotie, Velino Shije and Tonita Peña. Two reproductions of paintings are included.
A biographical sketch of Acee Blue Eagle with five reproductions of his work.

Edward Carl, who died in his nineteenth year, won the Martin Leisser Memorial Award in 1944 for his painting “Shiprock.” A reproduction of this painting accompanies his article.

Brief comments on the Denver Art Museum’s “Second Annual” with a list of the exhibiting artists. They are F. Blackbear Bosin, Joe H. Herrera, Theodore Suina, Oscar Howe, Harrison Begay, Bronson Edwards, Allan Houser, C. Terry Saul, W. Richard West, Fred Beaver, Mike Harvier, Donald Hollowbrest, Solomon McCombs, Harrell Northcutt, Geri Spencer and Encarnación Peña.

The curator of art at the Denver Art Museum writes about its first annual contemporary American Indian painting exhibition. Fred Beaver, Acee Blue Eagle, F. Blackbear Bosin, Dwight E. Phillips, Bronson Edwards, Franklin Gritts, Oscar Howe, Solomon McCombs, C. Terry Saul, Tom Two-Arrows and Calvin Vigil were represented.

In her “Artists and Art of New Mexico” column, the author discusses the merits of Calvin Fenley Chávez’ work and contrasts it with that of other Indian artists. A detailed account of Chávez’ early background, art training and exhibitions of his paintings is given.

A biographical treatment of the life of this prominent artist including the circumstances under which he lost his real name, “Nah’ ka-Movi,” during his first day at school.

Cassidy, Ina Sizer. “Indian Art Comes of Age,” *New Mexico* XXXV (February 1957), 37, 54-55.
A review of the Museum of New Mexico’s 1956 Indian artists exhibition with reproductions of two paintings. Suwa, Ma-pe-wi, José Rey Toledo, Joe Herrera, Oscar Howe, Calvin Vigil, Beaden Yazz and Wopeen are mentioned.

A discussion of the work of these three artists and their particular interests as depicted in their paintings.

The story of the murals in the dining room of the Santa Fe Indian School. The following student artists participated: Romando Vigil, Ricardo Martinez, Miguel Martinez, Weakee, Quoyavema, Paul Trosie, Edward Lee and his brother Alexander, Albert Hardy, Jack Hokeah and Owwe Pi. The account of the enthusiasm for mural painting which followed is most interesting. For the older painters Awa Tsi, Velino Shije, Julian Martinez and Tonita Peña volunteered their services and were soon painting murals for the school and also for exhibitions in eastern cities.

The work of Awa Tsi and Panyo Pi is discussed in some detail and reproductions of their paintings are featured. Fred Kabotie’s early influence on Awa Tsi is mentioned.

A discussion of the extent to which Indian art falls under the classification of “abstract art.” As to the future of Indian painting, the author states the views of Lloyd H. New, Education Specialist in charge of teaching art in Indian schools. Mr. New is a Cherokee Indian from Oklahoma who has worked for the advancement of Indian arts and crafts.
Cassidy, Ina Sizer. "José Rey Toledo," New Mexico, XIV (December 1936), 23, 38.
Highlights in the career of José Rey Toledo and a reproduction of one of his paintings. The significance of the Indian artist’s approach to painting is strongly emphasized.

Cassidy, Ina Sizer. "Mootzka, The Painter from Oraibi," New Mexico, XII (July 1934), 17, 44.
The story of a Hopi artist without formal art training who enjoyed immediate success upon his move from Oraibi to Santa Fe. A reproduction of one of his paintings is included.

Cassidy, Ina Sizer. “Quoyavema from Hopi,” New Mexico, XII (November 1934), 21, 44.
The story of a young Hopi who was taken from his native environment at an early age. Upon his return in later years he became an avid student and painter of Hopi ceremonials. Of particular importance is the part of this article which deals with the Hopi technique of painting figures in the round. Convincing reasons are given to offset the popular supposition that the Hopi learned this techniques from the white man.

A discussion of the Indian artist's approach to painting followed by an analysis of the work of Tonita Peña and Julian Martinez. Examples of their painting are shown.

Charlot, Jean. "All-American," The Nation, 152 (February 8, 1941), 165-66.
A review of an exhibition of Indian painting at the Museum of Modern Art in New York. The author discusses the realistic aspects of Indian art.


Comments on an exhibition at Riverside Museum in New York, based on the catalog and the author's prior knowledge of Indian painting.

Collier, John. "Does the Government Welcome the Indian Artist?" Indians at Work, I (June 1, 1934), 4-10.
An article by the Commissioner on Indian Affairs respecting governmental attitudes and policies toward Indian art and other matters. Particularly noteworthy is Commissioner Collier's personal appreciation and understanding of Indian art.

Significant comments on two documents: (1) a letter regarding the American Youth Forum competition in which Ben Quintana won the top prize of $1,000; (2) a letter from the New Mexico Association on Indian Affairs criticizing the illustrating of books for commercial output by Indian art students.

An article about Indian artists working at Santa Fe under the direction of Jesse Nusbaum, Director of the Laboratory of Anthropology and Regional Director of Public Works of Art Project in New Mexico and Arizona. Jack Hokeah is mentioned.

A directory of Indian artists and craftsmen listed by tribe and by state.
A brief description of Indian painting with suggestions how it might be used in the home.

The story of Miss Angel de Cora, Winnebago artist and designer who taught art and crafts at the Carlisle Indian School during Theodore Roosevelt’s administration.

A definitive article on contemporary Navajo painters with numerous reproductions of their work, both in color and black and white. The artists discussed in detail are Beatien Yazz, Quincy Tahoma, Gerald Nailor, Allen Houser, Harrison Begay, Andy Tsinhnajinnie, Narciso Abeyta, Stanley Battesse, Keetsie Shirley, Wade Hadley, Charlie Lee and Ed Lee Natay. Four reproductions of Stanley Bahé’s work are included.

The development of Indian painting among the Navajo artists from 1930 to the time of this article. Beatien Yazz, Quincy Tahoma, Harrison Begay and Andy Tsinhnajinnie are discussed, and reproductions of their paintings are included. Narciso Abeyta and Keetsie Shirley are represented by one reproduction each.

A biographical treatment of the life of Acee Blue Eagle.

The fine arts editor of the Tulsa Sunday World discusses the twelfth annual American Indian painting exhibition at Philbrook Art Center. Albin R. Jake, Fred Beaver and art historian Martin Wiesendanger served on the jury. Mr. De Vinna also gives a detailed account of a one-man show by Jake, the nature of his paintings, and some background data about the artist.

An article reprinted from the Tulsa World which reviews Philbrook Art Center’s sixteenth annual American Indian artists exhibition.

Included in Mr. Devree’s review of New York exhibitions is one at the Gallery of American Indian Art featuring water colors by Ma-Pe-Wi.

d’Harnoncourt, René. “Indian Art for Modern Living,” House & Garden, LXXXIII (June 1943), 40, 80–81.
An interesting tale of a young Sioux artist who painted a mural in the government building at the Golden Gate Exhibition in 1939.

Letter from the Chairman of the Indian Arts and Crafts Board presenting Certificate of Appreciation to artist Richard West.

Dietrich, Margretta S. “Their Culture Survives,” Indians at Work, III (April 15, 1936), 18–23; New Mexico, XIV (February 1936), 22–23, 45–46; New Mexico Association on Indian Affairs, No. 1, Indian Art Series. Santa Fe: 1936, under title “Pueblo Indian Painting.”
A brief summary of the careers of Api Begay, Crescencio Martinez, Alfredo Montoya, Alfonso Roybal, Tonita Peña, Oqwa Pi, Fred Kabotie and Velino Shije. Sybil Yazzie, a student, is mentioned.
Dockstader, Frederick J. "Before and After Columbus," *Art in America*, XLIX (Spring 1961), 24-27.
An article about Indian arts and crafts. Oscar Howe, Joe Herrera, and Carl Woodring are mentioned. Color reproductions of work by Narciso Abeyta, Hosteen Klah, and Fred Kabotie are included.

A report of a conference held at the University, illustrated with work by several student artists.

A book dealing with Indian craft art. However, it includes a short statement on painting, and reproductions of work by Velino Herrera, Quincy Tahoma, Harrison Begay, Fred Kabotie, Allan Houser, and Blackbear Bosin.

A penetrating analysis of the factors influencing Indian art. The author, a Commissioner of the Indian Arts and Crafts Board, Department of the Interior, is Director of the Museum of the American Indian, Heye Foundation, New York.

An article classifying Indian art designs used in craft art. Since some of the material can also be applied to Indian painting, this source of information is included here.

A discussion of technique and perspective, including a comparison of Pueblo Indian painting with Chinese and Mayan painting. Tonita Peña, Crescencio Martínez, Fred Kabotie, Awa Tsireh, Velino Shiye, and Otis Polelonema are mentioned in detail.

The curator of Indian art at the Denver Art Museum reviews an exhibition at that museum. The works of Sybil Yazzi, Po-Quí, Tsihnahjinnie, Agnes Bird, Allan Houser, Um-pah and E. Yepa are mentioned.

A book dealing with Indian craft art. However, it names the following painters and includes reproductions of several paintings: Fred Kabotie, Charles Loloma, Herbert Komoyousie, Victor Cootswytewa, Oscar Howe, Monroe Tsa-to-ke and Awa-Tsireh.

A definitive volume on the subject, by one of the outstanding individuals in the field of Indian art education.

A definitive article on Indian painting, its history and its future, with good color reproductions. The following artists are discussed: Api Begay, Crescencio Martínez, Fred Kabotie, Awa Tsireh, Ma-Pe-Wi, Polelonema, Julían Martínez, Paulita Velarde, Two-sisie, Joe Herrera, Quah Ah, Lorenzo García, Gerald Naiier, Harrison Begay, Bennie Tilden, Wilson Dewey, Wilmer Dupree, Calvin Larvie, F. Blackbear Bosin, Waltor Richard West, Acee Blue Eagle, Noah Deere, Wade Hadley, Eva Mirabal and Allan Houser.

A detailed account of the career of Awa Tsireh.
The head of the Department of Painting and Design at the Santa Fe Indian School writes about the cultural background of the Indian student and his approach to painting.

The future for Indian artists, both in the traditional and academic approach to painting. The question of perspective and shading is discussed; also the necessity for understanding Indian painting and evaluating it objectively. The following artists are commented upon: Gerónima Montoya, Oscar Howe, Eva Mirabel, Fred Rabotie, Allan Houser, Ma-Fe-Wi, Tsihnahjinnie, Harrison Begay, Ben Quintana, Vicenti Mirabal, Steven Vicenti and Wade Hadley.

The Dietrich collection consists of 234 works by 104 artists from 25 tribal divisions, mostly from the Southwest; it is being exhibited widely. Dorothy Dunn, the curator, has included a brief explanation of Indian painting in this brochure.

The brief life and remarkable output of one of the first modern painters of the Apache tribe.

An article directed to the Indian artist which is also of value to the researcher in this field.

A detailed account of the artist's career and a review of his one-man show at the Art Gallery of the Museum of New Mexico during January and February 1957.

A detailed account of the artist's career from 1932 to 1952.

A discussion of the ancient background of Pueblo Indian painting, the media the artists prefer, their keen observation and appreciation of nature. Composition, draftsmanship and color sense are covered.

A detailed account of the career of Joe Herrera, an artist who does non-objective and abstract as well as traditional painting.

A review of the artist's one-man show in the Hall of Ethnology of the Museum of New Mexico where 21 paintings in casein tempera and handground earth colors were exhibited.

A historical treatment of Plains and Southwest Indian painting from the primitive stage to the present. This article, which provides the nucleus of a book now in progress, is one of the most informative in the field of Indian painting.

A discussion of the murals painted by Emiliano Yepa and Po-Qui for the president's conference room at the Julius Rosenwald Fund offices in Chicago.

A definitive account of how the art department at Santa Fe Indian School came to be, how it functioned, and what it accomplished. The work of Gerald Nailor, Sybil Yazzi, Stanley Mitchell, Quincy Tahoma, and Andrew Tsinhajinnie—all early students at the school—is discussed. So is the controversial "Persian painting" issue; Awa Tsireh is mentioned in connection with this technique. Oscar Howe is quoted on the actual training given at the school. A bibliography accompanies the article.

Dutton, Bertha P. "Alfredo Montoya—Pioneer Artist," El Palacio, XLIX (July 1942), 143-44.

A brief statement on the life of this early artist.


The curator of ethnology at the Museum of New Mexico in Santa Fe, describes art classes taught by Kiowa artist Al Momaday and his wife at Jémez Day School.


A concise development of Indian art from its earliest forms to the present time. Dr. Dutton includes considerable data about Awa Tsireh, Alfredo Montoya, Crescencio Martínez, Fred Kabotie, Otis Polelonema, Ma-Pe-Wi, Tonita Peña, Gerónima Cruz, José Rey Toledo, Ben Quintana and many others, including recent art students at the Santa Fe Indian School.


A detailed account of an exhibition of contemporary Indian paintings at the M. H. de Young Memorial Museum in San Francisco, during December 1954.


An interview in which the artist tells about his interests and aims. Reproductions of two paintings are included.


The earliest Indian artists of record are Four Bears and Yellow Feather, both Mandans. For an interesting account of them, as well as later efforts by other Plains Indians, see pages 114, 116, and 203-206.


A book on aboriginal American art which is valuable for its basic data on color, design, subject matter and early techniques.


A New Mexico art directory which includes the following Indian artists: Narciso Abeyta, Harrison Begay, Manuel Chávez, Joe H. Herrera, Velino Herrera, James Humetewa, George Keahbone, Al Momaday, Gerald Nailor, Tonita Peña, Pop Chalee, Alfonso Roybal (Awa Tsireh), Harry Sakyesva, Quincy Tahoma, José Rey Toledo, and Steve Vicenti.


A review of the Exposition of Indian Tribal Arts exhibition at Grand Central Galleries in New York.


A fairly complete list of Pueblo artists with comments on their careers.
Mimeographed report on the present status of Indian arts and crafts, including recommendations for marketing and exhibiting on a larger scale. Problems facing Indian painters are well covered.

A stern criticism of the uniformity in the method and approach of Indian artists to their painting. Only Oscar Howe, Helen Boswell, George Morrison and Yeffe Kimball are credited with being creative and individual in their painting.

An enthusiastic account of the de Young exhibition in which paintings by the following artists are discussed: Brumlett Echohawk, George Morrison, Yeffe Kimball, Richard Tsalikis, Carl Gorman, Helen Boswell, Gilbert Atencio and Frank Paul Vigil.

An analysis of Indian painting by the director of the Roswell Museum. The work of Harrison Begay, Gerald Nailor, Stanley Battesse, Apie Begay, Alfredo Montoya, Crescencio Martinez, Fred Kabotie, and Awa Tsireh is discussed in detail.

An article about Beatien Yazz, age 13, together with seven reproductions of his work.

A brief statement about Beatien Yazz with two reproductions of his paintings.

The story of the Navaho artist, Beatien Yazz, from the time of his enlistment in the Marines during World War II to 1958. Eight pages of color reproductions of his paintings are included.

The boyhood years of Beatien Yazz, with color reproductions of his early paintings.

A full-color painting of the Mudhead and Palolokon ritual by the Hopi artist, Kyrat Tuvahoea, appears on the cover.

An article dealing with all aboriginal media of artistic expression among Indians which contains some material that is applicable to contemporary Indian painting.

Mrs. Henderson describes her acquaintance with Awa Tsireh. In addition she compares the work of the paleolithic artists and the Indian artists, and states the differences between Pueblo and Plains Indian art. Fred Kabotie, Velino Shije and Crescencio Martinez are mentioned and reproductions of four paintings by Awa Tsireh are included.

Henderson, Alice Corbin. "Indian Artists of the Southwest," The American Indian, II (Spring 1945), 21-27.
A discussion of the primitive aspects of contemporary Indian painting; also the law of optics and the similarity between Indian and Oriental painting in this respect. An account of the following artists is given: Velino Shije, Otis Poleonema, Awa Tsireh, Alfredo Montoya, Crescencio Martinez, Fred Kabotie and Tonita Peña.

A discussion of the objective aspects of Indian art, its cultural background, and the attitude of the Indian toward his art. Reproductions of paintings by Quah Ah, Spencer Asah, Fred Kabotie and Awa Tsireh are included.


The director of the School of American Research outlines the significant contribution of one of the first Indian artists.


The educational background of Awa Tsireh, Fred Kabotie and Velino Shije with reproductions of their Indian ceremonial paintings. Crescencio Martinez is mentioned briefly. The author’s statements regarding the significance of religion to Indian painting are of particular interest.


Reproductions of eight ceremonial dance paintings by Awa Tsireh and Fred Kabotie with a detailed description of each dance.


An enthusiastic report on Indian art which classifies it as sophisticated and comparable to Chinese and Japanese art. The work of Awa Tsireh, Oqwa Pi, Richard Martínez, Julián Martínez, Tonita Peña, Santiago Cruz, Tse-Ye-Mu, Patricio Toya, Otis Poleonema and Ma-Pe-Wi are mentioned.


A biographical treatment of the life of Charles Keetsie Shirley. Reproductions of his paintings are included.


A detailed discussion of the artist’s prize-winning painting, "Buffalo Dancer," which received the highest award at the 1958 Museum of New Mexico, Indian artists’ exhibition.


A summary of the achievements of the Taos Pueblo artist, Pop Chalee, with two reproductions of her paintings.

Hyatt, Robert M. "He’s Giving the Indians a Break!" *New Mexico Sun Trails,* VI (January 1953), 35-37.

An article about Woodrow Crumbo’s silk-screen studio in Taos, New Mexico, and his plans for making it a craft center for Indian artists and craftsmen. Four reproductions of his work accompany the article.


The director of the art school of the University of Oklahoma discusses the nature of Indian painting. 30 handsome color plates representing the work of Monroe Tsa-to-ke, Steve Mopope, Jack Hokeah, Spencer Asah and Miss Bou-ge-tah Smokey are included.


This handsome volume gives an account of the origins of subject matter used by Indian painters of the Plains and Woodland Tribes with explanations of their interpretations.


This equally handsome volume covers the work of Navajo, Apache, and Pueblo artists, but the tribal characteristics of their painting are analyzed in Volume I. Both volumes contain biographical sketches of the artists.
A discussion of Indian abstract painting as an art form, and a review of an Indian painting exhibition at the Grand Central Galleries in New York.

The curator of art at the Museum of New Mexico in Santa Fe discusses the art of Gerald Nailor.

A report on the reaction of eastern newspapers to the subject exhibition. A list of the participating artists is included.

A review of the subject exhibition which gives considerable information about the nature of Indian painting. The work of the following exhibition artists is commented upon: Suwa, Oscar Howe, Joe Herrera, Ma-Pe-Wi, José Rey Toledo, Ku-pe-ru, Beatien Yazz, Otis Polelonema, Wo-Peon, Harrison Begay, Quincy Tahoma, Gilbert Atencio and Kál-Sa.


Kimball, Yeffe. "Tulsa Accords Recognition to Our Indian Art," Art Digest, XXI (August 1, 1947), 12, 30.
A review of an exhibition at Philbrook Art Center in which the author shows the similarity of Indian and Byzantine conventions respecting painting, and the consequent break which followed in both instances. Tså-To-Ké, Ma-Pe-Wi, Mopope, Mootzka and Oqwa Pi are mentioned as pioneers of modern Indian painting, and a list of the prizewinners is given.

A review of the third annual Indian painting exhibition at Philbrook Art Center which contains considerable material on the nature of Indian painting. A list of the prizewinners is included.

Laboratory of Anthropology. Modern Masterpieces of American Art. Santa Fe, New Mexico: Laboratory of Anthropology, n. d.
Serigraphs of work by Allan Houser, Oqwa Pi, Harrison Begay, Gerald Nailor, Ku-pe-ru, and Wade Hadley, with text by Margaret Stewart Dietrich. A very impressive project.

Numerous reproductions of paintings by Indian artists with a brief explanation about each are used to illustrate this pictorial history. A few general statements about Indian painting may be found on pages 254 and 256.

This book includes the painting movement at Cochiti, and mentions the following artists: Tonita Peña, Joe Herrera, Theodore Suina, Cipriana Romero, Manuel "Bob" Chavez, Andrew Trujillo, Victor Herrera, and Ben Quintana.

An article about Joe Herrera which gives his ideas about the future of Indian painting.

An article about the artist's life, with a description of her earth-painting technique. Three reproductions of her work are included.
Eleven reproductions of Miss Velarde's paintings illustrate the text of this excellent article which covers the artist's life to the present time.

Lemos, Pedro J. "Have We Any American Art," *School Arts Magazine*, XXXVI (November 1936), 131.
An editorial pointing up the importance of our American heritage in the art of the Indian.

Lemos, Pedro J. "Mootzka, the Hopi Artist, Painter of Indian Tribal Ceremonies," *School Arts Magazine*, XXXIV (March 1935), 417.
A brief summary of Mootzka's background with an evaluation of his work. Included are four reproductions of his paintings.

An article dealing with all the Indian arts which contains a section on Indian painting. Tonita Peña, Fred Kabotie, Oqwa Pi, Ma-Fi-We, Awa Tsireh, Tse-ye-mu and the Vigil brothers are mentioned.

Lemos, Pedro J. "Quincy Tahoma, Navajo Artist," *School Arts Magazine*, XLII (June 1943), 344, 344c.
A brief statement about the artist and his work with two reproductions of his paintings.

Artist Acce Blue Eagle is quoted extensively on the subject of Indian craft arts. He comments only briefly on painting and sculpture.

An interview with Tonita Peña. Considerable material on her background is included.

An interview with Pop Chalee in which she is quoted on the position of Indian art.

Though the article does not deal with painting, there are on page 11 three reproductions: a stone block print by Louis Seeganna, Eskimo; a casein by Solomon McComb, Creek, and an oil and collage by Earl Eder, Sioux. Explanatory notes are included.

An article about Indian artists who have received international recognition: Jack Hokeah, Steven Mapope, Monroe Tsa Toke, James Auchiah and Spencer Asah. Reproductions of paintings by Otis Polelonee, Fred Kabotie, Oqwa Pi, Awa Tsireh, Tonita Peña, Spencer Asah, Ma-Pe-Wi and James Auchiah are included. The artist Wo-Peen is mentioned.

Mitchell, Mary L. "Indian Paintings, the Ideal, the Different Christmas Gift," *New Mexico*, XXXVIII (December 1960), 38-45.
The origin of art expression among Indians by the arts and crafts department head at Santa Fe Indian School. Reproductions of work by Beatien Yazz, Andy Tsihnahjinnie, Frank Vigil, Robert Chee, and Joe Herrera are included. Anthony Da and Quah Ah are mentioned; Joe Herrera and Harrison Begay are discussed in some detail.

A timely article about the Department of the Interior's new gallery which has featured several exhibitions of Indian paintings. The work of Caroline Orr, Fritz Scholder, and Woodworth Henry is sufficiently well reproduced to be of interest.
Numerous reproductions in black and white of paintings by well-known Indian artists, with a complete list in the catalog at the back which includes title of painting, medium, size, and artist’s name.

This collection of authentic designs was assembled with the assistance of Waldo Mootzka, Kyarat Tuvahoea, Emerson Quanno, Felix Coin and Clarence Honani, Hopi artists.

A brief account of the origin and development of Indian painting in New Mexico. Awa Teireh, Fred Kabotie, Ma-Pe-Wi, Tonita Peña, Crescencio Martínez and Paul Flying Eagle Goodbear are mentioned.

*New Mexico Association on Indian Affairs.* *New Mexico Indians, A Pocket Handbook.* Santa Fe, New Mexico: 1941. 26–27.
A section of this handbook is devoted to Indian painting, the medium and technique used, and the establishment of an art department at the Santa Fe Indian School.

A discussion of ceremonial paintings by Kabotie and Shije in which the effect of instinct is noted.

An article devoted to the nature of Indian painting, including a comparison with European painting techniques.

A detailed account of the life and career of Oscar Howe, with numerous reproductions of his work in black and white, and one in color. Oscar Howe is a professor of fine arts at the State University of South Dakota.

A detailed account of the life and work of José Rey Toledo, with a reproduction in color of his painting. The work of Gerald Nailor, Allan Houser, Don Nash, and Pablita Velarde also is included.

Pop Chalee (Blue Flower). “My People’s Art,” *School Arts Magazine,* XXXVI (November 1936), 146–47.
An article about Indian painting from an Indian artist’s point of view.

A description of Indian painting. The following artists are mentioned: Awa Teireh, Crescencio Martínez, Fred Kabotie, Julián Martínez and Tse-Ye-Mu.

The winner of the $1,000 first award in a project sponsored by *The American Magazine* tells about his ideas for the painting which won the prize.

A report on the establishment of an Indian art department under Dorothy Dunn at the Santa Fe Indian School. Steven Vicenti is cited as an example of the successful artist whose training at this school enabled him to paint professionally.
A summary of the development of Indian painting from 1918 to 1938. The Kiowa artists Monroe Tsa-toke, Steve Mopepe, Spencer Asah, Jack Hokeah and Miss Bou-ge-tah Smokey are mentioned in connection with their European recognition. The names of the artists whose paintings were donated are listed.

A review of the Santa Fe Indian School exhibition. The paintings of the following artists are discussed: Sybil Yazzi, Ned Notah, Pop-Chalee, Juan Medina, Jose Garcia, Tony Martinez, Pablita Velarde, S. C. Mitchell, T'o Pove and Juan Gutiérrez.

An article about the native artistic talent of Indian artists, and their approach to painting. Reproductions of work by Julión Martínez, Awa Tsireh, Quah Ah, Fred Kabotie and Raymond Roybal are included. Oqwa Pi, Waldo Mootzka, Ma-Pe-Wi and Tse-Ye-Mu are mentioned.

An article about Awa Tsireh and his work. At this time he was only about 25 years of age, and the foremost Indian artist in New Mexico.

Seton, Marie. “American Indian Painting,” The Studio (London), I2I (February 1941), 40-45.
A summary of the development of Indian painting with emphasis on the similarity to Oriental painting. Reproductions by Narciso Alberto, J. B. Medina, Gerald Naylor, Allan Houser, Ku-pe-ru, José Rey Toledo and Tony Martínez, with explanations of their work, are included.

A biographical treatment of the life of Hoke Denetsoie, Navajo artist and illustrator. Reproductions of his drawings are included.

Sharp, Marynell. “Contemporary American Indian Painting,” Art Digest, XXIII (September 15, 1949), 19.
A review of an exhibition of Indian paintings at Carlebach Gallery in New York City during September 1949. William Dewey, Ha-a-Tee, Gerald Naylor and Andy Tshnahjinnie are mentioned.

A definitive lecture on Indian painting by the superintendent of Cheyenne Mountain High School.

A review of an exhibition at the Oklahoma Art Center in Oklahoma City. A list of the participating artists is included.

A discussion of the innate talent of the American Indian in the arts and how his heritage is carried over into his painting. Reproductions of work by Ma-Pe-Wi, Tonita Peña, Awa Tsireh, Oqwa Pi and Fred Kabotie are included.

Sloan, John, and Oliver LaFarge. “Life is Art,” Indians at Work, IV (September 15, 1936), 14-15.
A statement regarding the teaching of art to Indian students prior to the reversal in governmental policy.
An article stating the purposes for which the Exposition of Indian Tribal Arts was organized. Reproductions of paintings by Ma-Pe-Wi, Hokeah, Oqwa Pi and Tsa-to-ke are included.

The curator of American Indian art at Philbrook Art Center describes the development of Indian art exhibitions at the museum. She lists the winners of its thirteenth annual exhibition.

An interview with Pop Chalee. Her ideas about art, and her career as an artist and the mother of two children are interestingly told.

Spinden, Herbert J. “Artists of the Southwest,” International Studio, XCV (February 1930), 49–51, 86.
The basis of Indian painting is explored, and a brief summary of the development of Pueblo Indian art is given. A comparison of Pueblo and Kiowa painting is made. The following artists are mentioned: White Bear, Homovi, Crescencio Martinez, Alfredo Montoya, Awa Tsireh, Oqwa Pi, Ricardo and JULIÁN MARTÍNEZ, Ma-Pe-WI, TONITA Peña, Fred Kabotie and Otis Polelonema.

A discussion of the painting styles of Awa Tsireh, and the restrictions on subject matter which Pueblo painters face. Oqwa Pi, Tonita Peña, Velino Shije, Fred Kabotie and Otis Polelonema are mentioned.

An article on understanding Indian painting. A reproduction of a painting by Wo-Peen is included.

An article about what constitutes symbolism in American Indian art and what does not.

A definitive article on Indian painting. Many Southwestern Indian painters are discussed in detail, and reproductions of their work in color and black and white are shown.

A detailed account of the artist’s life and work, with color reproductions of his paintings.

The origin of contemporary styles and techniques found in Southwestern Indian painting, together with a résumé of artists contributing to its development.

A history of Southwest Indian art by a member of the University of Arizona faculty, Department of Anthropology. Since 1932, Mrs. Tanner has been actively engaged in the study of Indian cultures and has written many articles, several of which are devoted to Indian painting. This book is a comprehensive account of her findings. Many handsome color reproductions of Indian paintings are included.
ANOTATED BIBLIOGRAPHY OF AMERICAN INDIAN PAINTING

A discussion of the murals of Awdotvi and Kuaa as background for Pueblo painting, with a brief summary of the origin and use of watercolors. Following this introduction the authors discuss the work of the artists comprising the Indian Arts Fund Collection. They are White-Bear, Homovi, Apie Begay, Julián and Crescencio Martínez, Alfredo Montoya, Awa Tsireh, Fred Kabotie, Otis Polelonema, Velino Herrera, Tonita Peña, Quincy Tahoma, Harrison Begay, Gerald Nailor, Tshinahjinnie, Oqwa Pi, Tomás Vigil, Roland Durand, Albert Looking Elk, and Kiowa artists Asah, Auchiah, Blue Eagle, Hokeah, Mopope and Tsa Toke.

The supervisor of art for the public schools at Sioux Falls writes about the reaction to Indian painting of some 7000 school children who attended the exhibition. Artists Asah, Auchiah and Kabotie are mentioned.

A description of the visions and ritual connected with the peyote cult as related to Leslie Van Ness Denman by Monroe Tsa Toke. Fourteen full-page color reproductions of this artist's work, inspired by the ritual, are included. Tsa Toke gives his interpretation of Indian art, and Susan C. Peters contributes information on his life.

A brief summary of Indian painting from the early kiva wall murals to the present with reproductions of paintings by Charles Loloma, Alfredo Montoya, Awa Tsireh, Fred Kabotie, Map Pe-Wi, Tonita Peña and Wo-Peen. Pop Chalée's work is mentioned with that of the above-named painters.

A book dealing primarily with craft art which includes reproductions of paintings by Lorencita Atencio, Fred Kabotie and Awa Tsireh.

Stories of Santa Clara Indians, told and illustrated by the author, a Santa Clara artist. The six reproductions are in color, and each illustrates a different story.

Six charming Indian stories, written and illustrated by Pablita Velarde, the Santa Clara Pueblo artist. There are seven full-page plates, six of which are in color, and numerous small illustrations. A beautiful book.

Warde, Merry "Artist Oscar Howe Interviewed on Campus by DWU Student Member," *Smoke Signals*, (November 1954), 3.
A reprint of an article from the *Middle Border Bulletin*, Mitchell, South Dakota.

A definitive article on contemporary Indian painting in which most of the Southwestern Indian artists are named.

A preview of the Exposition of Indian Tribal Arts prior to its opening in New York. A reproduction of a painting by Hokeah is included.

Wo-Peen. "Indian Art," *Southwestern Lore*, II (December 1936), 48.
A San Ildefonso artist interprets Indian art from the Indian point of view.