Pueblo Indian Painting: Tradition and Modernism in New Mexico, 1900-1930

**Synopsis**

A new tradition of Pueblo fine art painting arose in the first three decades of the twentieth century, born out of a dynamic encounter between the Pueblo and Euro-American communities in and around Santa Fe, New Mexico. Traditional Pueblo art supported community values and was integral to the ritual and daily life of the people, but the painting style that developed after 1900 was novel in every way, involving new subject matter, new media, and a new audience of Euro-American artists, intellectuals, and art patrons. The young Pueblo artists who created the new genre merged their Pueblo traditions with the aesthetic principles of Euro-American modernism to create an entirely new art form emblematic of the changing relationship between the two cultures.

In Pueblo Indian Painting, art historian J. J. Brody presents the first complete history of this vibrant art. Based on the extensive Pueblo painting collections of the School of American Research and richly illustrated in color and black and white, the book examines the achievements of seven artists who were key to the evolution of Pueblo painting: Fred Kabotie and Otis Polelonema of Hopi, Velino Shije Herrera of Zia, and Crescencio Martinez (Ta’E), Tonita Peña (Quah Ah), Alfonso Roybal (Awa Tsireh), and Abel Sanchez (Oqwa Pi) of San Ildefonso. Brody also explores the role played by the patrons who supported and promoted the Pueblo artists’ work, individuals such as Mary Austin, Alice Corbin Henderson, Edgar Lee Hewett, Oliver La Farge, Mabel Dodge Luhan, John Sloan, and Amelia Elizabeth White. Pueblo Indian Painting places this important but under-appreciated fine art tradition squarely within the contexts of Pueblo culture and Euro-American modernism, bringing long-overdue recognition to the tradition and its preeminent practitioners as a vital part of American art history.

"synopsis" may belong to another edition of this title.

**About the Author:**

J. J. Brody is professor emeritus of art and art history at the University of New Mexico and former director of the Maxwell Museum of Anthropology. He is the author of Mimbres Painted Pottery and Anasazi and Pueblo Painting, published by the School of American Research and the University of New Mexico Press.

**From Library Journal:**

A preeminent scholar of ancient and modern Southwestern Native American cultures, Brody centers his investigation of Pueblo painting around seven influential artists and the cross-cultural impact of key non-Indian patrons. Their collaborations make fascinating reading and illuminate the course of future developments in Native American easel painting. The lives of artists Velino Herrera, Alfonso Roybal and Tonita Peña, among others, provide vivid examples of the conflict between creative impulses and cultural taboos. Despite the encouragement of appreciative patrons, these artists faced great opposition and displeasure from their Pueblo communities. Equally important, Brody is not afraid to revisit a persistent issue: where does anthropology leave off and art history begin? The result is a masterly reevaluation of the history of early-modern Pueblo painting filled with rich insights. Highly recommended for academic collections.

Paula A. Baxter, NYPL

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"About this title" may belong to another edition of this title.
9 J.J. Brody, Pueblo Indian Painting: Tradition and Modernism in New Mexico, 1900-1930, Santa Fe, 1997, p. 182. Notably, the Whitney no longer owns Basket Dance and has lost all records pertaining to it—a perfect example of our national amnesia regarding Native art histories. 10 Indian Art of the United States, Frederic H. Douglas; René d'Harnoncourt ed., (exh. cat., New York, Museum of Modern Art, 1941), New York, 1941; W. Jackson Rushing, “Marketing the Affinity of the Primitive and the Modern: René d'Harnoncourt and Indian Art of the United States,” in Berlo, 1992, cited n. 2.