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| L_TAMstacked_rgb.jpg | **Tacoma Art Museum**  **10 Highlights from the Haub Family Collection**  By Laura F. Fry |
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| wsmall_King_WanataCharger.jpg  **Charles Bird King (American, 1785 ‑ 1862)**  *Wanata (The Charger), Grand Chief of the Sioux*, 1826  Oil on canvas  39 × 27¼ inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.76 | **1. Charles Bird King, *Wanata (The Charger), Grand Chief of the Sioux*, 1826**  Charles Bird King never traveled west. Instead, he painted Native American leaders when they visited Washington, DC. In this stately portrait, King portrays the Yankton Sioux leader Wanata like a European nobleman, wearing his finest clothing and standing before a lush landscape. Unfortunately, very little remains of King’s Indian Gallery today. In 1865 a fire at the Smithsonian Institution destroyed nearly all of his Native American portraits. |
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| Stanley - Scene on the Columbia.jpg  **John Mix Stanley (American, 1814 ‑ 1872)**  *Scene on the Columbia River*, 1852  Oil on canvas  17⅛ × 21⅛ inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.127 | **2. John Mix Stanley, *Scene on the Columbia River*, 1852**  An adventurer at heart, John Mix Stanley journeyed through vast areas of the American West in search of new subjects to paint. Following his goal of creating his own Indian Gallery, in 1847 Stanley became one of the first Anglo American artists to travel to the Pacific Northwest. Stanley filled this landscape along the Columbia River with soft light, creating a peaceful scene of nature’s splendor. |
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| wsmall_Remington_ConjuringBackBuffalo.jpg  **Frederic Remington (American, 1861 ‑ 1909)**  *Conjuring Back the Buffalo*, circa 1889  Oil on canvas  35 × 20 inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.100 | **3. Frederic Remington, *Conjuring Back the Buffalo*, c.1889**  When New York artist Frederic Remington visited the western plains of Canada in 1887, it was impossible to ignore the worn trails and grisly bones of the vanished bison herds. This painting expresses Remington’s lament for the heedless destruction of the bison, and contains the idea—common in his time—that Native Americans were doomed to follow their fate. |
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| 250 px Proctor-Buckaroo_1327.jpg  **Alexander Phimister Proctor (1860 ‑ 1950)**  *Buckaroo*, 1915  Bronze  28⅜ × 20½ × 8 inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.96 | **4. Alexander Phimister Proctor, *Buckaroo*, 1915**  On his first visit to the rodeo at the Pendleton Round-Up in Oregon in 1914, Alexander Phimister Proctor was captivated by the wild, magnificent bucking horses. Inspired by the rodeo, in this sculpture Proctor captured the rough, earth-shaking motion of a bucking bronco in graceful, fluid curves flowing from the horse’s bowed neck to its arched tail. |
| LoRes-Dixon-Desert-Valley-CA_1737.jpg  **Maynard Dixon (American, 1875 ‑ 1946)**  *A Desert Valley*, 1922  Oil on board  22 × 22 inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.44 | **5. Maynard Dixon, *A Desert Valley*, 1922**  In bands of burnt orange and deep blue, the Panamint Mountains in Death Valley contain a dazzling array of colors for an artist’s palette. Maynard Dixon endured the punishing heat of the valley for a chance to experience the vivid hues radiating from the sheer rock walls. In this painting, Dixon reduces the landscape to horizontal stripes and undulating fields of color, creating a modern image of the California wilderness. |
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| Critcher_Star Road.jpg  **Catharine Critcher (American, 1868 ‑ 1964)**  *Portrait of Star Road*, circa 1930  Oil on canvas  37 × 31¾ inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.34 | **6. Catharine Critcher, *Portrait of Star Road*, c.1930**  The only female member of the Taos Society of Artists, artist Catharine Critcher found inspiration in the people of New Mexico. Rather than posing Star Road in an elaborate historic costume, here Critcher depicts him in his usual collared shirt with a simple white blanket, showing an individual in 20th-century New Mexico forging his own path between the old ways and the new. |
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| 185 px okeeffe_PINON_CEDARS.jpg  **Georgia O'Keeffe (American, 1887 ‑ 1986)**  *Piñons with Cedar*, 1956  Oil on canvas  30 × 26 inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.91  © 2014 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York *(Note to press: ARS requires that this image be printed with a white border; no cropping or overlays.)* | **7. Georgia O’Keeffe, *Piñons with Cedar*, 1956**  In this painting, Georgia O’Keeffe examines the lines and colors found in the New Mexico desert. The repeated twists and curves of the piñon branches form an abstract pattern against a rosy hillside. O’Keeffe strove to convey the power of the desert to her New York audience, declaring, “Those hills—our waste land—I think it our most beautiful country.” |
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| Clymer_Rendezvous.jpg  John Clymer, *Late Arrivals—Green River Rendezvous*. Oil on canvas, 24 x 48 inches. Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub. *(Note to press: This image is not available for press use.)* | **8. John Clymer, *Late Arrivals—Green River Rendezvous,* 1988**  When John Clymer moved to Wyoming in 1970, he was drawn to the history of the region. When Erivan and Helga Haub commissioned Clymer to paint the raucous mountain man rendezvous at Green River, the subject was a perfect fit for the artist. Like the reenactors who now gather every summer, Clymer carefully reconstructed a complex scene all the various residents and travelers in the early 19th-century West. |
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| 150 dpi 4 inch Schenck_Snakes_DPP_0031.jpg  **Bill Schenck (American, born 1947)**  *Snakes in the Grass*, 1996  Oil on canvas  45½ × 60½ inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.114 | **9. Bill Schenck, *Snakes in the Grass,* 1996**  Influenced by pop artists like Andy Warhol, Bill Schenck uses a wide variety of popular culture sources—including pulp magazines, western cinema, and Zane Grey novels—as inspiration for his paintings. In this surreal image, cowboys soar among the cactus above a flat backdrop of a classic Southwest landscape, their horses perhaps spooked by snakes in the grass. |
| 150 dpi 4 inch Nieto_Buffalo.jpg  **John Nieto (American, born 1936)**  *Buffalo at Sunset*, 1996  Acrylic on canvas  48 × 60 inches  Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.89 | **10. John Nieto, *Buffalo at Sunset*, 1996**  On his first visit to France in the mid-1960s, John Nieto was entranced by the brash colors of the early 20th-century modernist paintings by Henri Matisse and his fellow artists—called the fauves, French for “wild beasts.” Soon, Nieto blended the free colors of the fauves with subjects inspired by his New Mexico home, creating bold, modern images of the American West. |
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