

New York (City) Macbeth
gallery

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Water Colors and Drawings

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RED ROBIN

Box



December 1st to December 14th (inclusive)

(1942.)



MACBETH GALLERY

11 E. 57th St., New York City

To those of us unfamiliar with the great collection of the Museum of the American Indian here, The Museum of Modern Art demonstrated two years ago that the Indian Culture had reached heights, both in pottery and sculpture, unequalled on this continent by any white man.

In painting, the early Indians left accomplishments primarily of ethnological interest. Modern Indian painters have largely followed this historical trail, and their work has proved of interest rather to the historian than the art lover.

Here for the first time is a young Indian artist only 29 last spring, who appeals to the lover of painting for its own sake. His draughtsmanship is virile and almost faultless; his composition, in the skilled handling of crowds of figures, recalls the men of the Renaissance; his sense of values is so perfect as to lend vividness to his most delicate tones.

It is a great moment in American Art when an Indian brings to it an achievement so distinguished. Just as the Negro has enriched our music, our first Americans may now enrich our accomplishment in the pictorial arts.

Red Robin's canvases are already represented in the collections of many museums, and have achieved distinction in nationwide competition. This is his first one-man show, in New York, as it is also the first show in the fifty years of the Macbeth Gallery, devoted to the work of an American Indian.

Alec J. Hammerslough

See last page for Biographical Note.

1. Pueblo
2. The Eternal Hills
3. Interior
4. Dance
5. Festival
6. The Race
7. High in Air
8. Masks
9. The Tribe
10. The Curious Warriors
11. The First Americans
12. West 77th St. from Museum
13. And there was Light!
14. Beneath the Sky
15. Hills
16. The Craftsman

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Group of Small Water Colors and Drawings

BIOGRAPHICAL NOTE

Red Robin was born in 1913 in a little Zuñi hill village, looking down on Gallup, New Mexico. His mother having died in giving him birth, he was adopted as the child of the village, in accordance with ancient tribal custom. Thereafter he was welcome in every cabin, to eat or to sleep where he wished — the little friend of all his world. That relationship has kept his blood ties strong, though for the last fifteen years he has lived and worked altogether among white men.

He began to work as a goatherd when he was only four — the Zuñis are all self-supporting, and have never been wards of the United States. At fourteen, he was a full fledged lumberman in Arizona. At sixteen, he worked as an artist's model in Denver, and began to study art.

After a number of years in Denver, where his work attracted growing appreciation, he came to New York in 1940. In 1941, he was appointed to the staff of the Museum of Natural History, where he served the Department of Education as Lecturer on Indian Life and Arts. In the course of this activity, he lectured before a number of institutions, and was heard frequently on the radio. Late in the spring of this year, he was inducted into the Engineers' Corps of the Army.