

New York (City) | Macbeth gallery

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Water Colors of War

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by

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RED ROBIN

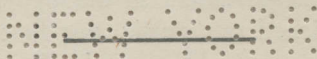
1944



Box

January 3rd to January 15th (inclusive)

(1944)



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 30 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.

In the opinion of Macbeth Gallery, in which the writer concurs, the Water Colors of War, here presented, mark a further notable advance over the artist's 1942 show at this Gallery.

Alec J. Hammerslough

See last page for Biographical Note.

1. Mountain Terrain
2. Materiel Headquarters
3. Casualties
4. Rendezvous for Instructions
5. Pause to Reconnoiter
6. Advance!
7. Aftermath
8. End of the Trail
9. Planes
10. Together
11. At Rest
12. Vision

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 1942, he was inducted into the Infantry of the United States Army.