

Herbert Bayer

Moon and Structure

1962

Acrylic on canvas

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Herbert Bayer

Reversed Progression

1973

Acrylic on canvas

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Austrian-born artist Herbert Bayer worked as a painter, sculptor, and photographer, as well as a graphic and exhibition designer, typographer, and architect. His training at the German Bauhaus and his background in architectural drafting influenced his painting significantly, but it was his abiding interest in geometry that grounded his life's work. Bayer's interest in geometric proportion and the mathematical properties of space led to paintings such as *Reversed Progression*, which challenge us to think about the relationship between perspective, two-dimensional space, and color.

Español:

Para escuchar el texto en español, por favor
marque **775.546.1464** y presione **586#**



From left to right:

Herbert Bayer

Tangier V, 1975

Spinold, 1976

Star Structure II, 1976

Acrylic on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Larry Bell

DCF 35

1978

Vapor drawing on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

The fifties and sixties ushered in an era of cool attitudes and minimalist sensibilities in the art world. It did not take long for California artists to fuse elements of New York Minimalism and Pop Art to form a uniquely west coast strain of Minimalist art that explored the properties of light and space. In Larry Bell's series of Vapor Drawings from the 1970s, he explored the subtle effects of light and space by using a vacuum coating process to bond metal vapors onto paper to create a sense of depth, movement, and optical infinity.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **587#**



Federico Cantú

Untitled

1949

Drypoint etching on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Frederick Hammersley

Dial Direct

1977

Oil on linen

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Stanley William Hayter

Ripple

1970

Etching

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Wolf Kahn

Clean White Sand

1982

Oil on canvas

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Fritz Scholder

Isolated Indian

1979

Oil on canvas

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

While teaching at the Institute of American Indian Arts in Santa Fe, New Mexico, Fritz Scholder developed a new style of representation devoid of the clichéd and stereotypical imagery of Indians as "noble savages" so common in western art. Instead, Scholder claimed that he worked to represent Indian people as "real, not red—a motivation that led critics and artists to regard Scholder as a leader of what is today called the "new realism" movement in Indian Art of the 1960s. The solitary figure in *Isolated Indian* is dressed in traditional regalia, and embodies a monstrous quality representing the anxieties underlying contemporary Indian identity. The portrait forces viewers to contemplate the tension between isolation and assimilation experienced by contemporary Indians.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **588#**



Top:

Fritz Scholder

***Winter Hills*, 1979**

Oil on canvas

Bottom:

***New Mexico Clouds*, 1969**

Oil on board

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Fritz Scholder

The Martyr

Not dated

Bronze

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Fritz Scholder

Skeleton with Shield

1990

Cyanotype

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

From left to right:

Jaune Quick-To-See Smith

Wallowa Water Hole Series #6

Wallowa Water Hole Series #7

1983

Pastel on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Top:

Harold Joe Waldrum

Atras de la Capella, 1982

Acrylic on paper

Bottom:

Morning Light, 1991

Aquatint

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Raymond Naha

Bean Dance Ceremony

Not dated

Watercolor on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Nathan Oliveira

Sea Bird

1959

Oil on canvas

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

The figures in Nathan Oliveira's paintings and prints maintain a solitary, yet dominant, presence within vast fields of color. Though most well-known for his probing portrayals of human subjects, Oliveira often depicts animal figures with similar emotion. This painting titled *Sea Bird* distills the essence of winged flight. Set against a brooding gray-black background, the bird's wings are outstretched as it soars, somehow managing to stay aloft amidst a dark void. Typical of Oliveira's canvases, the paint application is viscous and thick. This rough and direct brushwork contributes to a sense of motion that transcends the composition's dark heaviness.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **589#**



Nathan Oliveira

Stelae #3

1993

Oil on canvas

**Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton**

Luis A. Jimenez Jr.

Demolition Derby

1971

Pencil and chalk on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Luis Jiménez, Jr. considers his primary audience to be the Chicano working class, and he intentionally evokes the stereotypes and popular imagery of this culture to elevate everyday people and events to heroic proportions. Long interested in custom car culture, he drew the cars in *Demolition Derby*, their bumpers lifted up with just the slightest suggestion of a smile, battling it out in a feat of strength and stamina. Devoid of actual human figures, the anthropomorphized cars engage in comic human interactions. In each case the machines adopt the sexy, aggressive attributes of their human creators.

Español:

Para escuchar el texto en español, por favor
marque **775.546.1464** y presione **#**



Jean Michael Folon

A L'Écoute

Not dated

Etching

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Wolf Kahn

Landscape

1987

Pastel on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

David Ligare

Untitled

1976

Color pencil on paper

**Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton**

Randy Lee White

Remembrance

Not dated

Mixed media on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton

Tony King

Study for Foursquare

1972

Watercolor on paper

Collection of the Nevada Museum of Art,
Bequest of John and Mary Lou Paxton