

Grandma Moses

Watering the Horses, 1949

Tempera on Masonite

Collection of the Nevada Museum of Art
Purchased with funds provided by the
E. L. Wiegand Foundation

The American folk artist Anna Mary Robertson Moses, commonly known as Grandma Moses, was born into a family of ten children in 1860 in upstate New York. Although she enjoyed embroidery as a young woman, she did not pick up a canvas and brush until she was in her late seventies. She was not trained formally as an artist, but quickly rose to fame in the art world.

Moses married in 1887 and lived with her husband for nearly two decades on a farm in Virginia where they raised ten children. Many of her paintings depict scenes from rural life. Her landscape compositions often appear flat and segmented into quadrants, each section containing a vignette that helps to paint a picture of rural America. From feeding the horses and baling hay, to plowing a field or pumping water from a well, Moses' paintings depict day-to-day activities typical of those she would have experienced. Even after the death of her husband, she continued to farm alongside one of her sons until she could no longer continue her work.

Español:

Para escuchar el texto en español, por favor
marque 775.546.1464 y presione 138#

Dunbar Dyson Beck

Shadow Boxing, The Fighter Builds Skill, not dated

Oil on canvas

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This painting is part of a series of paintings that Dunbar Dyson Beck created around the theme of the prize-fight, a boxing match fought for prize money. Beck's series was inspired by an unpublished play he wrote entitled *The National Ring*.

In his paintings, Beck uses dramatic composition and theatrical lighting to emphasize the action taking place—in this case a boxer preparing to fight. Beck creates a sense of emotional intensity, fierce concentration, and drama as the athlete prepares for his coming match.

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Dale Nichols

Trail Drive, 1950

Oil on board

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Dale Nichols is known for depicting rural prairie landscapes of the American Midwest. Throughout his career, Nichols experimented with various artistic styles—from somber realism and surrealist-inspired geometries, to hard-edged precisionism and geometric abstract art. These styles fuse together in *Trail Drive*, where a cowboy on horseback drives cattle on the range. Nichols often sketched outdoors before returning to his studio to finish painting on canvas.

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Frank Stick

Winter Hunter, 1906

Oil on canvas en grisaille

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Frank Stick is best known for his paintings and illustrations of hunting, fishing, and wildlife scenes in the early twentieth century. *Winter Hunter* depicts a typical outdoor scene, where the hunter and horse blend together to illustrate them working as one. Stick uses diagonal lines in the landscape to lead the viewer's eye off the canvas giving a sense of anticipation that the hunter's prey is somewhere in the distance.

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Elsie Palmer Payne

Sheep Dipping Time, circa 1930s

Oil on canvas

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Although she was incredibly talented, Elsie Palmer Payne spent much of her artistic life working in the shadow of her husband Edgar Payne, who was a well-known landscape painter. Throughout her career, she traveled frequently throughout California and the American Southwest, always careful not to duplicate the subject matter of her husband nor to compete with him for recognition. To distinguish herself from Edgar, she frequently painted in gouache and watercolor on paper rather than in oils. *Sheep Dipping Time* is one of a few, large-scale landscape paintings that Palmer Payne completed during her lifetime.

Sheep Dipping Time depicts a sheep camp with a family of shepherders, who tend to their flock beneath a glorious cloud-filled sky. The landscape appears to be in the Southwestern United States, but there is no documentation or indication of the precise location.

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Moses Soyer

Alone in the Studio, not dated

Oil on canvas

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Raised in an artistic and intellectual New York household, Moses Soyer and his two brothers, Isaac and Raphael, enjoyed cultural experiences and study from a young age. Soyer received formal art training in New York and was eventually commissioned by the Works Progress Administration to paint several large-scale murals in the late 1930s. Soyer felt he was not suited to large-scale work and proceeded to concentrate on intimate and private depictions of the human figure. His wife, Ada, danced for many years with a modern dance company. Soyer frequently visited the dance studio to observe and sketch dancers.

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Helen Lundeborg

History of Transportation, 1940

Mixed media on illustration board

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Commissioned by the Works Progress Administration (WPA) Federal Art Project, Lundeborg proposed a concept for a public mural that celebrated the ongoing contributions of workers to society. The proposed mural was titled *History of Transportation*. Its subject matter depicts a progression of transit from pre-European contact to the dawn of the airline industry in the 1940s. It also includes illustrations of Spanish explorers, Chinese railroad laborers, the introduction of the automobile, and the rise of public transportation.

Using her precise, finely executed study as a guide, WPA laborers constructed a full-sized *History of Transportation* mural in the Southern California community of Inglewood. At the time, it was the largest mural project in the United States. Once installed, it was intended to be seen by passengers on the nearby Pacific Electric Street Railway—explaining why the narrative of the mural progresses from right to left, rather than left to right.

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Reginald Marsh

Industrial Scene, not dated

Watercolor and pencil on paper

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Captivated by the tumultuous energy of New York City during the 1930s and 40s, Reginald Marsh depicts the energy and urbanization and industrialization through his depictions of steam, steel, and vernacular architecture.

One of the original staff members of *The New Yorker* and a prolific illustrator, Marsh frequently observed city life. Created amidst an atmosphere of heightened industrialization and technological development, *Industrial Scene* celebrates the progressive economy of the period.

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Carl Oscar Borg

Navajohjord, Arizona, not dated

Gouache on paper

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For Swedish-born artist Carl Oscar Borg, the deserts of the American Southwest offered unlimited opportunity to connect with the people and landscapes. Borg owed much of his success to the patronage of Phoebe Apperson Hearst, (the mother of newspaper tycoon William Randolph Hearst), who sponsored two of his early study trips to Europe. Borg specialized in paintings depicting Indigenous peoples of Hopi and *Diné* (Navajo) ancestry. In the painting *Navajohjord, Arizona*, Borg depicts a person on horseback tending a herd of cattle.

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Jacob Getlar Smith

The Wood Pile, 1937

Oil on canvas

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In *The Wood Pile*, Jacob Getlar Smith glorifies laborers by making the logger the central figure of his composition. At the time this painting was made, rural labor was disappearing due to the encroachment of the industrial world (symbolized in this painting by the automobile in the background). Rather than focus on the strenuous aspects of work by showing torn or soiled clothing, Getlar Smith presented the worker idealistically in order to elevate his social stature.

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Maynard Dixon

Old Hoist, Ramsey Mine, Ramsey, Nevada, 1927

Oil on board

Collection of the Nevada Museum of Art
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Known for his modern landscapes of the American West, Maynard Dixon spent much of 1927 traveling throughout Nevada. He painted *Old Hoist, Ramsey Mine* in an area known as the Ramsey Mining District, located east of Virginia City and north of Silver Springs. Gold mining activity peaked in Ramsey between 1904 and 1910, when its population neared 1,000 people. By the time Dixon painted the mine, many of the buildings and their inhabitants were already gone.

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