

Many Wests: Artists Shape an American Idea

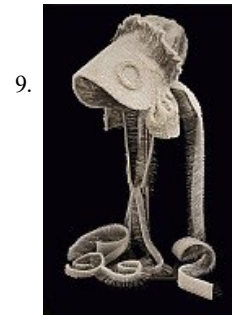
July 28, 2023-January 14, 2024

Publicity Image Sheet

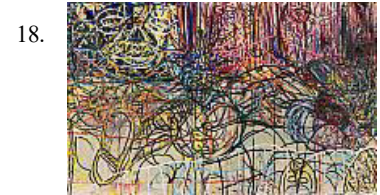
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1. Laura Aguilar, *Nature Self-Portrait #11*, 1996, gelatin silver print, 16 x 20 in., Smithsonian American Art Museum, Museum purchase through the American Women's History Initiative Acquisitions Pool, administered by the Smithsonian American Women's History Initiative
2. Alfredo Arreguin, *Bitterns*, 1980, oil on canvas, 50 1/8 x 50 1/4 x 2 5/8 in., Whatcom Museum Permanent Collection, Gift of the Washington Art Consortium through gift of Safeco Insurance, a member of the Liberty Mutual Group, 2010.53.1
3. Rick Bartow, *Buck*, 2015, acrylic on canvas, 73 5/16 x 70 3/8 in., Collection of the Jordan Schnitzer Museum of Art, University of Oregon. Gift of the Estate of Rick Bartow and Froelick Gallery
4. Michael Brophy, *Beaver Trade*, 2002, oil on canvas, 78 x 83 1/2 inches, Boise Art Museum Permanent Collection, Collectors Forum Purchase, 2008
5. Juan de Dios Mora, *Bien Arreglada (All Decked Out)*, 2010, linocut, 22 3/8 in. × 30 in. (56.8 × 76.2 cm), Smithsonian American Art Museum, Museum purchase through the Frank K. Ribelin Endowment, 2019.35.5, ©2019, Juan de Dios Mora.
6. Juan de Dios Mora, *Montando a la Escoba Voladora (Riding the Flying Broom)*, 2010, linocut 22 1/2 x 29 7/8 in. (57.2 x 75.9 cm), Smithsonian American Art Museum, Museum purchase through the Frank K. Ribelin Endowment, 2019.35.2 ©2019, Juan de Dios Mora.



7. Marita Dingus, *Untitled Bowl*, 2005, wire and found objects, 7 1/2 x 8 x 8 in., Boise Art Museum Permanent Collection, Gift of Ben and Aileen Krohn
8. Marita Dingus, *Green Leaves*, 2001, mixed media, 24 1/2 x 25 in., Whatcom Museum Permanent Collection, Gift of the Washington Art Consortium through gift of Safeco Insurance, a member of the Liberty Mutual Group, 2010.53.18
9. Angela Ellsworth, *Seer Bonnet XI*, 2010, pearl corsage pins, fabric, and steel, 53 1/2 x 11 1/4 x 16 1/2 in., Utah Museum of Fine Arts, Purchased with funds from the UMFA Young Benefactors and the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art, UMFA2010.16.2
10. Ka'ila Farrell-Smith (Klamath Modoc), *Enrollment*, 2014, oil on canvas, 72 x 36 in., Collection of the Jordan Schnitzer Museum of Art, University of Oregon. General Acquisition Fund purchase made possible with support from Native American Studies, University of Oregon
11. Christina Fernandez, *María's Great Expedition*, 1995-1996, five gelatin silver prints, one chromogenic print, one inkjet print, and bilingual narrative, dimensions variable, Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2012.11A-H, © 1996, Christina Fernandez.
12. Sandra C. Fernández, *Cruzado (Settled In)*, 2015, etching, chine colle, thread drawings, blind embossing on paper, sheet: 27 x 21 in. (68.6 x 53.3 cm) plate: 24 x 18 in. (61 x 45.7 cm), Smithsonian American Art Museum, Museum purchase through the Frank K. Ribelin Endowment, 2019.34.3, ©2014, Sandra C. Fernández.



13. Miguel A. Gandert, *El Comanche David, Talpa, NM*, 1996, gelatin silver print, image: 12 × 18 in. (30.5 × 45.7 cm) sheet: 16 × 20 in. (40.6 × 50.8 cm), Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, 2016.20.8, © 1996, Miguel Gandert

14. Miguel A. Gandert, *Los Cautivos, Talpa, NM*, 1995, gelatin silver print, image: 11 5/8 × 17 3/4 in. (29.5 × 45.1 cm) sheet: 16 × 19 3/4 in. (40.6 × 50.2 cm), Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, 2016.20.7, © 1995, Miguel Gandert

15. Ken Gonzales-Day, *Erased Lynchings*, 2006, fifteen inkjet prints, dimensions variable, Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2012.12.2A-O, © 2006, Ken Gonzales-Day

16. James Lavadour (Walla Walla), *Fire and Bones*, 1990–1991, oil on linen, 31 x 62 in., Boise Art Museum Permanent Collection, Museum Purchase, 1993

17. Hung Liu, born Changchun, *Mandarin Ducks*, 2005, oil on canvas, 80 x 80 in, Boise Art Museum Permanent Collection, Gift of Anita Kay Hardy in Loving Memory of Her Parents, Earl M. and LaVane M. Hardy

18. V. Maldonado, *The Fallen*, 2018, acrylic on canvas, 66 x 114 in., Collection of the Jordan Schnitzer Museum of Art, University of Oregon. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission; 2019:22.1



19. Wendy Maruyama, *Minidoka from the series Tag Project*, 2011, paper, ink, string, thread, 132 x 24 in., Boise Art Museum Permanent Collection, Collectors Forum Purchase, 2015
20. Delilah Montoya, *Desire Lines, Baboquivari Peak, AZ*, 2004, printed 2008, inkjet print, image: 12 3/4 x 47 1/2 in. (32.4 x 120.7 cm), Smithsonian American Art Museum, Gift of the Gilberto Cardenas Latino Art Collection, 2011.52.1, © 2004, Delilah Montoya.
21. Patrick Nagatani, *Golden Eagle, United Nuclear Corporation Uranium Mill and Tailings, Churchrock, New Mexico* from the series *Nuclear Enchantments*, 1990/1993, chromogenic print, 17 x 22 in; sheet: 20 in x 24 in, Utah Museum of Fine Arts, Gift of Dr. Mark Reichman, UMFA2003.25.30
22. Patrick Nagatani, *A7-D, 150th TAC Fighter Group, New Mexico Air National Guard, Kirtland Air Force Base, Albuquerque, New Mexico* from the series *Nuclear Enchantments*, 1989, chromogenic print, 17 x 22 in; sheet: 20 in x 24 in, Utah Museum of Fine Arts, Gift of Dr. Mark Reichman, UMFA2003.25.37
23. Patrick Nagatani, *Radon Gas, Elementary School Classroom, Albuquerque, New Mexico* from the series *Nuclear Enchantments*, 1990, chromogenic print, 17 x 22 in; sheet: 20 in x 24 in, Utah Museum of Fine Arts, Gift of Dr. Mark Reichman, UMFA2003.25.52
24. Patrick Nagatani, *Uranium Tailings, Anaconda Minerals Corporation, Laguna Pueblo Reservation, New Mexico* from the series *Nuclear Enchantments*, 1990/1993, chromogenic print, 17 x 22 in; sheet: 20 in x 24 in, Utah Museum of Fine Arts, Gift of Dr. Mark Reichman, UMFA2003.25.28



25. Patrick Nagatani, *B-36/Mark 17 H-Bomb Accident (May 22, 1957), 5 1/2 Miles So. of Gibson Blvd., Albuquerque, New Mexico* from the series *Nuclear Enchantments*, 1991, chromogenic print, 17 x 22 in; sheet: 20 in x 24 in, Utah Museum of Fine Arts, Gift of Dr. Mark Reichman, UMFA2003.25.41
26. Patrick Nagatani, *Trinity Site, Jornada Del Muerto, New Mexico*, from the series *Nuclear Enchantments*, 1989/1993, chromogenic print, 17 x 22 in; sheet: 20 in x 24 in, Utah Museum of Fine Arts, Gift of Dr. Mark Reichman, UMFA2003.25.24
27. Raphael Montañez Ortiz, *Cowboy and "Indian" Film*, 1957-1958, 16 mm film, black and white, sound, Gift of Gary Wolkowitz, 2011.31, © 1957-1958, Raphael Montañez Ortiz.
28. Wendy Red Star (Apsáalooke/Crow), *Four Seasons series: Fall, Winter, Spring, Summer*, 2006, archival pigment print, edition 27, 23 x 26 inches (each), Boise Art Museum
29. Al Rendón, *Adelita*, 1987, printed 2015, gelatin silver print, 16 × 20 in. (40.6 × 50.8 cm)(max), Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, 2016.6.4, © 1987, Al Rendón
30. Al Rendón, *Charreada Warm Up*, 1981, printed 2015, gelatin silver print, 16 × 20 in. (40.6 × 50.8 cm) (max), Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, 2016.6.1, © 1981, Al Rendón

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31. Al Rendón, *Don Socrates*, 1998, printed 2015, gelatin silver print, 20 × 16 in. (50.8 × 40.6 cm)(max), Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, 2016.6.7, © 1998, Al Rendón

32. Al Rendón, *Horse reining rayar*, 1986, printed 2015, gelatin silver print, 16 × 20 in. (40.6 × 50.8 cm) (max), Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, 2016.6.3, © 1986, Al Rendón

33. Angel Rodríguez-Díaz, *The Protagonist of an Endless Story*, 1993, oil on canvas, 72 x 57 7/8 in. (182.9 x 147.0 cm.), Smithsonian American Art Museum, Museum purchase made possible in part by the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program, 1996.19, © 1993, Angel Rodríguez-Díaz.

34. Fritz Scholder (Luiseño), *Indian and Contemporary Chair*, 1970, oil on linen, 60 x 47 in. (152.4 x 119.4 cm.), Smithsonian American Art Museum, Gift of Judge and Mrs. Oliver Seth, 1983.111, © 1983, Fritz Scholder.

35. Roger Shimomura, *American Infamy #2*, 2006, acrylic on canvas, 72 x 120 in., Boise Art Museum Permanent Collection, Purchased with donations to the Roger Shimomura Acquisitions Fund

36. Marcos Ramírez ERRE, David Taylor, *DeLIMITations Portfolio*, 2016, 48 archival pigment prints in a custom archival box, with cover sheets, 17 x 22 in. (each), Utah Museum of Fine Arts, Purchased with funds from The Phyllis Cannon Wattis Endowment Fund, UMFA2019.9.1

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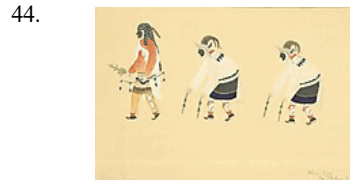
41.



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37. Barbara Earl Thomas, *Night Crawlers & Earthworms*, 2006, linocut, 9 x 12 in., Whatcom Museum Permanent Collection, Gift of the Washington Art Consortium through gift of Safeco Insurance, a member of the Liberty Mutual Group
38. Barbara Earl Thomas, *Fish Eater*, 2006, linocut, 9 x 12 in., Whatcom Museum Permanent Collection, Gift of the Washington Art Consortium through gift of Safeco Insurance, a member of the Liberty Mutual Group
39. Ruben Trejo, *Roots*, 1982, steel, wood, metal, glass, wood shavings, 59 1/2 x 17 3/4 x 19 in., Collection of the Jordan Schnitzer Museum of Art, University of Oregon, Museum purchase
40. Gail Tremblay (Mi'kmaq, Onondaga), *An Iroquois Dreams That the Tribes of the Middle East Will Take the Message of Deganawida to Heart and Make Peace*, 2009, 16 mm film, leader, rayon cord and thread, 24 x 14 inches, Whatcom Museum Purchase, 2010.54.1
41. Awa Tsireh also known as Alfonso Roybal (San Ildefonso Pueblo), *Basket Dancers*, ca. 1930-1940, ink and colored ink on paperboard, sheet: 22 1/8 x 27 in. (56.2 x 68.5 cm), Smithsonian American Art Museum, Corbin-Henderson Collection, gift of Alice H. Rossin, 1979.144.41
42. Awa Tsireh also known as Alfonso Roybal (San Ildefonso Pueblo), *Buffalo Mother, Buffalo Dance*, ca. 1930-1940, watercolor and ink on paper, sheet: 11 1/4 x 7 1/8 in. (28.6 x 18.1 cm), Smithsonian American Art Museum, Corbin-Henderson Collection, gift of Alice H. Rossin, 1979.144.26



43. Awa Tsireh also known as Alfonso Roybal (San Ildefonso Pueblo), *Dog Dancers*, ca. 1917-1925, watercolor and pencil on paperboard, sheet: 9 x 13 5/8 in. (22.8 x 34.7 cm), Smithsonian American Art Museum, Corbin-Henderson Collection, gift of Alice H. Rossin, 1979.144.8

44. Awa Tsireh also known as Alfonso Roybal (San Ildefonso Pueblo), *Hunting Priest and Mountain Sheep Dancers*, ca. 1917-1920, watercolor and pencil on paperboard, sheet: 15 1/4 x 22 1/2 in. (38.8 x 57.3 cm), Smithsonian American Art Museum, Corbin-Henderson Collection, gift of Alice H. Rossin, 1979.144.36

45. Awa Tsireh also known as Alfonso Roybal (San Ildefonso Pueblo), *Ram and Antelope*, ca. 1925-1930, watercolor and ink on paper, sheet: 11 1/4 x 14 1/4 in. (28.5 x 36.2 cm), Smithsonian American Art Museum, Corbin-Henderson Collection, gift of Alice H. Rossin, 1979.144.50

46. George Tsutakawa, *North Cascades*, n.d, sumi ink on rice paper, 20 x 24 3/4 in., Whatcom Museum Permanent Collection, Gift of the Washington Art Consortium through gift of Safeco Insurance, a member of the Liberty Mutual Group, 2017.16.36

47. Marie Watt (Seneca), *Canopy (Odd One)*, 2005, salvaged industrial yellow cedar and steel rebar, 120 x 13 x 13 in., Boise Art Museum Permanent Collection, Gift of Driek and Michael Zirinsky

48. Marie Watt (Seneca), *Witness (Quamichan Potlatch 1913)*, 2015, reclaimed wool blankets, embroidery floss, and thread 71 x 180 in., Collection of the Jordan Schnitzer Museum of Art, University of Oregon. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission, and additional support from the Hartz Fund for Contemporary Art