

*The* **NEW** *Trains, Planes, and Automobiles*  
*that Move the Modern West*  
**WESTWARD**



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October 15, 2016–February 12, 2017

 **TUCSON MUSEUM of ART**  
AND HISTORIC BLOCK

The **NEW** *Trains, Planes, and Automobiles*  
*that Move the Modern West*  
**WESTWARD**

Published on the occasion of the exhibition

*The New Westward: Trains, Planes, and Automobiles that Move the Modern West*

organized by the Tucson Museum of Art and Historic Block

October 15, 2016–February 12, 2017

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**CURATOR AND AUTHOR:** Christine C. Brindza, James and Louise Glasser Curator  
of Art of the American West, Tucson Museum of Art

**FOREWORD:** Jeremy Mikolajczak, Chief Executive Officer

**EDITOR:** Katie Perry

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**FRONT COVER:**

Ray Strang (1893–1957). *Train Station*, c.1950. oil on paper, 14 x 20 in.

Collection of the Tucson Museum of Art. Gift of Mrs. Dorothy Gibson. 1981.50.20

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## FOREWORD

The Tucson Museum of Art is proud to present *The New Westward: Trains, Planes, and Automobiles that Move the Modern West*, a thematic exhibition examining the role transportation technology has played in the American West in visual art. In today's fast-moving, digitally-connected world, it is easy to overlook the formative years of travel and the massive overhauls that were achieved for railroads, highways, and aircraft to reach the far extended terrain of the West. This exhibition provides us the means to see our surroundings from the perspective of artists who study and reflect upon the history, environment, and engineering related to modern transportation vehicles and their roles in transforming the region. It is thrilling to see how one artist may discover the hidden beauty of a JN-4 "Jenny" biplane, while another is inspired by the space age influences of an Airstream trailer. Yet, as further seen in the exhibition, there are quintessential visions of the open road, roadside diners, rusty trucks, and nostalgic reminders of days gone by.

We are fortunate to have a devoted Board of Trustees and professional staff who were able to bring this concept into a reality and applaud their commitment to the Museum. Heartfelt thanks go to all who contributed to the creation and presentation of the exhibition and catalogue as well as those who provided financial support. Sincere gratitude goes to James and Louise Glasser Curator of Art of the American West, Christine Brindza, who originated and coordinated the exhibition and catalogue. Much appreciation is extended to Melina Lew for the design of the catalogue, Katie Perry for editing, and Arizona Lithographers for the printing. We were very pleased to work directly with several lending institutions, galleries, private lenders, and artists and convey thank yous to all of them for their time, cooperation, and professionalism.

Special thanks to Tucson Museum of Art staff whose efforts made the exhibition and catalogue a success. The following deserve recognition for their diligence: Alan Hershowitz, Chief Operating Officer; Julie Sasse, Ph.D., Chief Curator, Curator of

Modern and Contemporary Art and Curator of Latin American Art; Morgan Wells, Curator of Education; Alba Rojas-Sukkar, Chief Development Officer; and Kelly Wiehe, Director of Communications and External Affairs. Thank you, Susan Dolan, Collections Manager and Registrar; Rachel Adler, Associate Registrar; and David Longwell, Preparator, for all of your tireless efforts in exhibition installation and coordination.

The Tucson Museum of Art is dedicated to developing new scholarship and educates global audiences about its collections including the Art of the American West, a genre focusing on a place unlike any other on earth. It is through exhibitions and publications like these that we continue to present new and relevant information as well as help foster appreciation for the arts.

*Jeremy Mikolajczak, Chief Executive Officer*

## AUTHOR ACKNOWLEDGEMENTS

"My heart is warm with the friends I make,  
And better friends I'll not be knowing,  
Yet there isn't a train I wouldn't take,  
No matter where it's going."

—Edna St. Vincent Millay (1892–1950), "Travel"

Over the course of planning this exhibition and writing this catalogue, a vast range of people was involved in bringing it to fruition. The following are recognized for their invaluable efforts.

A sincere thank you goes to the Tucson Museum of Art Western Art Patrons and its Board of Directors for their support of this project. Thank you to all of the artists in the exhibition who have provided information for the catalogue as well as loaned their own works of art, particularly Dianne Johnson Adams, Steve Atkinson, Ross Buckland, Bruce Cody, Josh Elliott, Michael Goettee, Beth Loftin, Joseph Lorusso, Carol E. Maltby, Mark McDowell, Douglas Morgan, Zachary Proctor, Lori Putnam, Sherry Blanchard Stuart, Bob Wade, Wade Weber, and Dennis Ziemienski.

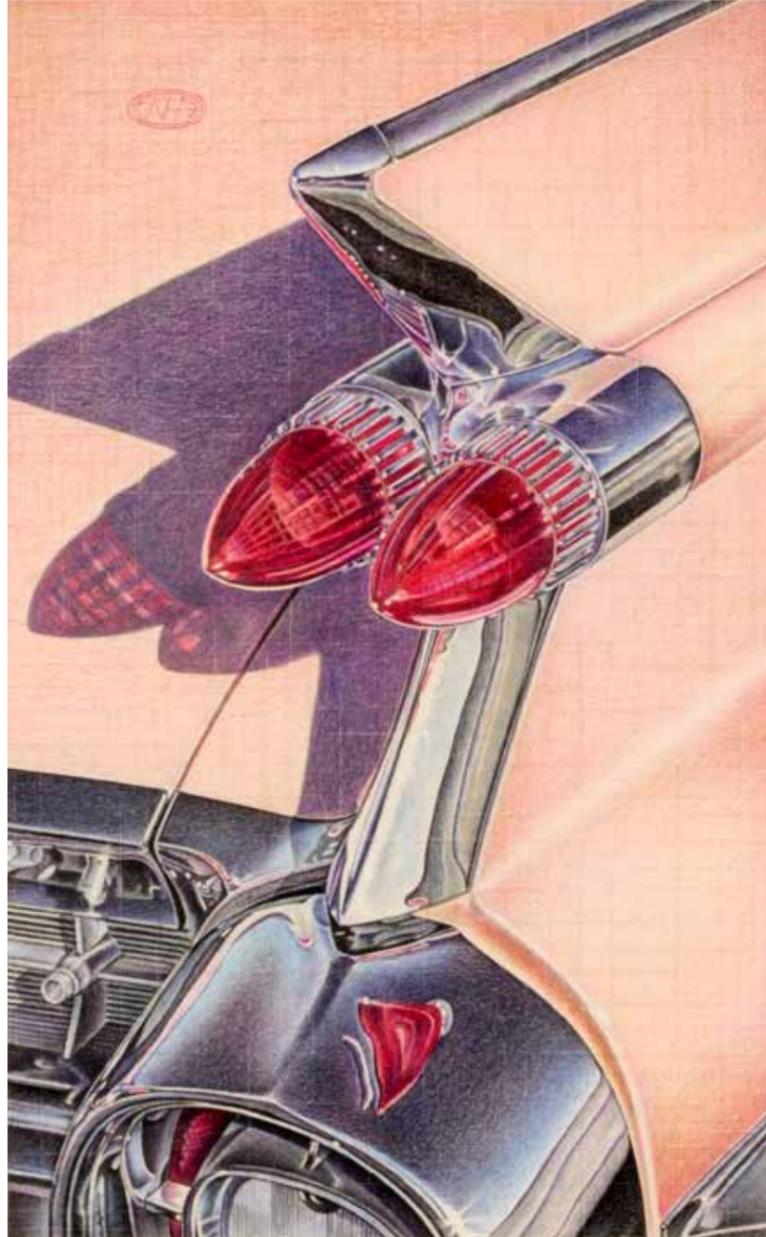
I am grateful to the art galleries who have loaned works for the exhibition or assisted in procuring pieces. A wholehearted thank you to Terry Etherton of Etherton Gallery, Keith Huey of Hueys Fine Art, Karen Newby of K. Newby Gallery, Robert Gardner of LewAllen Galleries, and Drs. Mark and Kathleen Sublette of Medicine Man Gallery.

Multiple museums and public institutions contributed to this exhibition by allowing loans of works of art from their collections as well as rights and reproductions for the catalogue. Their

cooperation was vital to the exhibition's success. The following individuals and institutions deserve utmost thanks: Claudia Rice from Adams Trust; Wendi Goen from the Arizona State Library, Archives and Public Records; Linda A. Whitaker from Arizona Historical Society; Tom Shinall and Lisa Wheeler from Booth Western Art Museum; Megan Clancy, Rebecca Drudge, and Tammy Carter from Center for Creative Photography; Shelley Lee from the Estate of Roy Lichtenstein; Michelle Gallagher Roberts from New Mexico Museum of Art; and David Thompson from Tate Images. I also wish to thank Rexene Andrlle and private individuals who loaned works from their own collections for this exhibition.

I convey enormous thank yous to Katie Perry for editing services, Katie Sweeney for art photography, Melina Lew for catalogue design, and Rachel Adler for her unending work on loan coordination and rights and reproductions. In addition, I am thankful to Jeremy Mikolajczak, CEO, Dr. Julie Sasse, and fellow colleagues of the Tucson Museum of Art for their support of the exhibition in all its facets.

*Finally, a heartfelt thank you goes to Mary Kocian who fondly tells her children, grandchildren, and great-grandchildren stories about taking the train in her youth and the joy of coming home.*



## THE NEW WESTWARD: TRAINS, PLANES, AND AUTOMOBILES THAT MOVE THE MODERN WEST

Christine C. Brindza

*The New Westward: Trains, Planes, and Automobiles that Move the Modern West* (October 15, 2016–February 12, 2017) is an examination of works of art depicting modes of transportation and the effects they have had on the people and the land of the American West. In an assortment of art forms ranging from the early 1900s through 2016, this exhibition includes work representative of the Golden Age of the railroad, the early days of flight, the Great Depression, twentieth-century Native American traditional arts, mid-century roadside America, and contemporary visions of railways, skyways, and highways. In viewing this array of artistic portrayals, visitors are encouraged to observe and consider the ways that trains, planes, and automobiles have affected their lives and histories.

Romanticized artistic interpretations of the landscape are frequently idyllic and appear seemingly untouched by human-kind. However, some artists capture images of a broader landscape— one of Americana— and include the neon signs, classic cars, motorcycles, recreational vehicles, biplanes, locomotive engines, diners, and auto repair garages invoking a sense of home, heritage, and nostalgia. Other artists emphasize the steel train tracks, asphalt thoroughfares, and concrete airport runways that leave an indelible mark on the land, forever affecting nature as well as American history.

From the California Gold Rush in the 1840s to the Dust Bowl of the 1930s, man has had an influence over the land. Several human mass migrations across the plains and mountains resulted in the construction of the transcontinental railroad, the establishments of airfields, and the forging of highway systems. With the onset of these migratory periods came an influx of metropolitan areas. To their imagery artists transfer their thoughts about these occurrences, making observances about expansionism across the Western region. Other artists look to the tracks, skies, or roads, portraying parts of the technological and natural landscape, juxtaposing mechanics, geometry, and engineering with the natural environment.

Commonly, artists who specialize in Western scenes feel a sense of longing for the past as they feature old passenger trains, cars with rumble seats, and biplanes. They may find beauty in boxcars, roadside rest stops, and abandoned runways.

There is an innate attraction to objects like pick-up trucks and sturdy, rusty vehicles, or discolored freight cars that have traveled thousands of miles. Alternatively, artists may observe the seasonal travelers moving along endless expanses of highways on motorcycles, in recreational vehicles, or in the sky. These modes of transportation carry vacationers looking to experience the West for themselves.

The first portion of the exhibition title, *The New Westward*, refers to the transformative influence on Western artists of the twentieth and twenty-first centuries who paint, draw, sculpt, print, or photograph images of transportation, modern life, and the rural and urban realities of the region. It is also a nod to the nineteenth-century exclamation, “Westward Ho!”, which signaled progress and migration into the topography west of the Mississippi River.

There is great importance in knowing the history of Western settlement in the nineteenth century and the precursors to technological change in order to understand the constantly moving and developing “New West.” *The New Westward: Trains, Planes, and Automobiles that Move the Modern West* helps to tell that history through visual art.

*All Aboard!*

Warren H. Anderson, *Pink and Purple Pulchritude*, early 1980s  
On loan from Rexene Andrie, Tucson, AZ. Photo: Katie Sweeney

VERSES ON THE PROSPECT OF PLANTING ARTS  
AND LEARNING IN AMERICA

The Muse, disgusted at an age and clime  
Barren of every glorious theme,  
In distant lands now waits a better time,  
Producing subjects worthy fame.

In happy climes, where from the genial sun  
And Virgin earth such scenes ensue,  
The force of art by nature seems outdone,  
And fancied beauties by the true;

In happy climes, the seat of innocence,  
Where nature guides and virtue rules,  
Where men shall not impose for truth and sense  
The pedantry of courts and schools:

There shall be sung another golden age,  
The rise of empire and of arts,  
The good and great inspiring epic rage,  
The wisest heads and noblest hearts.

Not such as Europe breeds in her decay;  
Such as she bred when fresh and young,  
When heavenly flame did animate her clay,  
By future poets shall be sung.

Westward the course of empire takes its way;  
The four first Acts already past,  
A fifth shall close the Drama with the day;  
Time's noblest offspring is the last.

—Bishop George Berkeley (1685–1753), 1726

## MANIFEST DESTINY, WESTWARD EXPANSION, AND PREQUELS TO WESTERN IMAGERY IN THE MODERN ERA

From the perspective of the twenty-first century, it may be difficult to think of life without railways and trains bringing goods and livestock across far regions to stores and warehouses; airports and jet planes facilitating vacations, business trips, and mail delivery across the country; or paved highways and automobiles enabling Americans to drive to work or leisurely activities each day. Today, in a predominantly urban and industrial world, transportation is the backbone of commerce and culture. Throughout the U.S., on the ground and in the air, complex systems of travel are interconnected, linking the East with the West, North with the South, and the country with the rest of the world.

Historically speaking, transportation as we know it would not be possible without the development of one of the first major engineering and technical marvels of the modern world: the railroad. The advent of the locomotive and its vast railroad system played major roles in linking a geographically separated U.S. in the 1860s, ushering in an era of Westward expansion. Ultimately, the railroad aided in the development of farms, towns, factories, resorts, parks, and universities. It shaped agriculture and irrigation, supported produce-marketing, promoted resource conservations, and assisted in the preservation of natural landscapes.<sup>1</sup>

Though the U.S. railroad industry boomed in the late nineteenth and early twentieth centuries, other types of transport—aircraft and automobiles—eventually outmaneuvered the railroad in terms of public popularity and efficiency. Its tangible effects are still evident in current times, especially by its integral use in transporting freight. These subsequent forms of transportation were heavily influenced by the railroad. The building of bridges, forging of tunnels, and carving of mountainsides forever changed the Western landscape to make way for tracks. In the early 1900s, roadway and highway construction did the same for vehicles, mirroring the railroads' paths across varied topography. At about the same time, airports and airfields began to occupy acres of land in or around cities and towns throughout the West.

Many artists recorded the beginnings of this “transportation landscape.” Some witnessed the history of the rail, the airplane,

or the automobile and artistically conveyed this from reality, while others embellished, praised, or ignored certain aspects of it. The Rocky Mountain School painters sought to capture the sublime and romantic West, but consistently omitted trails, tracks, and signs of development. Albert Bierstadt and Thomas Moran sought out beauty and grandeur, promoting an untouched West. Comparatively, Fanny Francis Palmer incorporated trains in several Currier and Ives prints, breaking the mythic, untouched quality of the West and showing a dynamic place of action instead.<sup>2</sup>

Not only painters, but photographers as well captured significant moments related to American “progress” and the railroad. Andrew Joseph Russell's *East and West Shaking Hands at the Laying of the Last Rail*, 1869, nicknamed the “wedding” at Promontory Point, Utah, recorded the moment of unification between the Central and Pacific Railroads to link the continent. Other photographers, including William Henry Jackson and Alexander Gardner, took photographs of the various tracks, death-defying canyons, and narrow passes along which trains would pass.<sup>3</sup> During the nineteenth century, artists' imaginative representations and photographers' realistic images were often contradictory. Sometimes the photographers would aggrandize scenes as well. Only those who visited these places knew fact from fiction. This aided in the establishment of the mythic West, which was a romanticized (and often incorrect) notion of the American frontier.

Before artists became captivated by the railroads in the region, the mythic West was already prominent in the eyes of the country, and the world. Stories flourished about strange creatures, lands, and people who resided in the area. Over two hundred years ago, when early America was just learning about itself, Lewis and Clark's Corps of Discovery (1804–1806) unfolded a century-long fascination with the West that spurred on explorations of the area acquired in the Louisiana Purchase. This group was assigned by President Thomas Jefferson to find a Northwest Passage linking the East and West, map the terrain, collect samples of flora and fauna, and record their encounters with Native American peoples. The area, considered mysterious, was rumored to have live mastodons and other prehistoric animals, as well as contain a massive swamp.<sup>4</sup> These theories were disproved, and no Northwest Passage was found. Unfortunately, they did not have an artist among them to depict the sights they encountered on their journey. Yet, within a few short decades following the extraordinary expedition, the geographic region became more important than its scientific discoveries. It became an idea.

The nineteenth-century adage, “Westward Ho!” was coined as more than a proclamation of the land ahead; but also heralded the pending conversion of the western U.S. into a “civilized” world. The statement, made popular in a poem by George Berkeley, *Verses on the Prospect of Planting Arts and Learning in America*, speaks of imperialism, conquest, and the heirs of this land for generations to come. “The wisest heads and noblest hearts...” as Berkeley states, shall receive the West as a fresh and new place to build its “...Golden Age, the rise of empire and arts...”

After Lewis and Clark's expedition, with subsequent governmental and scientific excursions, great challenges were recognized for extension across the mountains and plains west of the Mississippi River. Under the direction of Secretary of War Jefferson Davis, five Pacific Railroad Surveys set out in 1853 to find the easiest and most affordable passages in preparation for railways. The Pacific Railroad Surveys explored specific

territories from St. Paul, Minnesota, to Puget Sound, Washington; St. Louis, Missouri to San Francisco, California; Oklahoma to Los Angeles, California; Texas to San Diego, California; and San Diego to Seattle, Washington. In the years following, the results were published and bound in a series of 12 books, titled *Reports of Explorations and Surveys, to ascertain the most practicable and economical route for a railroad from the Mississippi River to the Pacific Ocean, made under the direction of the Secretary of War, in 1853–4*. The surveyors covered 400,000 square miles and recorded not only the geography but also the Native inhabitants and natural history of this extensive region.<sup>5</sup>

Notable artists and illustrators were involved in the imagery printed in this Survey. They served as artist-explorers who visually recorded what they encountered along the way, and their work was of extreme benefit. John Mix Stanley, Gustavus Sohan, Baron von Eggloffstein, John J. Young, H.B. Mollhausen, J.C. Tidball, A.H. Campbell, Charles Koppel, and several other artists either journeyed with the expeditions and made drawings from experience, or assisted in the production of the hand-colored lithographs in the publication.

The imagery that the artist-explorers presented only further encouraged the attraction of the West and its potential. During the Industrial Revolution of the U.S. (1820–1870) the Eastern seaboard changed at a rapid pace. Large cities became overcrowded and polluted. Seemingly, the only place for escape was to the presumably unscathed West, a place thought to have an abundance of land, wealth, and possibility for national rebirth.

Before railroad surveys and the transcontinental railroad, the West in the early to mid-nineteenth century was truly an exotic destination. There were no easy routes to travel, the topography was barely passable, and the Native American residents were moderately unknown to city dwellers in the East. Horse or ox-drawn wagons and traveling by foot were the only means of transport. If a person wanted to move to the West, their route was long, treacherous, and dangerous, and they were likely to

never return. However, it was believed that the West was a gift from God, a religious calling for the American people to settle the land given to them: a manifest destiny.

John L. O'Sullivan first penned the concept of manifest destiny in an article on the annexation of Texas, published in the July–August 1845 edition of the *United States Magazine and Democratic Review*. Originally the idea came from the Democratic Party but soon gained traction with Republicans upon the pursuit of the Oregon Territory and California, the annexation of Mexican lands in the Southwest, and acquisitions in Cuba and the Caribbean.<sup>6</sup>

It can be argued that before the American Civil War, the



George A. Crofutt, *American Progress*, c. 1873 (after painting by John Gast)  
Courtesy of the Library of Congress

discovery of gold in California and silver in Nevada encouraged the need for a railroad stretching across the continent. Before this, a few dirt trails existed for wagon trains to follow, or travelers had the option of voyaging via boat around South America to reach the West Coast. The terrain was harsh, and pioneers also faced the threat of altercations with resident Native Americans. At this time, the Native Americans across

the expanse were relatively free to hunt, farm, travel, and fight, but within the next few decades this would dramatically change with the breaking of treaties between the U.S. government and tribal communities, the onset of the Indian Wars, and the Reservation Period. Westward expansion indeed had its casualties, still being rectified in the present day. It is believed that the government wanted a route linking the far sides of the country in order to better defend the nation as well as build populations and expand commerce.<sup>7</sup>

By the Civil War and Reconstruction periods, the American West was immersed in a tumultuous age of unrest. With heated political and social pre-War debates, the divisions of North and South, and the post-War aftermath, the country needed a constructive, unifying project. All eyes turned West.

Manifest destiny spread throughout politics and appeared in newspapers and periodicals of the day, so it is assumed that this idea reached artists as well. Those who were interested in this topic incorporated symbolic devices for viewers to understand, including positioning of figures, use of light, the inclusion of biblical references, representation of allegorical themes, depictions of real people, and other iconography. Using these devices made it much easier for viewers to comprehend the meaning of a work of art in the mid-nineteenth century.

One such work is John Gast's painting *Westward Ho! (American Progress)*, c. 1873. Painted in the last decades of the nineteenth century, it combined more than sublime expanses and romantic imagery about the Western frontier. He clearly wanted viewers to see the technological developments of his time and their role in changing the nation. In the post-Civil War period, Gast's depiction of pioneers and farmers features the mythological figure of Columbia, the Goddess of Liberty, in the center holding a telegraph wire.<sup>8</sup> In the background on the right are locomotives following her.



## TRAINS: A TECHNOLOGICAL SUBLIME



Bruce Cody, *Crossing the Spring Run-Off*, 2012  
Image courtesy of the Artist.

"Westward Ho!" changed in meaning from its first inception in the mid-nineteenth century. The early 1900s launched a series of undreamed of technological inventions. The physical and mythical versions of the West transformed dramatically with new scientific, industrial, and mechanical innovations. Soon, these changed day-to-day life. With these developments, miles of wilderness turned rural and agricultural, and, over time, many of those areas became urban, suburban, and industrialized. Moving in the West was no longer by horse, ox, or by foot; rather by steam, fossil fuels, and electricity. It was a prime environment for artists to be inspired and create work based on these immense changes.

The romantic version of the West of "shoot-em' up" cowboys, fierce Native Americans, and a wild, undeveloped land full of wildlife still exists in embellished stories, artists' renderings, and in the minds of the common populace of the U.S. as well as the rest of the world, but its true form is quite contrary. There were, and still are, assorted ranges of land uninhabitable due to harsh climate or terrain, but in reality, the West has long been "settled." Though cowboys, Native American populations, and wildlife still exist and are what make the West unique, they are not the exaggerated characters found on television, films, and throughout popular culture.

With exception to the Native American peoples who were well-established in the West for hundreds of years, the nineteenth-century idea of manifest destiny, expansion, and advancement was symbolized most prominently by the railroad: one of the most paramount inventions of the century. It was an emblem of economic expansion and man's triumph over the environment.<sup>12</sup> From the Industrial Revolution through the present, prominent artists created juxtapositions between the rural and urban, as well as the uncultivated and civilized, in their works. Many, in depicting the features of this region, confronted a quandary balancing the idealistic, illusory "Wild" West with a productive and forward-looking version. In the nineteenth century, with the continual buildup of strength toward Western progress, artists such as Thomas Cole and George Inness recognized that parity by including protrusions of railroad tracks, bridges, and locomotives in the midst of

an otherwise pristine landscape. They integrated these objects to arouse awe and wonder in not only nature but also the accomplishments of humankind.

In the mid-nineteenth century, Jasper Francis Cropsey, Theodore Kaufmann, Andrew Melrose, Thomas Nast, and countless others integrated trains, rail tracks, and other objects related to the railway system in their landscape works of art, but with careful interpretation. Cropsey's *Starrucca Viaduct, Pennsylvania*, 1865, marveled at the sight of these industrial forms, creating a dichotomy between progress and quiescence in a picturesque landscape, while two years later Melrose's *Westward the Star of Empire Takes Its Way—Near Council Bluffs, Iowa*, 1867, remarked on the appropriation of farmland, the disruption of natural habitats, and the unstoppable approaching train.<sup>13</sup>

Kaufmann and Nast observed social progress and ongoing concerns with the Native American peoples affected by the railroads and commented upon this in paintings and illustrations. Kauffman's *Westward the Star of Empire*, 1867, indicates sabotage, an actual event where Cheyenne dislocated rails which caused the Plum Creek wreck in August 1867.<sup>14</sup> Nast's political cartoon, *All Hail and Farewell to the Pacific Railroad*, published in *Harper's Weekly*, July 10, 1869, shows a Native American prostrated upon rail tracks with an oncoming train steaming ahead. Regardless of the depictions, there were multiple sides to the matter of the pending railroad.

Historically speaking, it was the success of the transcontinental railroad that helped in not only unifying the country geographically but also brought it into a new awareness of technological evolution. To date, hundreds of volumes of books are listed in the Library of Congress on the chronicles of the transcontinental railroad, testaments to its influence on the nation. It is important to understand its background before examining the works of art that it inspired in the following century.

The first transcontinental railroad set the tone for a new age. It amounted to almost 2,000 miles of track linking the Pacific and Central rail lines, reaching from Council Bluffs, Iowa to San Francisco, California. Built between 1863 and 1869, it is credited as the brainchild of Theodore Judah, Chief Engineer for the Sacramento Valley Railroad. Though there were precursors who proposed a transcontinental railroad to the government and others principally involved in the construction, his name is among the most known for his role in getting the project in motion.

Convinced that a railroad could pass the harsh Sierra Nevada Mountains and eventually link to other rail lines, Judah looked for funding and government support. Though he never found federal backing, he conducted his own surveys to detect the best, most economical route possible. Judah worked for four years promoting his dream of this railroad, and he earned the nickname “Crazy Judah” for his high energy.<sup>15</sup> There were enormous doubts that the route was even possible given the difficult terrain and engineering feats required to produce the tracks, as well as the innumerable financial, political, and business obstacles to overcome.

Still confident in finding a route across the mountain range, Judah worked with investors Mark Hopkins, Collis Huntington, Leland Stanford, and Charles Crocker. They were known as The Big Four. These investors and their railroad, the Central Pacific Railroad (CPRR), brought essential strength and political

clout to Judah’s plan. The American Civil War improved the CPRR’s prospects, and Lincoln supported the railway when he signed the Pacific Railway Act in 1862.<sup>16</sup> This aided the CPRR in the West and the Union Pacific Railroad in the Midwest, under Dr. Thomas Clark Durant. There were other significant hurdles to overcome, however, with the War, lack of money, railroad protests, labor shortages, and other bureaucratic red tape in the coming years. Judah was not to see these, as he died in 1863 after a brief period of illness. The Big Four went on to make millions in their control of the CPRR.<sup>17</sup>



Andrew J. Russell, *East and West Shaking Hands at Laying Last Rail*, 1869  
Courtesy of Yale University Library

The CPRR hammered its first spike in fall of 1863, and crews laid the first rails in Sacramento to little press. Chinese, Portuguese, Irish, African American and other laborers were hired to lay track, blast tunnels, and do back-breaking work. They combatted some of the most formidable terrains, through places such as Donner Pass, where the Sierra crest reached 6,000 feet. Because of this, by 1868, they only reached Nevada, 140 miles from Sacramento.<sup>18</sup>

Once past the worst conditions, within the next year the laborers laid 550 miles of track, and on May 10, 1869, at Promontory

Point, Utah, the CPRR and Union Pacific tracks were finally united. Photographer Andrew J. Russell captured the celebrations and “wedding” of the two tracks in his famous photograph *East and West Shaking Hands at Laying Last Rail*, depicting a crowd of labor men and businessmen surrounding two locomotives facing directly toward each other. Immediately following, passenger trains began to run the rail, changing the West forever.

Towns and cities sprouted up practically overnight. T.C. McLuhan poetically described the railroad in *Dream Tracks: The Railroad and the American Indian 1890–1930*: “The locomotive bore into the wilderness like a wild eagle, arching, speeding, breaking open virgin territory, fuming beautifully through the trampled lilies, humming the age mechanical.”<sup>19</sup> Yet, within its first decades, train arrivals were often severely delayed due to overwhelming issues related to track conditions, boarding, and miscommunicated schedules. Better control and regulation was necessary. In 1883, a great push for standardization forced railroad companies to be on time and accurate. This was a critical measure, not only to keep timetables but to avoid potential accidents with trains using the same track. Time zones were invented for such a purpose.<sup>20</sup>

By June 30, 1916, the railroad network reached 254,251 miles countrywide. Eastern tracks were fairly mature at this time, but in the West, railroad companies continued to expand lines. Between 1915 and 1916 almost 500 miles of track were added alone.<sup>21</sup> The less accessible towns were linked via short-line railroads. Products from mines, mills, and farms made critical connections to metropolitan main lines. Luxury liners transported passengers in furnished, comfortable cars, encouraging travel by train. In the late nineteenth through early twentieth centuries, trains were the preferred method of transport for people, but also for cargo, livestock, and other goods.



Still from the film *The Great Train Robbery* (1903)

The railroad’s sway reached further than imagined. The American people enriched their relationship with the railroad that led, for some, to a love affair with the “iron horse.”<sup>21</sup> Trains became part of popular culture. In 1903, *The Great Train Robbery* made motion picture history as the first movie ever released.<sup>22</sup> In some places, trains were purposely wrecked in massive explosions as a form of entertainment.<sup>23</sup> Tickets were sold and spectators traveled distances to see the action and excitement. Pulp fiction novels regularly featured runaway trains, robberies, and heroes rescuing damsels tied to the tracks.

Train lingo also made its way into everyday language. Statements including, “on the wrong side of the tracks,” “full head of steam,” “off the rails,” or “get on board before the train leaves the station” seeped into American vernacular.<sup>24</sup> Over time, train fascination spawned distinct pastimes. Continuing today, model train hobbyists construct historically accurate train scenes and dioramas, amateur photographers capture images of passing trains, “railfans” collect various railroading artifacts, and professional artists create work centered on trains.<sup>25</sup> Graffiti on train cars have been gaining traction as an art form since

<sup>1</sup> The iron horse was a Victorian era literary term referring to a steam locomotive. The study of the iron horse is called ferroequinology.

<sup>2</sup> Railroading are artifacts and memorabilia of the American railroad.

the 1970s, and art and history museums across the country consistently collect historic, artistic, and archival materials about local railroads.<sup>25</sup>

Although railroads brought commerce to the country in times of prosperity, during economic recession they inadvertently fabricated underground ways of life. Between the First and Second World Wars and especially during the Great Depression, “hoboes” traveled via train in search of work. They were non-ticketed, generally homeless passengers who hopped trains, snuck into baggage cars, or rode atop freight cars.

A dangerous, uninhibited way of life, these riders rode the rails for adventure, a rite of passage, or simply to earn money in a time of dire financial straits.<sup>26</sup> There were serious risks involved with leading a life of a hobo, as the threats did not only lie with riding the train, but with getting robbed, injured, or even murdered by other hoboes. It was a risky way of life that was made to sound glorious in books, movies, and other forms of entertainment. The exhibition includes work from this era, as well as contemporary pieces which reflect upon these times.

Western railroad companies had many achievements, but the success in promoting tourism in the twentieth century was one of its finest. Posters, calendars, and numerous forms of media were reproduced and distributed across the country to promote national parks, historical sites, and explore various cultures. Each railroad would publicize a special destination on its line to gain passenger revenue. The Santa Fe Railroad promoted the Grand Canyon in Arizona; The Great Northern Railroad encouraged visits to Glacier National Park in Montana; and The Northern Pacific and Union Pacific Railroads highlighted Yellowstone National Park in Montana and Wyoming.

In the 1920s, The Atchinson, Topeka, and Santa Fe Railroad, also called the “The Santa Fe” train, advertised the Southwest and included images of Native Americans and first-hand

experiences with the area tribes and their ways of life.<sup>27</sup> The railroad fostered the myths of Native American peoples of the West, arguably to the point of exploitation. Living on reservations, many Puebloan peoples created pottery, textiles, baskets, jewelry, and other artistic works particular to their heritage and sold them to tourists. The railroad brought much-needed income from the tourist trade of Native arts and collectibles, sustaining the livelihood of dozens of families. This tradition continues today.<sup>28</sup>



Photograph of a Train in Arizona, 1930s. Arizona State Library, Archives and Public Records, History and Archives Division, Phoenix, AZ #02-9335

In addition, in the first few decades of the twentieth century, a number of members of the Taos Society of Artists, a prominent art colony in New Mexico, illustrated for railroads. They contributed paintings that the railroad companies reproduced as posters, calendars, and used in other advertisements. E.I. Couse, Walter Ufer, and several other Taos Society artists made a living off of images generated from personal experiences in New Mexico. Rather contradictorily, the Taos Society was founded upon the notion that “progress” had not touched this small town, and that it provided an alternative to the urban realm. In their minds, Taos was a “truly American” place where they could pool their own creative energies.<sup>29</sup>

Hundreds of artists were hired across the country during this period, known as the Golden Age of Illustration, to depict the mysterious lands and people of Western regions, but the images used to promote the Southwest differed from the rest. The vibrant Southwest color schemes, interesting clothing of residents, and traditions depicted in the illustrations were enchanting to Easterners, Europeans, and those in other locations. Though some were exaggerated and periodically inaccurate, the Southwest still appealed to tourists. “The Santa Fe” utilized lavish images by both artists and photographers in commercial productions capitalizing on the lure of romance and exoticism. Black and white photographs were transformed into hand-colored images, and paintings were reproduced in brochures, lithographs, maps, and dozens of other advertisements.

Gradual change led to the decline of the charm of passenger trains throughout the West. By the 1950s, trains lost universal “sex appeal” and were in financial trouble.<sup>30</sup> After the Second World War, families took to the roads in automobiles via turnpikes and interstates. Automobiles were used for business more than ever before; traveling salesmen covered more ground by auto than by train.<sup>31</sup> Cars, trucks, trailers, motorcycles, and other types of personal vehicles became the prominent forms of transportation. Roadside diners, hotels, and rest stops were established along the roadways.

The American populace generated a new sense of harmony with the open road, as it allowed personal freedom and a reconnection with nature. Now drivers had the option of taking the “scenic route” while heading to vacation spots. The road provided the opportunity for renewing oneself on long expanses, and the journey was much more appealing than traveling in crowded train cars and following strict timetables. Vacationers could stop, camp, shop, eat, and continue on as they wanted. In the exhibition, an assortment of open road and tourist imagery is on view, revealing artists’ impressions of automobiles, trailers, and vacationers holidaying in the modern era.

Travelers also turned to the skies rather than the tracks by the late 1950s. In many American minds, jet aircraft was better for long distances, which drew away more passengers from trains. Younger generations were not as attracted to the novelty of a train, and its brand dwindled. Railroads, once a major force and driving storm, fell out of style and became artifacts of the past. The government, too, turned away from railroads. It subsidized \$103 billion to highway users and \$31 billion to air travel from the time of the Second World War through 1978. During the same time, only \$6 billion were allotted to the rail systems.<sup>32</sup>

In *The New Westward: Trains, Planes, and Automobiles that Move the Modern West*, over a dozen artists include trains in their works of art. Carol Maltby, Joseph Lorusso, Ray Strang, and several others look at trains and tracks as symbols of growth, technological wonder, or objects of historical value, while others embrace sentimentality, their place in storytelling, or simply aesthetically pleasing. Whatever direction the artists may choose, they reveal the ever-present legend of the railroad as part of the development of the West.

The first few decades of the 1900s saw the dawn of the career of Maynard Dixon, a railroad illustrator and independent fine artist of the quintessential West. Dixon’s illustrative career centered upon the imagery of the Southwest in particular, and he was hired by magazines *Sunset*, *Overland Monthly*, and others to make enticing scenes for posters, pamphlets, and ephemera. His painting, *Through the Beautiful Borderland via Southern Pacific Lines*, advertised the Southern Pacific Railway as a purely Southwest destination where there are rich heritages of Native American and Mexican people. He centered more on the figures than the railroad itself. The rail is in the background, omnipresent, but not interfering with the prevailing scene.

A number of artists have been influenced by Dixon, and several are in *The New Westward: Trains, Planes, and Automobiles that Move the Modern West* exhibition. Michael Goettee found

direct inspiration from the Dixon painting *Red Butte with Mountain Men*, 1935, in his rendering of *Red Butte with Tourists*, bringing the theme of crossing the West into the twenty-first century. Dennis Zieminski's technical inspirations are noticed in his Dixon-esque lines, skies, and compositions, evident in his popular themes of trains, airplanes, and automobiles.

Trains were necessary for the survival of towns across the West, and their presence was significant. Currently, inestimable amounts of historical photographs are stored in archives across the country; libraries and museums show authentic images of locomotives arriving in places like Cheyenne, Wyoming, or Bisbee, Arizona. This type of photography was taken for documentative purposes more than artistry. Nonetheless, when Andrew J. Russell snapped the "wedding" at Promontory Point, fine art photography began to emerge surrounding the rail, and still endures as a favorite subject. Magazines including *Arizona Highways*, *Railroad Magazine*, and *Train Magazine* have countless covers with trains as the feature image. These images provide glimpses in time which continue to fascinate railroad historians and enthusiasts.

Celebrated photographers of the first half of the twentieth century concentrated on railroads and the atmosphere surrounding them. Photojournalists engaged in the lifestyles around railroad life and captured social histories through photography. Hansel Mieth, a female pioneer of twentieth-century photography, was one of them. Her images of the struggles of migrant workers and vagabonds hopping the trains in the 1930s have become emblematic of the period in which they were taken. Her photograph on display in the exhibition, *Boys on the Road*, 1936, is an example of work from this period. Arthur Rothstein and Dorothea Lange documented these social realms at the time of the Great Depression as well; recording a world now long gone, living on in black and white images.

Contemporary artists continue the tradition of "railroad art." Some look at the mechanical object itself, while others

emphasize the people engaging with it. For example, artists Mark McDowell and Lori Putnam admire the shapes and forms of locomotives, meanwhile Joseph Lorusso and Steve Atkinson attend to the figures, body language, and the dominant presence of the railroad in a composition.

Nostalgic imagery of the "glory days" of the railway is relevant to today's audiences. Sherry Blanchard Stuart and Carol Maltby use oil paint and graphite, respectfully, in their renderings of on-coming trains. The perspectives of forward motion exemplify the force and dominant presence behind this technology. In *Thunder in Iron*, Stuart incorporates running bison along a sweltering train, nearly creating the booming sound of hooves along the earth and the monstrous grind and roar of the steam locomotive. In a softer, less confrontational composition with subtle gradients of shading and line, Maltby's locomotives charge ahead with a full head of steam: both drawings *Steam Engine* and *Train at Steamtown* draw the eye to the chimneys billowing smoke from each engine.

Over the past 150 years, trains have become more than modes of transportation: they made their way into just about every segment of life in America and the West, but sometimes that legacy is forgotten. Through an array of works of art, one of the primary goals of *The New Westward: Trains, Planes, and Automobiles that Move the Modern West* is to generate interest in the role of trains in developing the West, reviving the importance of railway history as well as its future.

When a person drives down the highway in an automobile, and a locomotive is seen parallel to the road with hundreds of freight cars of cargo behind it, he or she may take little notice. It seems that trains have always been there. After 150 years of the railroad's presence in the West, one wonders what life would be like without it.

## HIGH FLIGHT

Oh I have slipped the surly bonds of earth,  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed and joined the tumbling mirth of sun-split clouds—  
And done a hundred things You have not dreamed of—  
Wheeled and soared and swung high in the sunlit silence.  
Hovering there I've chased the shouting wind along  
And flung my eager craft through footless falls of air.

"Up, up the long delirious burning blue  
I've topped the wind-swept heights with easy grace,  
where never lark, or even eagle, flew;  
and, while with silent, lifting mind I've trod  
the high untrespassed sanctity of space,  
put out my hand and touched the face of God.

—John Gillespie Magee, Jr. (1922–1941), 1941

## AIRPLANES: REDEFINING WESTERN EXPANSES



Ross Buckland, *Finding a Way*, 2016  
Image courtesy of the Artist.

Viewing a Western landscape from high in the clouds is drastically different than experiencing the land from a moving train or automobile. However, the development of aviation across the American West was not dissimilar from the progression of the railroad. Travel by air opened the region to entirely new worlds of communication and commerce, but its origins were unassuming. In the infancy of aviation, artists and photographers documented flight experiments and historic moments, but over time artistic depictions of aircraft expressed deep meanings about technology and humankind's relationship with the land and skies. *The New Westward: Trains, Planes, and Automobiles that Move the Modern West* includes an assortment of works of art that focus on aircraft and such relationships.

In a current day commercial jet, the West may be viewed from an average of 39,000 feet, moving at a speed of 500 knots (575 miles per hour), and while in motion it reveals a distant, remote world full of extensive plains, deep mountain gorges, bodies of water, arid deserts, and snowcapped, jutting peaks. In contrast, by traveling on land there are more intimate opportunities for up close and personal engagement, albeit at a much slower pace. From one geographical area to the next, a passenger on an airliner may barely comprehend the transition through dozens of ecosystems and terrain; cold to hot, wet to dry, and plains to mountains—all seen from a compact window seat.

The aeronautical industry took years to “get off the ground” physically, politically, economically, and socially, but eventually fashioned itself closely to that of the railroad system constructed throughout the mid-nineteenth and first few decades of the twentieth centuries. Flight technology had to make headway on the ground before empires could be built in the sky. In the early days, airplanes had to be produced and financially sustained, and airfields had to be constructed from scratch. Even today, modern support structures, such as electronic navigation systems, runways, terminals, and even parking lots are constantly being improved and are indispensable components of the success of the aviation landscape.<sup>33</sup>

Before commercial aviation broke out as a major social and industrial phenomenon, the human race had to take their initial flight. Orville and Wilbur Wright made history in 1903,

in Kitty Hawk, North Carolina, bringing their interests in aeronautics to new heights with their first recorded engine-powered flight, which lasted 12 seconds and moved their craft forward 120 feet.<sup>34</sup> Earlier than that, the desire for humans to fly can be traced back to ancient times, with myths from antiquity telling of winged horses and flying deities. Renaissance artist and scientist Leonardo da Vinci (1452–1519) may have been among the first to articulate his thoughts on the actual engineering of mechanical flight and flying machines on paper. Over the next few centuries in Europe, science, mathematics, physics, and the study of aerodynamics moved forward to some degree, but it was Sir George Cayley (1773–1857) that is recognized as the founder of modern flight. He discovered the forces of flight: weight, lift, drag, and thrust, which were eventually used in the design of wings and the framework of the modern airplane.<sup>35</sup>

Before and after the Wright Brothers' great achievement, a number of other aviators were also seeking the heavens. As aviation progressed into the next decade, “birdmen” put on circus-like antics for entertainment. Stunts and routines in and on airplanes were conducted at small country fairs and audiences marveled at awe-inspiring “aeroplanes” at national technological expositions.<sup>36</sup> Aviation was a rare spectacle rather than a part of daily life. Indeed, in the West, Arizona had its first air show in 1910, where it was chronicled that members of the crowd prayed, bit their fingernails, cried, or even fainted while watching the performances.<sup>37</sup>

World War I changed the entertainment mentality with the conversion of aircraft into deadly weapons, arming them with machine guns and bombs. At the conclusion of the War, there were 2,716 airplanes and a surplus of pilots who entered back into civilian life.<sup>38</sup> Most returned home to little opportunity to utilize their flying skills. Some were hired to deliver the mail after 1918, working for the U.S. Air Mail Service.<sup>39</sup> Others became barnstormers, who were stunt men in “flying circuses,” or pilots for the U.S. Border Patrol.



Navajo Men Inspecting Scenic Airways Survey Monoplane at Church Rock, 1927  
Arizona Historical Society, Ruth Reinhold Aviation Collection, MS FM MSS 14 #RRA-AMPO47

Fifty-two years after the “wedding” at Promontory Point, Utah, which celebrated the first transcontinental railroad, the U.S. Transcontinental Airmail commenced, following the historic Overland Route defined by the Union Pacific Railroad. There were no radar or navigation systems to follow, so the pilots closely monitored the rail tracks on the ground. In fact, Rand McNally published the first air navigation maps in the 1920s for pilots to use, closely adapted from railroad maps.<sup>40</sup> Flying across the West was no easy task. It was the Pony Express of the “Old West,” but this time in the sky. Aviators were limited by altitude, and trying to clear high elevation mountain passes was substantially dangerous.

Within the following years, radio, lighted airways, advances in weather forecasting, and better cockpit instruments aided navigators, though the route was far from safe. In 1925, a pivotal government decision, the Kelly Act, was passed by the U.S. Congress, allowing for the privatization of airmail transport. This permitted the founding of commercial airlines. Shortly after the Act’s approval, aviation was given tremendous attention when Charles Lindbergh made his historic non-stop solo flight across the Atlantic Ocean in 1927, and the next year, Amelia Earhart became the first woman to fly the Atlantic joined by two other pilots. Carlos Arnaldo Schwantes, author of *Going Places: Transportation Redefines the Twentieth-Century West*, called these achievements momentous milestones in the industry, when the U.S. became “fully airminded.”<sup>41</sup>

At first, airline passenger travel proved rudimentary. When commercial airlines began taking customers, unforeseen problems would lead to unscheduled landings, and arrival and departure times were hardly met. Gradually, service was fine-tuned and aviation holding companies oversaw the details of airlines, manufacturers, flying schools, and airports. The United Aircraft and Transport Company was counted among the largest of these enterprises.<sup>42</sup> The government assisted in building the aviation industry from coast to coast, with the financial support of land grants and loans. To sell passenger tickets, airlines followed in the footsteps of the railroads by publishing brochures and other advertisements to promote tourism. The airlines stressed speed and comfort, just as the railroad did decades earlier. Flying became big business.

With the birth of aviation, the twentieth century’s definition of “Westward Ho!” now included expansion of the skies. “Authentic” Western towns with ranches, trading posts, or national parks or landmarks soon became accessible by air. In Arizona and New Mexico, Scenic Airways advertised the “Rainbow Route of the Southwest” in Eastern publications, promoting the Borderlands that stretched from Los Angeles

through Arizona, New Mexico, and Texas.<sup>43</sup> An airport likewise opened at the crest of the Grand Canyon in 1928, providing more access to one of the most striking attractions of the Southwest. Ruth Reinhold, the first woman aviator in Arizona and an aviation historian, amassed over 1,200 images of the early aviation days in the state, having definitive evidence of the rudimentary airfields, events, and dignitaries that flew into the state and its aerial expansion over decades of transition.

While the aviation industry gained necessary traction, the 1920s, 1930s, and 1940s saw the eclectic Art Deco movement sweep the art world, and aircraft played its part. This art style embraced technology and ideas of the so-called “Machine Age,” where artists used streamlined, sleek, geometric shapes in numerous art forms. This impacted architecture, interior design, fashion, fine art, and commercial art. Aviation magazines, including *Popular Aviation and Flight*, commonly published imagery in Art Deco style. War posters also utilized qualities of Art Deco in their war bond, military recruitment, and patriotically themed pieces.

Film production after the First World War gaged the interest of the public in aviation too. *The Dawn Patrol* (1930), *Hell’s Angels* (1930), and *The Lost Squadron* (1932) continued to drive curiosity, as well as promote the adventurous nature of flying.<sup>44</sup> In the 1920s and 1930s, pilots were often treated as royalty or like celebrities and movie stars. It was common for young boys to want to be pilots when they grew up.<sup>45</sup>

Meanwhile, the military utilized aviation in the First and Second World Wars, forming bases across the country, permanently carving into the terrain. Adaptations to various aircraft took place almost daily: scientists tinkered in improving design, weaponry, and speed. At first, airports were shared by the military and civilians. After the United States Air Force was

established as one of the Armed Forces in 1947, multiple civic airfields were indoctrinated across the West and additional bases built for national defense. Dozens were set up across the Western region and a large portion is still operational.

Tucson, Arizona’s Davis-Monthan Airfield, the first and once the largest municipal aviation field in the country, was a highly active airport in the Southwest, where Lindbergh, Earhart, and other famous fliers once landed.<sup>iii</sup> Eventually, the airfield became so busy that it moved its location across town to where it resides currently as the Davis-Monthan Air Force Base. For those who could afford it, farmers, ranchers, and landowners used small private aircraft for short distance flights, crop dusting, and counting livestock.



Roy Lichtenstein (1923–1997). *Whaam!* 1963. Collection of the Tate, London, England; Purchased 1966. © Estate of Roy Lichtenstein; Photo: Tate, London 2016

The art world changed as rapidly as the aviation world, and on occasion, the two coincided. As with the Art Deco movement, transportation technology was recurrently referenced in art, elevating the geometric patterns of machinery as forms of beauty. In the 1960s, the Pop Art movement examined technology from an alternative perspective, accentuating high graphic qualities, saturation of colors, and exaggerated dynamic compositions, moving away from academic and aesthetic portrayals and instead centering on materialism found in popular culture. One of the best-known representations of Pop

<sup>iii</sup> Charles Lindbergh dedicated the Davis- Monthan Airfield in 1927, soon after his famous Atlantic crossing.

Art, Roy Lichtenstein's *Whaam!* 1963, turned attention to comic book art—a popular, lowbrow media. *Whaam!*, a diptych of a fighter jet firing a rocket and exploding another airplane, shows the energy, power, and violence generated by aircraft using thick, black lines and blocks of color, directly taken from a D.C. Comics publication, “Star Jockey,” from *All-American Men of War*, February 1962.

By the 1960s, aviation was a part of daily life; the public was becoming complacent with the operations of commercial airlines, and they acknowledged the military's use of aircraft across the globe in a post-atomic bomb world. Lichtenstein, and other artists of the Pop Art movement, utilized forms found in mass media to deliver highly emotional images in an unattached, impersonal manner, perhaps simulating public reactions to technologies around them.

Though the U.S. government enabled privatization in the Kelly Act in 1925, it still tightly controlled fares, routes, and the general market until 1978's Airline Deregulation Act. Airlines gained the ability to set their own competitive rates and paths to destination points. From the 1920s until the late 1970s, most airlines operated on a point-to-point system, traveling directly to set locations. In recent decades, major cities implemented hub airports, or airports that are used as transfer points for passengers to get to a final endpoint. This increased efficiency. San Francisco, Denver, Salt Lake City, Dallas/ Fort Worth, Phoenix, and Las Vegas are key hub cities that cover regions of the West. They are among the fastest growing cities in the U.S.<sup>46</sup>

Just like the “railfans,” enthusiasts of the railroad, aviation hobbies have taken off over the past century, ranging from artistic, to scientific, to pure entertainment. Aviation enthusiasts may study aircraft, assemble model airplanes, conduct aircraft

spotting, create aviation art, operate small radio-controlled vehicles, or attend airshows.<sup>47</sup> Today's remote controls and cameras have revived model airplane flying among niche groups and clubs. Recently, though, domestic and unmanned drone flyers have received attention in the press for interferences in airspace, invasions of privacy, and concerns for general safety. Airshows have continued to operate over the past century, presenting civilian or military air vehicles that execute difficult maneuvers, attracting thousands of people each year.<sup>47</sup> The local military base may host a show annually, featuring The Blue Angels, Thunderbirds, or other honored pilot teams who travel across the country.<sup>47</sup>

Like the railroad industry, aviation has inspired metaphors, slang, and adages in the English lexicon. “Take off,” “get off the ground,” and “take flight” are creative means of saying something is, or will be, popular or successful. In addition, one may think of the punchline of an old joke about traveling by plane, “I just flew in.... and boy, are my arms tired!” Regardless of the turn of phrase, aviation has greatly impacted society over a broad spectrum, including comedy.

Non-traditional aviation artists integrate aircraft in their works of art in ways the Wright Brothers may have never conceived. “Nose art,” the painted fuselage of an aircraft, is often interpreted as a form of aircraft graffiti or folk art. As with train graffiti, airplanes have their own variety that is limited to small and military airplanes, but recently major airlines began to decorate their rudders in bright livery. This practice originated during times of war to identify friendly from enemy aircraft and to express individuality.<sup>48</sup>

In *The New Westward: Trains, Planes, and Automobiles that Move the Modern West*, artists who incorporate airplanes and other aircraft in their pieces do so for different reasons. Contemporary

artist Tom Blackwell often represents air vehicles in his photo-realist works because of his attraction to the surface of mechanical objects. *Shatzi*, a color screen print of a small aircraft, emulates the artistry found in transportation technology through the smooth, polished texture and defined mechanical form.

Holger Eckstein finds patterns in his photograph, *Airfield*, depicting rows of inoperative aircraft at the Davis-Monthan Air Force Base. Viewed from the sky, his photograph is an aerial view of the airfield, which makes the vehicles seem small and less commanding within the extensive landscape. He breaks down the objects into simple geometric shapes, placing the manmade with the natural in noticeable contrast. Eckstein found the contradiction essential to document, just as nineteenth-century artists Jasper Francis Cropsey, Theodore Kaufmann, and Andrew Melrose painted the railroad and its surrounding idyllic landscape over a century ago.

Ross Buckland and Dennis Zieminski, artists who primarily work in the genre of art of the American West, use aircraft in their paintings in narrative scenes. Buckland, a lifelong aviation enthusiast, integrates flying airplanes in his renderings of Western vistas to display the romance and freedom of the skies in *And She Flew Away*. He combines his love of aviation and the landscape while including Western figures of cowboys on horseback. Zieminski's interest in the structural forms of airplanes and transportation history are evident in *Desert Refuel*. Neither artist focuses on the aircraft itself, but integrates the object in a narrative scene. Both of these artists utilize concepts of the pastoral tradition and include a prominent mark of industrial power and its influence over nature in a romanticized composition.

Today, we gaze upon the historical origins of aviation as distant and unfamiliar, likely only seen or discussed in history books

or television documentaries. Nonetheless, it is a vital part of the coming-of-age story of the country and the West. Like the railroad, aircraft brought together people like never before. As aviation technology evolved, it created connectivity with the West and the rest of the world in a faster, more efficient manner.

Today, artists who produce work in the discipline of Art of the American West have the opportunity to look at their experiences and interests to determine their own representations. Some follow a traditional, realist style and incorporate aircraft within a larger context of a landscape or genre painting. Others may focus on the aircraft itself in a photorealistic depiction, making commentary upon the aesthetic beauty of the surface of the object. The possibilities are limitless.

Whether taking a passive approach, and hearing the thunderous rumble of jets pass overhead, or an active measure as a pilot or a passenger, aviation will be here for years to come. For some it is a spiritual experience; for others a means for business or leisure. For artists, it is potential for creativity. To recall lines from John Gillespie Magee, Jr.'s “High Flight,” flying allows an individual to climb and join “...the tumbling mirth of sun-split clouds...” and for some, “touch the face of God.”

<sup>46</sup> Aircraft spotters take photographs of airplanes, monitoring flight patterns and schedules as a pastime. Aviation artists paint fine art historical, military, and commercial aircraft.

<sup>47</sup> Arizona held its first airshow in 1910, but had its first sight of a dirigible in 1908.

# THE AUTOMOBILE: THE GREAT INNOVATION

## THE ROAD NOT TAKEN

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

—Robert Frost (1874–1963), *Mountain Interval*, 1916

## THE BACK ROAD: A HISTORICAL DETOUR

Alexander Winton founded a motor carriage company in 1897, and it was one of the first American companies to sell a commercial automobile. Traditionally, his motor carriages were only driven short distances within cities and towns and purchased by the wealthy and elite. Little did he know that these established physical and social constructs were soon to be disrupted in the summer of 1903 when Winton heard of a young doctor named Horatio Nelson Jackson driving one of his models across the country. The journey brought unsolicited attention to the car company as well as the doctor.

When Jackson embarked on a transcontinental journey across the U.S. in his Winton touring car, he had no idea that he was ushering in a new way of life. He and his driver, Sewall Crocker, drove about 4,500 miles in 63 days, from San Francisco to New York, spending \$8,000 on supplies, new parts, and repairs.<sup>49</sup> Unsigned and washed out roads, poor maps, muddy and rocky terrain, no gas stations or repair shops, and the lack of paved streets made the trip no easy feat.

The same year that the Wright brothers made their incredible first flight, Jackson metaphorically made his upon the ground. He was not an innovator or inventor. He simply made a \$50 wager with a gentleman at San Francisco's University Club, betting that automobiles could make a trip across America in 90 days. Automobiles were "rich men's toys" at that time, and Jackson wanted to prove that they could be much more. In 1903, only 150 miles of roads were paved nationwide, leaving the rest as basic trails or paths better suited for horses.<sup>50</sup> Jackson endeavored to win his bet, and with only four days of preparation and planning, he and Crocker undertook a most difficult excursion.

Throughout the West, obstacles lie ahead at every turn. Jackson and Crocker barely left San Francisco when they needed to change a flat tire. The automobile needed to be towed out of the mud by cowboys on horseback in Oregon, and the pair

relied on the stagecoach and train to bring them needed parts. After the crankshaft snapped, Jackson and Crocker stayed in Rawlins, Wyoming, for days waiting for replacement parts to arrive by rail. For repairs, the nearest blacksmith was called. There were no automobile mechanics or gas stations anywhere.

This trek eventually gained national interest and was reported in newspapers across the country. In towns where the two men approached, a crowd gathered. Most had never seen an automobile before and gazed in awe at the sight. The two men slowly made their way, and with them came the era of the automobile.

When Jackson and Crocker finally arrived on Broadway in New York City, Sunday, July 26, 1903, they proved that an automobile could cross the country. Further, if automobiles were used for long distances, Jackson inadvertently brought to light the need for better roadways within the country's infrastructure. Though the automobile still was in its early stages of design, within the next few decades it was to become one of the most popular means of transport the nation had ever seen. *The New Westward: Trains, Planes, and Automobiles that Move the Modern West* features a documentary on Horatio Jackson and his expedition across the continent, providing additional context to show how automobiles made their way into the American psyche as a mode of transport and part of modern life.

Thirteen years later, another pair decided to make history by traveling across the country in vehicles. This time two women, Addie and Gussie Van Buren, trekked from New York to Los Angeles—on motorcycles.<sup>51</sup> They faced the same issues as Jackson and Crocker, but as females, they defied many of the social mores of the time. Their main desire was to serve in the U.S. Army as motorcycle couriers, and they believed this transcontinental trip would prove their worth. The journey took them roughly two months, and along the way they had the same issues as Jackson and Crocker. In the end, the Army did not accept them as couriers due to their genders but the two women found their place in history as American pioneer motorcyclists.

The Van Buren sisters partially rode along the barely established Lincoln Highway, which was little more than a dream at the time. Begun in 1913, the Lincoln Highway Association proposed a highway of roughly 3,500 miles reaching from New York to San Francisco. The Federal government funded this project, but local communities were relied upon to help build the highway in their areas by providing capital for general enhancements. In 1919, the Army's first Transcontinental Motor Convoy traveled the budding highway. One of the troops in the Convoy was Dwight D. Eisenhower, a future U.S. President, who took note of the roadway's poor conditions.<sup>52</sup>

Though the Lincoln Highway was one of many in the first decades of the twentieth century, it spanned 14 states across the country. Entrepreneur and supporter of the automobile industry, Carl Fisher, believed that the Lincoln Highway would "...stimulate as nothing else could the building of enduring highways everywhere that will not only be a credit to the American people but that will also mean much to American agriculture and commerce."<sup>53</sup> By the 1930s, the road gained the nickname "America's Highway."



Photograph of Navajos with Horses Pulling a Car out of a River or Wash on the Navajo Reservation in Apache County (Ariz.), 1940. Arizona State Library, Archives and Public Records, History and Archives Division, Phoenix, AZ #90-1194

The construction of the National Trails Highway, a western roadway, began in 1913. This project would evolve into the most famous American route of the twentieth century opened in 1926: the iconic Route 66. "The Mother Road," as it was

first called by author John Steinbeck, stretched from Chicago to Los Angeles and measured about 2,500 miles. The genuine appeals of the route made the U.S. realize its love for the automobile, as well as attract many to the wide open spaces offered in the West. *The New Westward: Trains, Planes, and Automobiles that Move the Modern West* examines works of art inspired by early "car culture" from the twentieth and twenty-first centuries.

#### WESTERN MIGRANTS, TOURISTS, AND THE OPEN ROAD

Automobiles became a source of hope and heartbreak, freedom and independence. In *The Grapes of Wrath* (1939), John Steinbeck wrote of the famous highway, "...and they come into 66 from the tributary side roads, from the wagon tracks and the rutted country road, 66 is the mother road, the road of flight."<sup>54</sup> In the story, the Joad family flees from Oklahoma during the Dust Bowl/ Great Depression and travels the route in search of work in California. Though they are a fictional family, thousands of real citizens in the Midwest left the dry, eroded farmlands of the Plains and headed to the "Promised Land" of California. Due to poverty, famine, and desperation, a new age of Westward migration was forced upon the country.

Photojournalists captured the plight of the displaced families heading west. Arthur Rothstein, Hansel Mieth, and dozens of others documented the struggles thousands faced every day, and with it, the mass movement by automobile. In countless circumstances, vehicles were one of the few assets families had left. Arthur Rothstein's *Oklahoma Migrants*, 1936, a photograph of a traveling family on the road, is included in the exhibition. In the photograph, a mother and five young children crowd near an automobile in a stirring image during this difficult time in American history.

As the U.S. strove to recover from the Great Depression and the Dust Bowl, the efforts of the Works Progress Administration (WPA) and Federal Arts Project, started by President Franklin

Roosevelt, provided employment to workers of all trades, as well as artists. It is estimated that 10,000 muralists, painters, sculptors, graphic artists, illustrators, and photographers found employment under the WPA.<sup>55</sup> Dozens of artists were hired to survey the Dust Bowl's effects during the Great Depression. Hundreds of other artists participated in public art projects and establishing community art centers across the nation.

At this time, Route 66 became a mythic place. Migrants looked for a land of promise in California and other parts of the West but did not find jobs or the new life they desired. Along the way, though, thousands of travelers needed utilities, and therefore shops, diners, gas stations, and other businesses sprung up along the Route. Stops along the route were financially sustained during these critical times by the migrants.<sup>56</sup> The independently run, home-style feel of the places along Route 66 became the "small town America" many identify with even today.

Within the next decade, the U.S. became engaged in the Second World War. The "Mother Road" soon found itself another set of migrants, but this time it was the U.S. military that traveled to the West. Troops and materials crossed the transcontinental highway, heading to California and other locations. The War Department believed that the dry climates of the region were suitable for military bases for field and air maneuvers. Military installations near Route 66 were located in Missouri, New Mexico, Arizona, and California.<sup>57</sup>

After the War, countless soldiers who were assigned to western bases returned home via Route 66. Before long, reunited families took holidays, driving distances to camps, historic sites, national parks, and noted tourist locations. They camped in and near their automobiles, in trailers, or in tents, eating food they brought with them. "Tin Can Tourists" as they were called, developed the modern road trip.<sup>58</sup> These vacationers were enchanted by the scenery of majestic hills and stretches of winding roads that could be seen practically for miles.

Artists and photographers found the Western landscape to be inspiring and continue to convey the open road in works of art. The subject is often thought-provoking or even a religious experience for some. While in Nevada in 1960, well-known Ansel Adams photographed a highway with a distant horizon: a quintessential image of the open road. His crisp, clear photograph, *Desert Road, Nevada*, allows others to experience the scenery, the atmosphere, and the feeling of being on the road. Similarly, in 2005, Jenny Gummersall photographed a narrow lane in Colorado reaching far in the distance with an intense, cloudy sky, in *Clouds Over Tunnel Hill (From Cloud Series)*. The sky and cumulus clouds are the focal points, but the road below provides depth and contrast. The photographer makes a connection between humankind and nature. Visitors to the exhibition may see these pieces and generate their own feelings about this subject.

There are artists of today who are aware of the vastly changing terrain of the West, and in their works of art, they break away accordingly from depictions of conventional, romantic landscapes. Instead, they offer work that incorporates manmade objects, such as concrete, asphalt, road barriers, and train tracks. Woody Gwyn provides context to contemporary life of the West by emphasizing roads, bridges, and other signs of current day manipulations to the environment. In comparison, Josh Elliott's traditional landscapes contain muddy, rocky, or unpaved roads to provide depth, as well as provide a "real" sense of place rather than overtly romanticized imagery.

In the mid-twentieth century, at the zenith of Route 66's popularity, the highway was known for its small businesses. Along the road, large, painted signs with garish emblems, sometimes electrically lit in neon, pointed the way to hotels, restaurants, or other locations. These added character to the culture of this route. In the Southwest, there were advertisements for motorists to do sightseeing, attend a rodeo, go ranching, and see Native American dances just off the main highway, offering a taste of "authentic" Western culture. These "Detourists"

were drawn off the highway for small excursions, embellished for their enjoyment.<sup>59</sup>

Fred Harvey's hotel chains in New Mexico were known for their "Indian Detours" that began in 1926 and lasted into the mid-1930s, where travelers took predetermined excursions into Native American resident areas and vast wildernesses of the Southwest. These visitors would take in Native American culture, and then buy souvenirs of Native pottery, baskets, or textiles.

Later in the century, the idea of Western tourism expanded much more. In *The New Westward: Trains, Planes, and Automobiles that Move the Modern West*, the theme of vacationing in the West is prevalent in works by contemporary artists Mark McDowell, Michael Goettee, and Douglas Morgan. McDowell's *Vacationers* showcases a Woodie station wagon with a canoe fastened on top, towing a trailer, ready for a road trip. The vehicle stands as a quintessential symbol for the American family vacation. Likewise, Douglas Morgan's Airstream paintings, *Mountain Classic* and *City Reflections*, express the enjoyment of road travel, as well as the reflective and polished surfaces on the trailer. Michael Goettee added three-dimensional wood carved vehicles in *Red Butte with Tourists*, a depiction of a car line up in front of Courthouse Butte in Sedona, Arizona. He makes comment upon the invasion of tourists at natural sights in a humorous, lighthearted way.

Automobiles usually receive the majority of attention when discussing road trips and vacations with the family. However, for the individual rider heading across the West, the motorcycle can be an exciting means of travel. As seen in the exhibition, a few artists comment upon "motorcycle culture" and its distinct identity in connection with the West.

A trend that started after the end of the Second World War, motorcycle riding has developed into a counter-culture and distinct way of life. The ordinary person may think of outlaws, motorcycle clubs, rallies, and dark leather clothing to describe

this culture, but in the West, it encompasses much more. Throughout warm months, residents of western states may hear the sound of the deep, loud rumble of motorcycle engines along the road. The rider could be anyone: a doctor, lawyer, or retiree. They travel through national parks, scenic roadways, and interstates, with reflective sunglasses upon their face and hair flowing behind them. They seek the thrill of the ride and the freedom of the road.

Artists Bob Wade, Beth Loftin, and Ed Natiya garnered their ideas of "motorcycle culture" directly from Western history. Bob Wade, a known motorcycle enthusiast, painted the famous image, *Cowgirls and Harleys*, from a 1936 promotional photo of women on motorcycles in Dallas. His image does not focus on the typical cowboy on horseback but instead spotlights women and motorcycles. The artist looks to reconnect with the Western past through the reproduction of these old photographs, making them relevant to today's audiences.

Another artist with a similar goal, Navajo sculptor Ed Natiya created *War Pony*, a depiction of Sitting Bull on an Indian Motorcycle, a classic brand of the twentieth century. His intent is to be witty and humorous, partnering two iconic views of the West that would not be seen together in reality. Placing the famous Native American leader of the last half of the nineteenth century on an Indian Motorcycle of the twentieth century symbolically provides him a modern "steed" with a suitable name. Though the work is amusing, the artist invites discussion about social constructs between Native American and non-Native American peoples from historical and contemporary perspectives.

In comparison, Beth Loftin's tongue-in-cheek *Cowboys and Indians* portrays famous Hollywood cowboy, Buck Jones, on an Indian brand motorcycle as well. The artist comments on the progression of the modern world onto the West. In pairing the actor with this type of motorcycle, she observes a transient occurrence of "...the old age of cowboys segueing into a world of emerging industry."<sup>60</sup> This is not your stereotypical rendition of

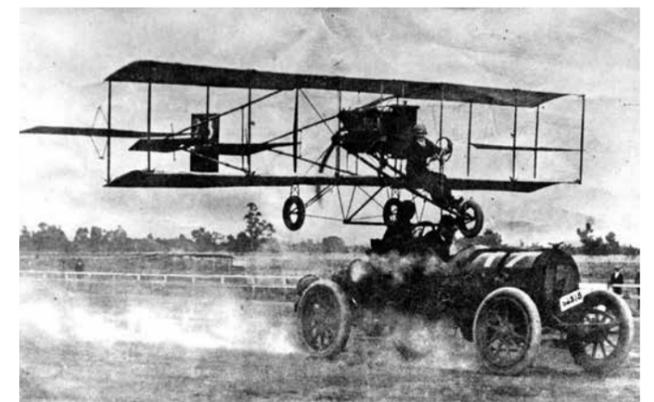
the myth of "Cowboys and Indians," but a viewpoint of how technology has changed the West. She uses the Indian Motorcycle as a symbol of the Western world coming into the present.

## NOSTALGIA, RURAL LIFE, THE ENVIRONMENT, AND CAR CULTURE

President Eisenhower's Interstate Highway System Project in 1956 spelled the beginning of the end for Route 66. Over a few decades the route was replaced by larger superhighways, and in 1985, it was officially decommissioned. Parts of it still exist as extensions of the Interstate system, but the era of getting "your kicks on Route 66" were over.<sup>61</sup> Today there are designated historic landmarks of the old route, and some old neon signs and memorabilia have been preserved. Many feel sentimental about this road and its people that made it a special part of America.

There are artists who made it their mission to record the signage, buildings, and ways of life from the Route 66 era. Warren Anderson traveled to various parts of the country, not only Route 66, to see old neon signs before they were torn down, and reproduced them as PrismaColor drawings. John Baeder, a Photorealist, focused on small town establishments: restaurants, diners, souvenir stands, shops, and other businesses that were beginning to disappear. He also traveled and saw these places in person then created works in a documentative fashion, as seen in *C and C Restaurant*, *Royal Diner*, and *Corner Lunch*.

Sentiment for the "old days" of Route 66 carries on, but people have continued to thrive in other ways, including farming and ranching. Horses may be used to help round up cattle, but sturdy vehicles, like pickup trucks and Sport Utility Vehicles (SUVs) come in quite handy. Howard Post, an Arizona artist, sculpted *Horse Feed*, accentuating the form of a beat up pickup truck. As a rancher himself, the artist recalls loading and unloading the heavy hauls of horse feed on the back of a truck like this. In the same way, an unknown Navajo weaver created a pictorial textile of GMC pickup trucks in the 1950s. The truck



*Pusher Biplane Racing a Car, c. 1910*  
Arizona Historical Society, Ruth Reinhold Aviation Collection, MS FM MSS 14 #RRA-AMP011

motif may denote a favorite vehicle or a personal symbol for the weaver or person who commissioned the piece.

After the U.S. Congress passed the 1965 Motor Vehicle Air Pollution Act and its subsequent 1967 Air Quality Act, automobiles of all kinds came under scrutiny for high emissions or pollutants produced by the car engine. Cadillacs and other large vehicles, with elongated bodies and enormous tailfins, were "gas guzzlers." During the 1950s and 1960s, the space age influenced architecture, fashion, art, and the design of automobiles—and the tailfin was one of these effects. But owning an automobile of this type was a sign of confidence and masculinity, and therefore these new regulations met much resistance at first.

Seeing the transient qualities of these vehicles, the Ant Farm, an artist collective, created *Cadillac Ranch* in 1974. Located in Amarillo, Texas, this group of artists undertook a public installation depicting ten Cadillacs buried half way into the ground nose first at an angle. It has multiple interpretations. It is said to represent evolutions of Cadillac models and their life and death cycle, or show the collaborators' disdain for automobiles as a status symbol. Whatever the interpretation, they may still be seen today, and the public will often graffiti them.

## WORKS REPRESENTED

In *The New Westward: Trains, Planes, and Automobiles that Move the Modern West*, another artist considers the ephemerality of vehicles, creating paintings of them abandoned, rusted, and decaying. John Salt's *Dauphine in the Desert*, completed in 1974, is a depiction of an old blue car in a junkyard. It returns to nature, left in the desert as a remnant of times past.

For automobiles still on the market, the 1970 Federal Clean Air Act forced the industry to follow comprehensive federal and state regulations to limit emissions. They began to build models that expelled fewer toxins. Designs of vehicles also changed. Already a passé design, large tailfined cars that once signified the era of the “golden age” in automobile design, were gone for good and replaced by sloped exteriors. Yet, there was the instinctive “need for speed.” Automobile racing traces almost as far back as far as the invention of the vehicle, and there is no sign of this pastime slowing down.

Filippo Tomassa Marinetti (1876–1944) wrote in 1909, “...the world's wonder had been enriched by a fresh beauty, the beauty of speed. A racing car with its trunk adorned by great exhaust pipes like snakes with an explosive breath... is more beautiful than the *Victory of Samothrace*.”<sup>62</sup> In the exhibition, Ron Kleeman's Photorealist images of race cars, particularly *Johncock—Cartwheel Series*, may induce similar feelings about the exhilaration and anticipation of a race.<sup>vi</sup>

“Car culture” is everywhere. For those who attend car shows, collect cars, paint model cars, play with toy cars, modify or “pimp out” cars, see car movies, or just drive cars, the impact of the automobile on the world is insurmountable. Currently, trends in design, higher fuel efficiency, and low emissions attract buyers. New models come off the assembly line practically every day. Electrical and hybrid cars are more visible on the road in recent years, as they have become desirable among drivers.

Automobiles surround us and are vital to many people's lives. In *The New Westward: Trains, Planes, and Automobiles that Move the Modern West*, a wide sampling of artists' styles and media are offered for audiences to see the automobile's development, and think about how the “technological landscape” has evolved over the past century. Perhaps a work of art will prompt a memory or trigger discussion about aesthetic qualities of various car models. No matter what the reaction, automobiles are not only a form of technological advancement but recognition of art in the realm of the “horseless age.”<sup>63</sup>

Though automobiles are admired for their engineering, historically these vehicles were a great equalizer in American society, an instrument for mass movement across the country, and abetted road trips for families and lone riders. The fore-runners of transcontinental transportation, Horatio Jackson and Sewell Crocker, Addie and Gussie Van Buren, and the many others who crossed the country and braved the road “...one less traveled by...” forged a new Western America, “and that has made all the difference.”<sup>64</sup>

### CHANGING LANES

*The New Westward: Trains, Planes, and Automobiles that Move the Modern West* investigates how transportation redefined spatial relationships through artistic imagery. These three modes of transportation have generated legacies that are part of the American heritage. They help us reach out to the world and to each other.

Artists from well over a century ago through today have been intrigued by transportation, and their works of art remark upon the changes made to the landscape, the effect on the environment, the cultures and lifestyles of those living in the West, and the aesthetic balance created by man and nature.

<sup>vi</sup> The *Victory of Samothrace* is a second century BCE marble sculpture of the winged Greek goddess Nike (Victory).

## ANSEL ADAMS (1902–1984)

Ansel Adams, a world-renowned photographer of national parks and landscapes of the West, first ventured into the Southwest in 1927. He was captivated by the geography, light, and ecosystems found throughout the region. In the desert, he noticed that the canyons and huge vistas had both a permanence and sense of fragility about them.<sup>65</sup> He made it his mission to photograph these formations and show this duality in nature.

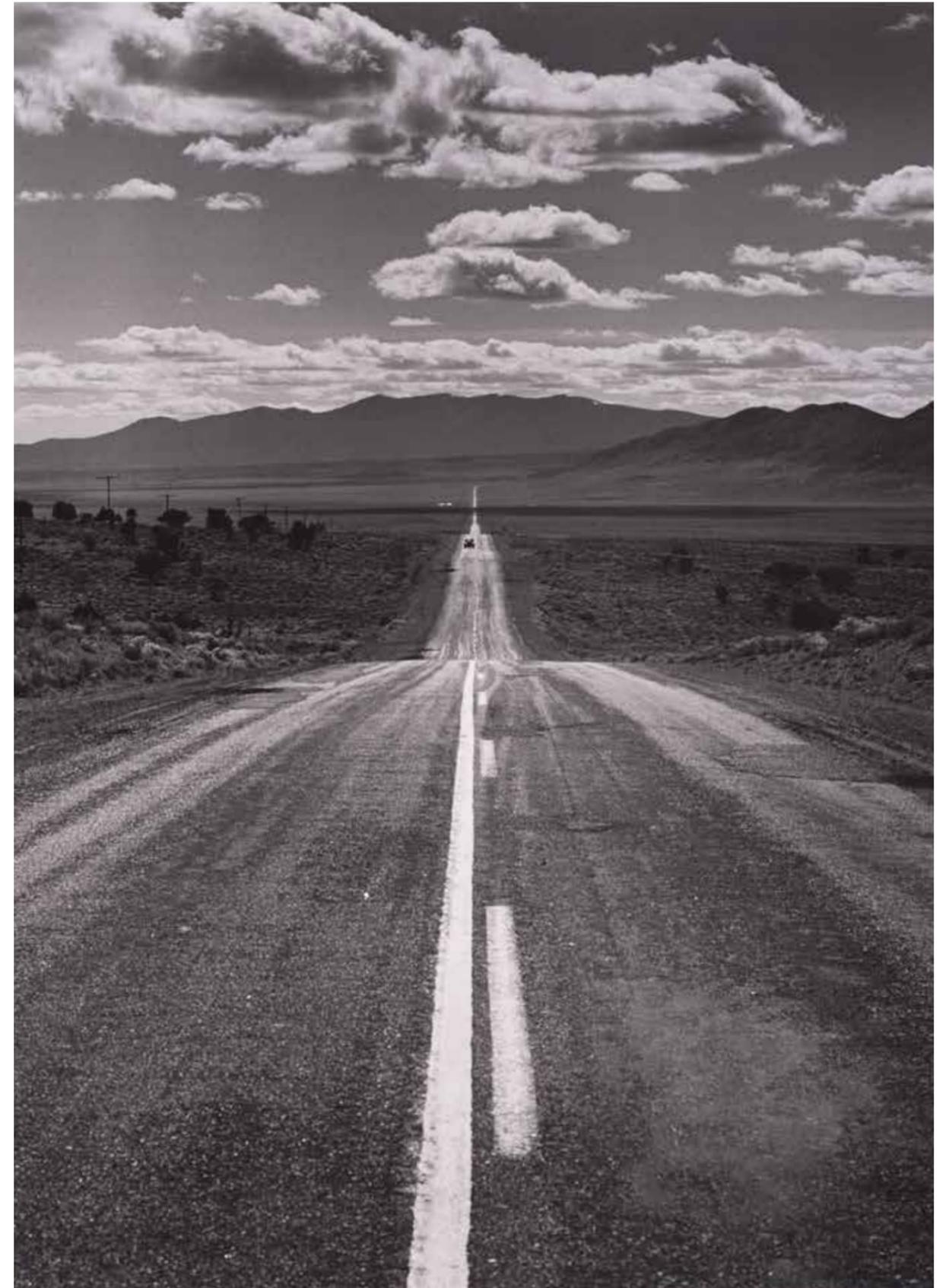
In the first few decades of his career, Adams gained celebrity for his imagery of the Grand Canyon in Arizona, Yosemite National Park in California, and hundreds of places in between. He drove to these various sites through flooded roads, mud holes, rocky roads, and other difficult ground. Driving through Nevada in 1960, Adams photographed the open road in *Desert Road, Nevada*. Not a national park, landmark, or canyon, but a manmade thoroughfare. He was attracted to the vastness of the clouds, mountains, and perspective of the street ahead. Focused on the painted lines directly in the center of the image, the slight roll of the hills, and the enormity of the world ahead, Adams captured a feeling of endlessness and a quintessential vision of the West.

*Desert Road, Nevada*, c. 1960

gelatin silver print

11 x 8 in.

Courtesy of the Center for Creative Photography, University of Arizona: Ansel Adams Archive. 84.92.58





## DIANNE JOHNSON ADAMS (b.1960)

Dianne Johnson Adams knew upon seeing a dilapidated old truck on a roadway in Glendale, Utah, that it had to become a painting. In her mind, this object had stories to tell. Inspired by the infusion of light, color, and texture in this ordinary object, Adams conveys these components in subjects of the past, invoking sentiments for “simpler times.”<sup>66</sup> In *Registration Past Due*, Adams revealed the corroded body, front grill, headlight, windshield, and mirror, giving it variances in tone and enduring characteristics. A trace of an Arizona license plate hints at the previous owner of the vehicle, making one think of the many adventures it may have witnessed during its glory days.

Adams believes that watercolors are “...magic in the way they create all those elements of design and capture a feeling one cannot acquire any other way.”<sup>67</sup> The artist uses watercolor’s transparent effect on paper to great advantage, showing multiple layers of color interacting with each other subtly or strongly, depending upon the application. *Registration Past Due* is a work from Adams’ old autos series which consists of paintings of broken-down and rusty cars, trucks, tractors, gas pumps, and trains that the artist saw in person. She took photographs of each object, studied the tonalities of light upon each vehicle, and the geometrical forms of each piece, and later painted the final work in her studio. Upon reflection of her choice of theme, she specified, “The rustier the better.”<sup>68</sup>

*Registration Past Due*. 2014

watercolor on canvas with recycled fused glass and resin with steel frame

40 x 30 in.

On loan from the Artist.

## WARREN H. ANDERSON (1925–2005)

Warren Anderson, an Arizona artist, recorded vanishing neon signs and tarnished sights of the American road, from motels, theaters, and diners of the mid-twentieth century. Viewed as nostalgic and non-idealized, his Prismacolor drawings show not only the buildings and signs but the real, unfiltered remains of gas pumps and details of classic cars. In his drawings, he produced the effect of high chroma, replicating the effect of linen-textured, printed postcards of the 1930s and 1940s that looked like a type of painting.<sup>69</sup>

At the University of Arizona, Anderson held a professorship for thirty years and established the school's Art Education Department. During this time, he took countless trips, photographing and documenting old signs as inspiration for his drawings of roadside America in the Post World War II era and the pre-Interstate Highway system.<sup>70</sup> The artist once remarked, "...[with] a hint of slightly offbeat Romanticism, in essence, my art commemorates the vernacular of the past from the heightened perspective of the present."<sup>71</sup>

*Pink and Purple Pulchritude* is a prominent display of beauty and ego found in a Cadillac tailfin. The various lines, angles, and color contrasts showcase both the flair and function of this particular object. A fan of classic cars, Anderson included them among his roadside relics. The automobile, the "common man's ship of discovery," led the country into the twentieth century's new age of travel.<sup>72</sup> By 1956 and the introduction of the Interstate Highway system, much of this roadside world was to fade into oblivion.

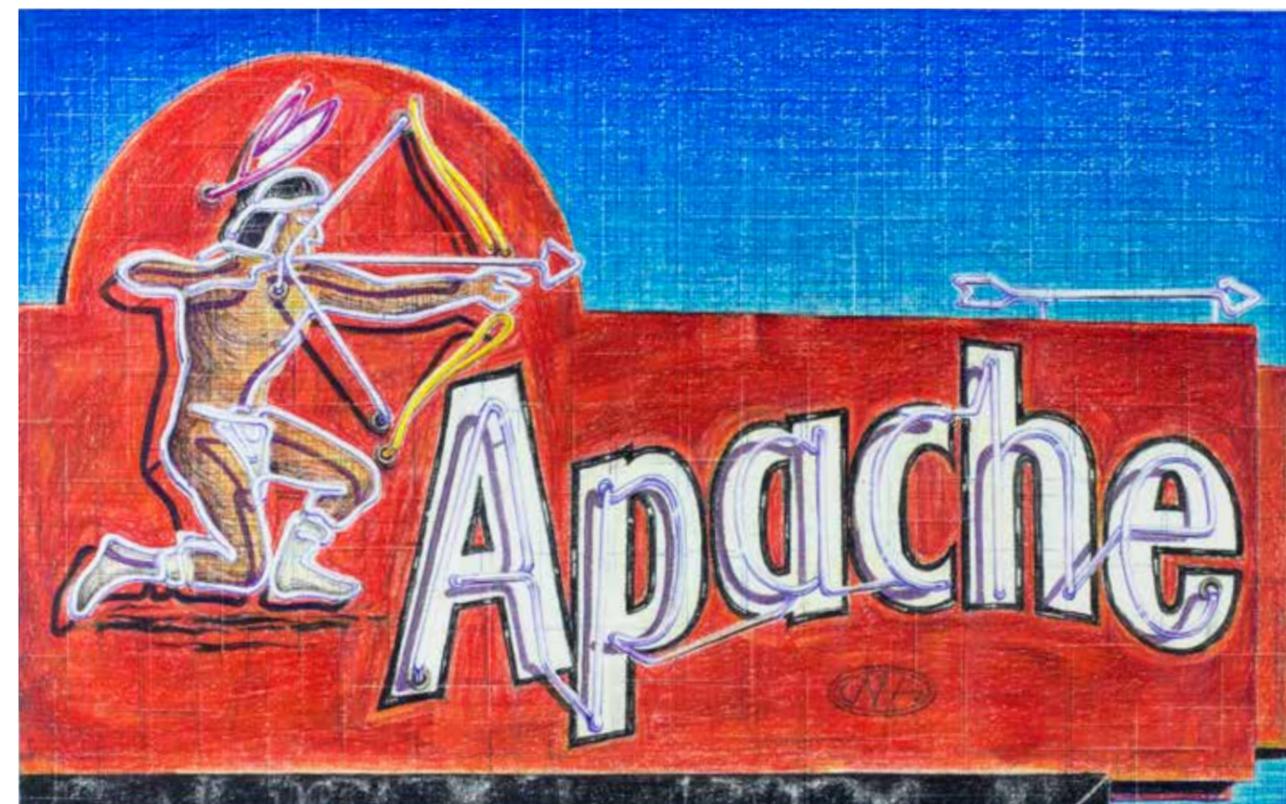
Neon signs were among Anderson's favorite subjects, and *On Target on Hiway 80* and *Ponca* are evidence of this fascination. Those who used to travel the old highways and stop at the rest stops or diners would see signage like these pointing them toward certain business establishments. At the time, it was acceptable to portray stereotyped Native American figures with feather headdresses and bows and arrows in neon lights, though culturally inaccurate. Still, he takes a figurative "snapshot" of these signs and periods of American history, seeing something that most took for granted and missed it when it was gone.



*Pink and Purple Pulchritude*, early 1980s  
Prismacolor on paper  
9.25 x 14.25 in.  
On loan from Rexene Andrlle, Tucson, AZ

(opposite, top)  
*On Target on Hiway 80*, 1984  
Prismacolor on paper  
7.25 x 11.25 in.  
Collection of the Tucson Museum of Art, Virginia Johnson Fund, 1994.3

(opposite, bottom)  
*Ponca*, c. 1978  
Prismacolor on paper  
10.5 x 13.75 in.  
Collection of the Tucson Museum of Art, Gift of the Anderson Family, 2008.11.2



## STEVE ATKINSON (b.1961)

Steve Atkinson, an artist who strives to create work that celebrates the romance of the West, said his work *The Great Race* was created "...as homage to the vehicles that played a large part in the opening of the American West and the hearty souls that answered that call. Every vehicle included in the painting was one that was essential to the story that moved our nation westward. Leading the pack is the horse and mounted rider. The 4-4-0 steam locomotive anchors the scene, while the chuck wagon and stage coach are right in the mix. Rounding out the scene is the Curtiss JN-4 (aka Jenny) biplane and the Ford Model T pickup truck, which was one of the first produced on the assembly line."<sup>73</sup>

*Roadside Attraction* is evocative of work by illustrators Norman Rockwell or N.C. Wyeth because of its endearing narrative quality. Atkinson sets a scene in the early 1930s, where a new friendship ensues due to a broken down 1928 Ford Model A Tudor. In comparison to *The Great Race*, a very masculine, dramatic painting, the artist shows a softer side of the West with a touch of whimsy. The setting is of Granite Dells near Prescott, Arizona, near the artist's home.

Atkinson conducted tedious research on the various vehicles and clothing included in his paintings to guarantee their accuracy. He took photos of an original Model T, stage coach, and covered wagon, and used them as references. For the locomotive and biplane in *The Great Race*, he utilized historic photographs. He conducts photo shoots for proper staging and lighting of his compositions before putting brush to canvas.

(opposite, top)

***The Great Race***, 2015

oil on linen

32 x 50 in.

On loan from Private Collection.

(opposite, bottom)

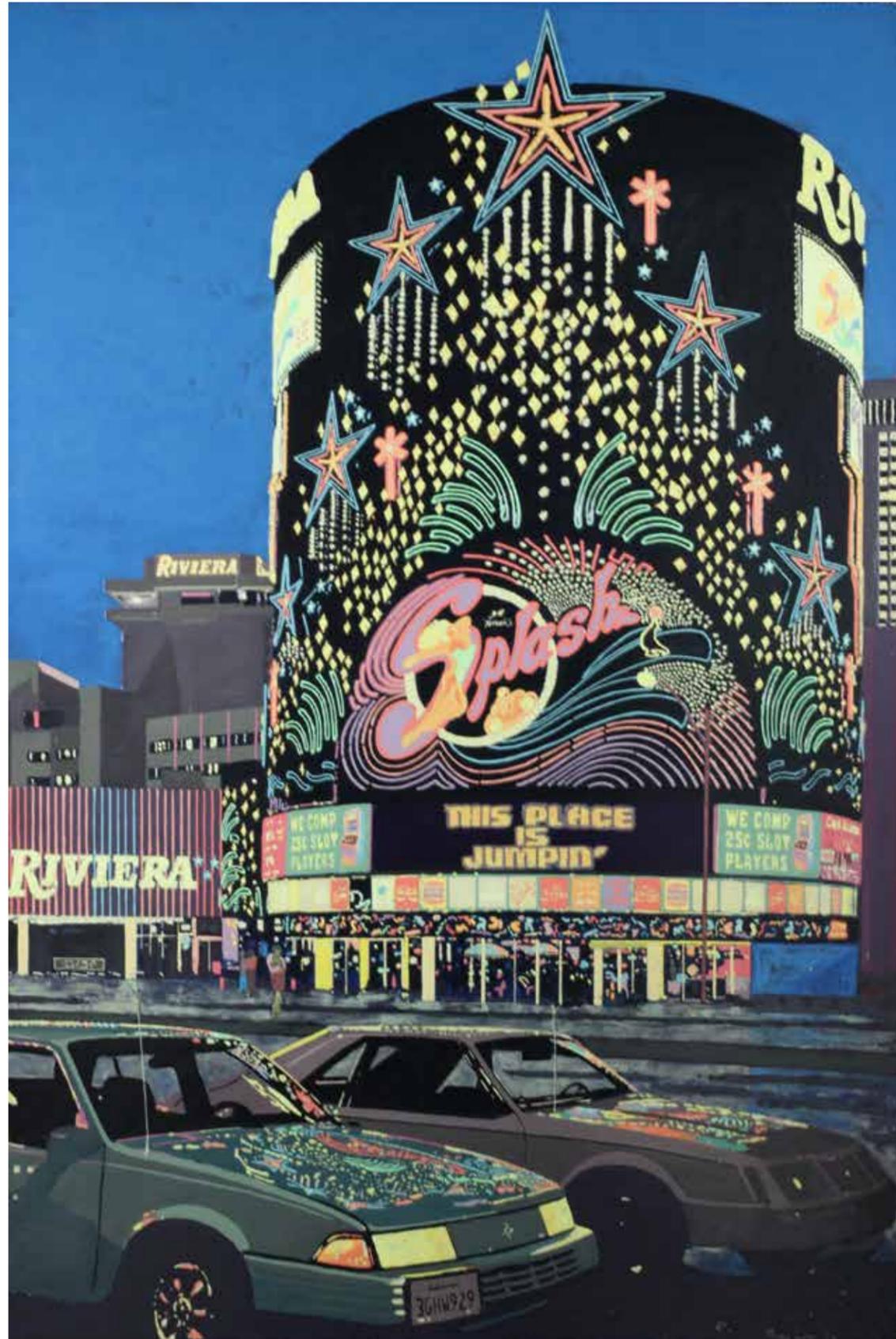
***Roadside Attraction***, 2016

oil on linen

24 x 36 in.

On loan from the Artist.





## THOMAS BACHER (b.1951)

Ohio artist Thomas Bacher uses luminescent acrylic paint in his images to convey elements of light, time, and transformation. His night scenes glow when viewed in different light gradients. The city lights of Las Vegas depicted in *Splash* illustrate life outside of the Riviera Hotel. The colorful flashing bulbs of the hotel reflect upon the hoods and roofs of the automobiles parked beneath, adding more life and atmosphere to the already vibrant scene. There is an absence of human figures in the painting, but the influence of humankind is certainly present.

Over his long career, Bacher painted the Brooklyn Bridge, the Ohio River, Las Vegas, and scenes of the West, among countless other cityscapes and landscapes. His work has, over time, become more impressionistic in style.<sup>74</sup> Most of his paintings are completed in impasto, a technique where thick layers of paint are applied to the canvas. This creates a visible texture when the paint is dry. His mixing of phosphorescent pigments into his acrylic paints creates a unique palette affected by variances of light over spans of time.

*Splash*, 1995  
acrylic on canvas  
81 x 54 in.  
Collection of the Tucson Museum of Art. Gift of Ivan and Marilyn Karp, New York, NY. 1999.131

## JOHN BAEDER (b.1938)

In the U.S., a major component and icon of the development of small town commerce in the twentieth and twenty-first centuries is the roadside diner. In certain ways, they are relevant today as historical establishments derived from the automotive industry as well as travel and tourism from the last century. Roadside diners and eateries are the subjects of choice for Photorealist and Regionalist painter John Baeder. As a young man in Indiana, he developed a subconscious fascination with forms of transit and roadside life heading to and from inter-urban Chicago. When his family moved to Atlanta, he idolized the swift motions of cooks behind the counter at a local diner while he sat watching from a stool. While at Auburn University in Alabama, the artist studied commercial art and American material culture, but the road trips he took while in college had a great impact on him and his future career as an artist.

In the late 1960s, he started to gather and study old postcards and photographs of roadside America, finding commonalities appearing subculture in America: artistically chronicling the “Mom and Pop” eatery before it becomes the neighborhood chain restaurant. Baeder fixated on the unique character of small diners; the signage, exterior paint combinations, building structures, and the hometown feel of each place. The three pieces in the exhibition, *C and C Restaurant*, *Royal Diner*, and *Corner Lunch* are representations of real places, but they could be from anywhere in the U.S. In the artist’s mind, the location does not matter as much as the process of recording them.<sup>76</sup>



*Corner Lunch*, 1989  
watercolor  
14,5 x 22 in.  
Collection of the Tucson Museum of Art.  
Gift of Ivan and Marilyn Karp,  
New York, NY. 1998.417

(opposite, top)  
*C & C Restaurant*, 1980  
serigraph, 213/250  
15 x 25 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.218

(opposite, bottom)  
*Royal Diner*, 1980  
serigraph, 194/250  
14.75 x 25 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.222



## TOM BLACKWELL (b.1938)

The shimmer, shine, and mechanics of modern transportation appeals to Tom Blackwell, a Photorealist painter who is conscious of the role airplanes and motorcycles play in consumer culture. Once an Abstract Expressionist, he turned to the Pop art movement in the 1960s, particularly influenced by its bold color and design qualities. In the 1970s, Blackwell changed focus to large-scale works, such as *Shatzi*, that concentrate on metallic surfaces, industrial lines and forms, and reflections.<sup>77</sup>

As a child, Blackwell became enamored with motorized vehicles, particularly motorcycles, and they became a major focus in his artistic subjects. Later, he explored airplanes, automobiles, and other manmade, polished exteriors.<sup>78</sup> The artist's source materials comprise of personal photographs and magazine images, which he transforms into paintings and screen prints. In his works of art, he endeavors to depict the real, un-romanticized world of an industrialized and urbanized America.

Aside from delays, layovers, and security checkpoints on the ground, air travel permits moving from one coast to the other within a day. *Shatzi* is not a commercial plane, but a small general aviation aircraft. Aircraft like this are restricted for short duration flights and for recreational purposes. Other types of similar aircraft are used by farmers for fertilization, spraying insecticides, massive scale crop maintenance, and counting livestock.

*Shatzi*, 1979  
screenprint on Masonite, 13/100  
46.5 x 60.5 in.  
Collection of the Tucson Museum of Art. Gift of Mr. and Mrs. Elliott Meisel, New York. 2001.47.2





## ROSS BUCKLAND (b.1958)

Building plastic models and drawing airplanes as an adolescent was an enjoyable pastime for Canadian artist, Ross Buckland. Above all, he loved traveling by air, and when he was old enough, he even took flying lessons. He initially did not start out as a fine artist, but instead worked for a major airline which has lasted over three decades.<sup>79</sup> The grand, majestic West also appealed to Buckland, who as a child was giddy at the opportunity to visit his grandparents in Calgary, see the city's famous stampede, and go to horse camp in the summers. It was his career in fine art that brought Buckland's two favorite things together: the West and aviation. Upon reflection of his career as an artist, Buckland stated, "Still inspired by many predecessors and current favorites, with an unending desire to learn, my individual style continues to evolve while striving to express and appreciation and love of aviation and the landscape."<sup>80</sup>

Buckland's *Finding a Way* depicts a U.S. Mail DH-4 aircraft flying through Lamoille Canyon in the Ruby Mountains between Salt Lake City, Utah and Elko, Nevada. The snow and ice-covered peaks glow in the light of the sunset. The scene would appear ominous to an amateur, but trained pilots find the fastest and most efficient routes. The mail was delivered across the West in such planes in the 1920s and 1930s with little navigational equipment. This practice was truly a feat.

*And She Flew Away* incorporates traditional and distinguishable images of Western Art: a cowboy on horseback in an idealized landscape. However, as the title indicates, it has a strong narrative quality. In the painting, a Curtiss JN-4, or "Jenny" biplane, just departed, leaving a solitary rider gazing into the sky. According to the artist, the story of this painting began with the aircraft's oil leak, and a female pilot making an unexpected landing. A nearby cowboy offered her a place to stay while repairs were made, leading to a budding romance. The next day, when the engine ran perfectly and it was time to depart, it ended with, "A wave. A smile. And she flew away."<sup>81</sup>



*Finding a Way*, 2016  
oil on board  
16 x 20 in.  
On loan from the Artist.

(opposite)  
*And She Flew Away*, 2015  
oil on canvas  
20 x 30 in.  
On loan from the Artist.

## DENHAM B. CLEMENTS (b.1944)

A photorealistic painter who specializes in the human face, Denham Clements is primarily self-taught. In the 1970s, after serving in the U.S. Marines, Clements traveled throughout the world, ultimately settling in Taos, New Mexico. While living in Taos, he built his repertoire of what he called “viejos,” or “the old ones,” which included representations of local icons such as a prominent Pueblo Indian, old cowboy, Hispanic elder, and backwoodsman.<sup>82</sup>

*Untitled* leaves clues about the man whose portrait he captured. The man’s vehicle, beer can, t-shirt, beard, and denim jacket each present different components of his story. Yet, the man is a mystery. He appears relaxed, somewhat mischievous as he looks at the viewer. His window is down, and the trees and shrubbery veil a truck in the distance.

*Untitled*. 1979  
acrylic on canvas  
38.5 x 40.5 in.  
Collection of the Tucson Museum of Art. Gift of Nancy and Robert Clark. 2007.31.2



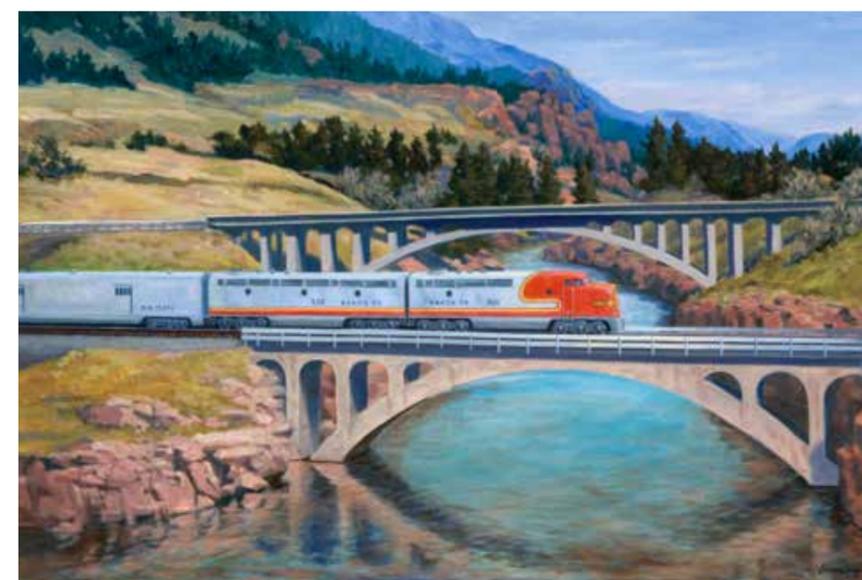
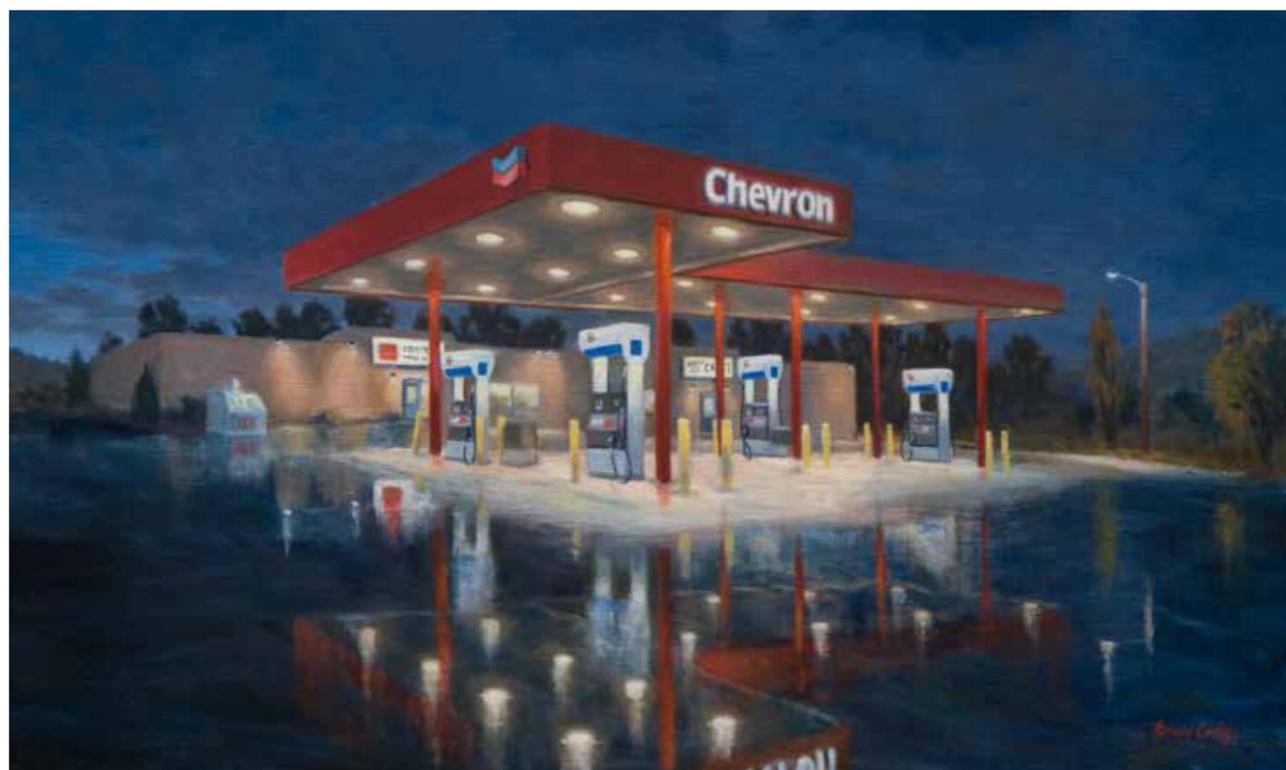


## BRUCE CODY (b.1941)

Concentrating on light and shadow, Bruce Cody provides glimpses into small town life, architecture, and experiences through paintings inspired by his road trips. The artist's renderings of gas stations, crossroads, and bridges are representative of real places that he visited throughout the Southwest or Southern California.<sup>83</sup> Cody's paintings are not nostalgic. Instead, the artist conveys seemingly insignificant parts of daily life and draws the viewer into what is overlooked in order to see them in a fresh, new way.<sup>84</sup> He paints contented images of Americana with a sense of history and subtle narrative qualities.

*Jewels in the Night*, a gas station illuminated by glowing electric lights, is a nocturne, or night scene. The artist interprets this ordinary, everyday Chevron as an object of splendor, perhaps to be regarded as an oasis for weary travelers or a beacon shining in the darkness. Regularly a place for travelers to stop, fill up their tank, and continue on, gas stations are not regarded as much more than a utility. This place may also represent a location for social gatherings, where, decades ago, friends would come to a local gas station to look at, repair, and talk about cars.

Works such as *American Reflections* and *Crossing the Spring Run-Off* focus on trains. "I have always loved railroads," Cody once said in *Southwest Art Magazine*, "To me, trains mean a great chance for adventure."<sup>85</sup> *American Reflections* does not include a train, but the tracks indicate its enduring presence at a crossing in the middle of a small town. *Crossing the Spring Run-Off*, alternatively, depicts a modern locomotive on a bridge in an idyllic landscape. The bright orange paint on the locomotive contrasts with the pale green growth of early spring.



*Crossing the Spring Run-Off*, 2012  
oil on linen  
27 x 40 in.  
On loan from the Artist.

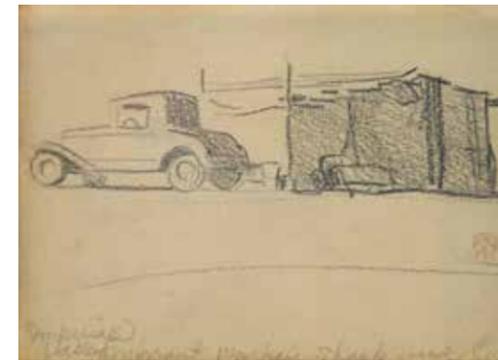
(opposite, top)  
*American Reflections*, 2010  
oil on linen  
30 x 50 in.  
On loan from the Artist.

(opposite, bottom)  
*Jewels in the Night*, 2013  
oil on linen  
18 x 30 in.  
On loan from the Artist.

## MAYNARD DIXON (1875–1946)

Maynard Dixon, an artist whose life and career focused on his love of the West, worked as an illustrator, mural painter, and landscape artist in the first decades of the twentieth century. As an illustrator, he created images for several magazines and publicity agencies promoting railroads in the Western regions. *Through the Beautiful Borderland via Southern Pacific Lines* was an advertisement for the Southern Pacific Railroad who transported passengers to locations in the Southwest in the early 1910s. The image has a graphic quality, with solid blocks of color and crisp outlines made to be reproduced easily in print form.

Alternatively, *Imperial Valley Migrant's Working Shack and Car*, completed about 20 years later, is not of a Western scene for which he is known, but one from the time of the Great Depression. Imperial Valley in California was a location for thousands of migrants who left the drought-ridden farmlands of mid-western states in search of work. Dixon and his then wife, photographer Dorothea Lange, witnessed the conditions of the downtrodden families in the makeshift camps. Lange became known for her photographs of migrant workers of this period, but Dixon rarely painted Great Depression related paintings. However, this is one of his drawings from that era.



*Imperial Valley Migrant's Working Shack and Car*, 1939  
graphite on paper  
3.625 x 5.625 in.  
Courtesy of Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

(below)  
*Through the Beautiful Borderland via Southern Pacific Lines*, late 1910s  
gouache  
8.75 x 37 in.  
Courtesy of Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM



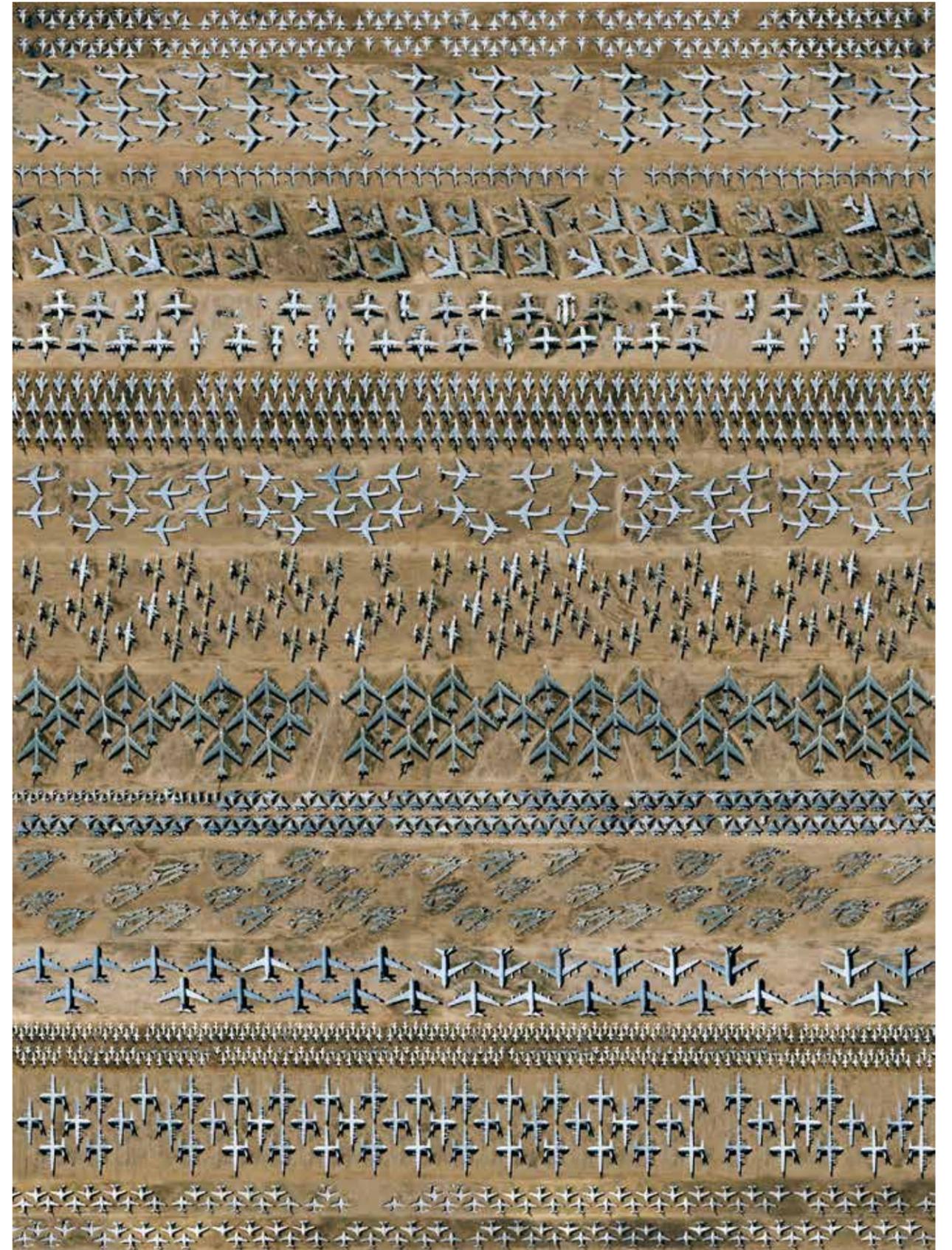
## HOLGER ECKSTEIN (b.1957)

Photographer Holger Eckstein explains, “In my photographs, I try to make each image appear to be a natural coincidence—even though each one is planned and styled to the last detail. The light, shadow, angles, positions, and people are all carefully chosen and arranged. When the viewer feels that the moment that has been captured is real, then I have been successful. All my images are visceral, created more from my gut than in my head.”<sup>86</sup>

While at Bielefeld University, Germany, Eckstein studied visual communications, photography, and film, and later focused on a career in fashion photography and advertising.<sup>87</sup> His fine art photographs are based on architecture, portraiture, motion, and landscapes. *Airfield* stands out from the rest: an aerial view of Tucson, Arizona’s Davis-Monthan Air Force Base Boneyard.<sup>88</sup>

*Airfield* portrays the array of patterns and lines created by the aircraft set in rows across a massive field. The Boneyard is a non-operational area where hundreds of aircraft sit for parts and training, some unused for years. It conjures images of a textured weaving, using varying degrees of brown, blue, and gray “threads” with crisscrossed, star-like patterns throughout. The tanned earth contrasts with the manmade shapes of each vehicle, provoking thought about the dichotomy between technology and desert land. This image perhaps comments upon the passage of time or the obsolescence of technical objects and seeing artistry among the mundane.

*Airfield*, 2011  
digital type c-print on Fuji Crystal Archive paper  
96 x 72 in.  
Courtesy of Etherton Gallery, Tucson, AZ





## JOSH ELLIOTT (b.1973)

A vast landscape of the Vermillion Cliffs of Northern Arizona, Josh Elliott's painting, *Shadowlands*, expresses a somber, yet intriguing view of clouds and mountains with a worn dirt road in the foreground. The artist's main interest was the cast shadows and their overall atmospheric effect. Elliott observed, "I was struck by the high key nature of the foreground capped by the dark and distant echo cliffs."<sup>89</sup>

Elliott, primarily a landscape painter, is recognized for including roads in his work. He does not hesitate to integrate the impact of man in a sublime landscape through his depiction of carved out roads and pathways. It is how he sees and experiences the West. In his perspective, "It is another way for me to paint truth. Roads also offer great opportunities for design and to create depth."<sup>90</sup> Interested in relating to people through his work, Elliott hopes that viewers will have emotional reactions or trigger past memories. The artist uses the open road and weather conditions as a metaphor for embracing changes ahead. *Shadowlands* represents the relationship humans have with nature in the modern West. Humankind is there, pondering the power, freedom, and immensity of Mother Nature.

*Shadowlands*, 2014

oil on panel

30 x 33 in.

Courtesy of Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

## MICHAEL GOETTEE (b.1947)

Maynard Dixon left a lasting impact on artist Michael Goettee and his works of art. *Red Butte with Tourists* was inspired by a large Dixon painting titled *Red Butte with Mountain Men*, 1935, in the collection of the Booth Western Art Museum in Cartersville, GA. "It's my favorite painting by one of my favorite Western artists," said Goettee.<sup>91</sup>

Creating a contemporary equivalent of Dixon's image, Goettee replaced Dixon's silhouetted horses with sport utility vehicles (SUVs), station wagons, and minivans in front of Sedona, Arizona's Courthouse Butte. He kept the integrity of *Red Butte with Mountain Men* but included his own imaginative spin, creating a modern version of travel across the West. It is no longer mountain men on horseback, but vacationers via automobile. On the landscape, the artist included carved wooden vintage cars and Airstream trailers along a protruding frame. This creates a unique, three-dimensional effect. Goettee enjoys incorporating carved vehicles in many of his pieces, being drawn to woodwork as an additional medium.

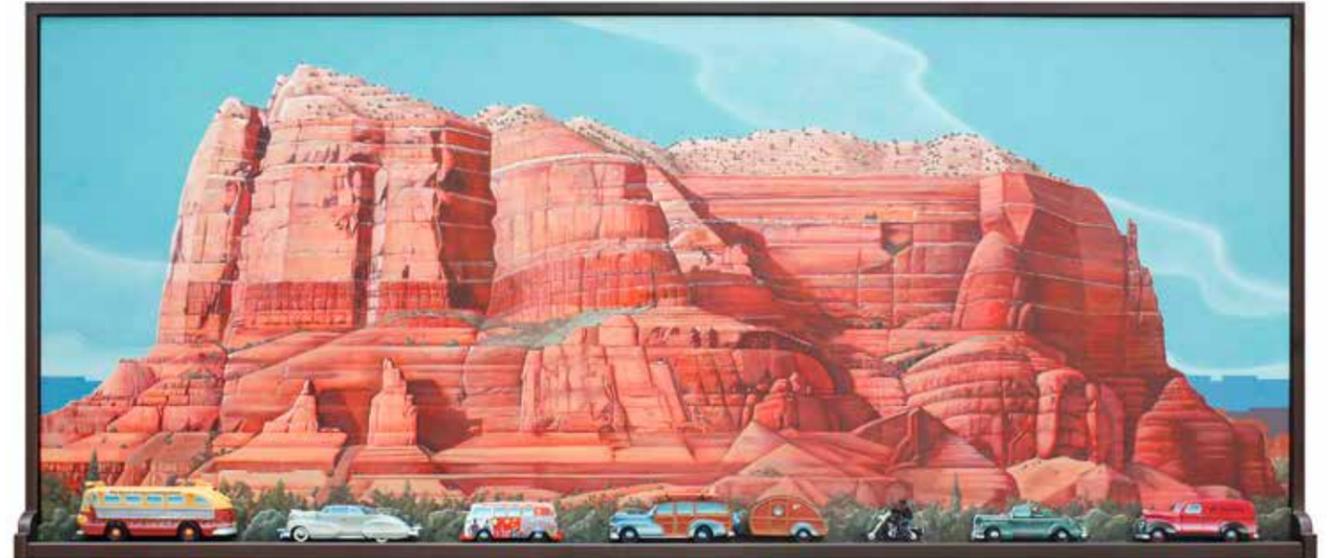
Known for playful and whimsical compositions, the artist takes periodic trips to the Southwest where he is entranced by colors and landscapes. He usually references his own travel photos and Hollywood Westerns for inspiration. He fondly recalls his childhood, dressed in cowboy gear having imaginary shoot-outs with his brother. At that time he delightedly called himself a "Saturday Morning Buckaroo," a dedicated fan of the Gabby Hayes Show.<sup>92</sup> Now as an adult, when describing his art, he explains that it's, "Western with a salted rim and a quirky twist of lime."<sup>93</sup>



© Maynard Dixon  
*Red Butte with Mountain Men*, 1935  
oil on canvas, 95 x 213 in.  
Permanent Collection of Booth Western  
Art Museum, Cartersville, GA

(opposite, top)  
*Red Butte With Tourists*, 2016  
acrylic on canvas with carved wood  
32 x 74 x 6 in.  
On loan from the Artist.

(opposite, bottom)  
*Red Butte With Tourists*, detail





## JENNY GUMMERSALL (b.1958)

A photographer of atmospheric landscapes of the West, horses, and still lifes, Jenny Gummersall makes close observation of the environment, seeking out compositions that define iconic visions of the West. Gummersall's cloudscape are dramatic and clear. The photographer's image, *Clouds Over Tunnel Hill (From Cloud Series)*, portrays a long stretch of road in Colorado, climbing the Tunnel Hill mountain summit. She invites the viewer to get lost in the vast skies above the horizon that are engulfed with cumulus clouds. The artist states: "I intend my photographs to be places that one's spirit can rest or recklessly fall into."<sup>94</sup>

*Clouds Over Tunnel Hill*, from the "Cloud Series", 2005

archival pigment print, 2/9

26.375 x 21.25 in.

Collection of the Tucson Museum of Art. Gift of Jenny and Greg Gummersall. 2008.18.2



## WOODY GWYN (b.1944)

New Mexico artist Woody Gwyn paints the Western landscape from a modern-day point of view. A Realist painter, he frequently depicts land masses with roads, bridges, and guardrails, portraying scenes “in the way things are.”<sup>95</sup> For well over the past century, the terrain has drastically changed because of the building of railways and roads across the West, and Gwyn contemplates this transformation. *Highway and Mesa* shows direct contrasts between the natural and manmade. The organic formation of the earth-toned mesa and surrounding brush is incongruous to the horizontal black road and straight yellow and white painted lines of the highway.

Gwyn’s canvases are often quite large, sometimes reaching 16 feet, conveying panoramas of Western sights. *Highway and Mesa*, a substantially sized canvas, represents a fragmented scene from a frontal view. However, through the evident disparities there is an equilibrium between the highway and the mesa. Each formation has its placement and is not in interference with the other, creating a sense of complacency. In Gwyn’s work, they share the landscape rather than compete for it.

While commenting about natural and manmade forms, Gwyn’s attention is on painting subtleties of light and dark. In his words, “Subject matter is just an excuse to express a quality of light and space... I hope to transcend the subject.”<sup>96</sup>

*Highway and Mesa*, 1982

oil with alkyd resins on linen

60 x 78 in.

Collection of the New Mexico Museum of Art; Museum Purchase 1982. 1982.62

## VIVIAN MALLETTE HUTCHINS (b.1955)

Vivian Mallette Hutchins examines the fine lines and details of automobiles, especially the reflective elements of metal and glass. A Photorealist painter, her *Tucson Low Rider* reveals the definition of a highly polished vehicle, while incorporating abstract patterns reflected upon the surface. The artist is interested in principles of reality and how the natural environment influences our perceptions. She says of her work, "I believe there are patterns in nature and the environment around us which cause us to believe something is real."<sup>97</sup>

This piece was based on an automobile on display at a car show held at the Tucson Museum of Art in 1983. It features a classic low rider, a model that sits lower to the ground and is equipped with front wheel hydraulic suspension. A decal of a female figure lies upon the front hood. Notice how the surroundings reflect upon the vehicle in a fluid-like state.

*Tucson Low Rider*, 1983

oil on Masonite

24 x 36 in.

Collection of the Tucson Museum of Art. Gift of Mr. and Mrs. Stephen K. Wallenmeyer. 1992.1



## RON KLEEMAN (1937–2014)

Ron Kleeman, a Photorealist artist, once remarked, “I like the display of things: signs, labels, colors, and compositions are very important to me.”<sup>98</sup> Known for his paintings and prints of automobiles, trucks, airplanes, and other mechanical objects, the artist produced items that he felt were American icons. Born in Michigan, Kleeman felt that his Midwest upbringing near the auto capital of the world, Detroit, encouraged his love of automobiles and “shiny objects.”<sup>99</sup>

Using photographs as direct reference material, Kleeman included insignias of each type of vehicle he depicted. He felt that the various brands promoted the masculinity of the object.<sup>100</sup> Indicative of this, he created a series of racing team images for the Indianapolis 500 car race which displayed brands prominently. *Johncock—Cartwheel Series*, an image of race car emblazoned with STP on the front, the pit crew behind, and crowd in the distance, shows the artist’s aspiration to highlight these brands while creating a dramatic moment.

In a quieter, yet still preemptive vein, *White Knight* spotlights the grand presence of a fire truck. The title indicates the truck as an anthropomorphized knight-errant, a chivalric and heroic character. In the artist’s image, it sits with driver’s side door open, ready to move at any time. Perhaps Kleeman had a similar thought in his *Texas Chopper*, portraying a helicopter resting on the roof of a building. The dramatic, defined shadow under the aircraft, the multicolored rotor blades, and the red and white cross of the helipad generate dynamism in a scene without the aircraft being in motion.



*White Knight*, 1980  
serigraph, AP 23/30  
16.375 x 24.375 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.232

(opposite, top)  
*Johncock—Cartwheel Series*, 1978  
lithograph, AP 25/100  
17.5 x 23.75 in.  
Collection of the Tucson Museum of Art.  
Gift of Mr. and Mrs. Elliott Meisel, New York. 2001.479

(opposite, bottom)  
*Texas Chopper*, 1980  
serigraph, 225/250  
16.5 x 24.375 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.229



## BETH LOFTIN (b.1961)

With a profound love of Western history and subjects related to the Great Plains, Beth Loftin creates visual irony in her work *Cowboys and Indians*. The figure depicted on an Indian Motorcycle is Buck Jones, a “B” Western Hollywood cowboy of the 1920s through 1940s. In Loftin’s eyes, this figure represents the height of Western popular culture in the early to mid-twentieth century. The image was influenced by an actual photograph of the actor behind the scenes on a movie set in the 1940s.<sup>101</sup>

Growing up watching television Westerns in the 1960s and 1970s at home in Oklahoma, Loftin became aware of the highly embellished and often incorrect portrayals of Western characters and constant conflicts between “Cowboys and Indians.” In her image, she capitalizes upon this myth and used these fictional encounters to demonstrate how industrial development dramatically altered ways of life in the West. Buck Jones, a cowboy, acts as a herald to the coming change on his modernized steed. She offers a thoughtful look at how cowboys, Native American people, and the West in general, have made adaptations to the technological age.

*Cowboys and Indians*, 2014  
oil on canvas  
24 x 30 in.  
On loan from the Artist.





## JOSEPH LORUSSO (b.1966)

A figurative painter of romantic scenes of everyday people, Joseph Lorusso's railroad paintings impart a sense of American spirit, hope, and adventure. In the artist's point of view, the West is more than traditional representations of cowboys and Native Americans, but includes other subjects associated with railroads, farming, oil, and other natural resources. These themes add more depth to the greater story of the West of the past and present. The artist stated, "I find the stories of strength, dignity, and struggle, and ultimately achievement in these subjects compelling and choose to illustrate their rich history."<sup>102</sup>

*Destinations Unknown* depicts two young men hopping a ride on a train boxcar, painted in a style reminiscent of the Works Progress (Projects) Administration (WPA) that was enacted during the Great Depression.<sup>103</sup> The WPA carried out public works in building roads, constructing buildings to aid the public, and supporting the visual, performing, and literary arts. *Destinations Unknown* is an imaginative scene based on true events of the Great Depression era, where vagabonds hitched rides on trains. The two men look toward the front of the train, the direction of their metaphorical futures, with optimism and anticipation.

One of Lorusso's worker series pieces, *Linemen* also depicts two men, but suggests a different mood than *Destinations Unknown*. The artist conveyed the hard-working men of the era employed by the railroad. Holding pick axes and tools, the figures are placed alongside a large mechanical locomotive engine in the background: a powerful, energetic machine. Its dark gray color contrasts with the warm tones of the men's skin and clothing, drawing attention to their physical composure. Lorusso shows sacrifice and endurance, as well as inner strength through these common, "salt of the earth" type men.



*Linemen*. 2014  
oil on panel  
40 x 48 in.  
On loan from the Artist.

(opposite)  
*Destinations Unknown*. 2014  
oil on panel  
40 x 48 in.  
On loan from the Artist.

## CAROL MALTBY (b.1940)

Carol Maltby, primarily a self-taught artist, approaches her drawings with profound care, working up to 200 hours on each image. Her realistic, soft-shaded works are retrospective to the glory days of the railroad and the era of U.S. expansion across the country. Her two locomotive works, *Train at Steamtown* and *Steam Engine*, derived from personal encounters with vintage steam engines. She creates imaginative scenes of the past, incorporating platforms, water towers, and foliage to set a believably authentic image at the turn of the twentieth century.

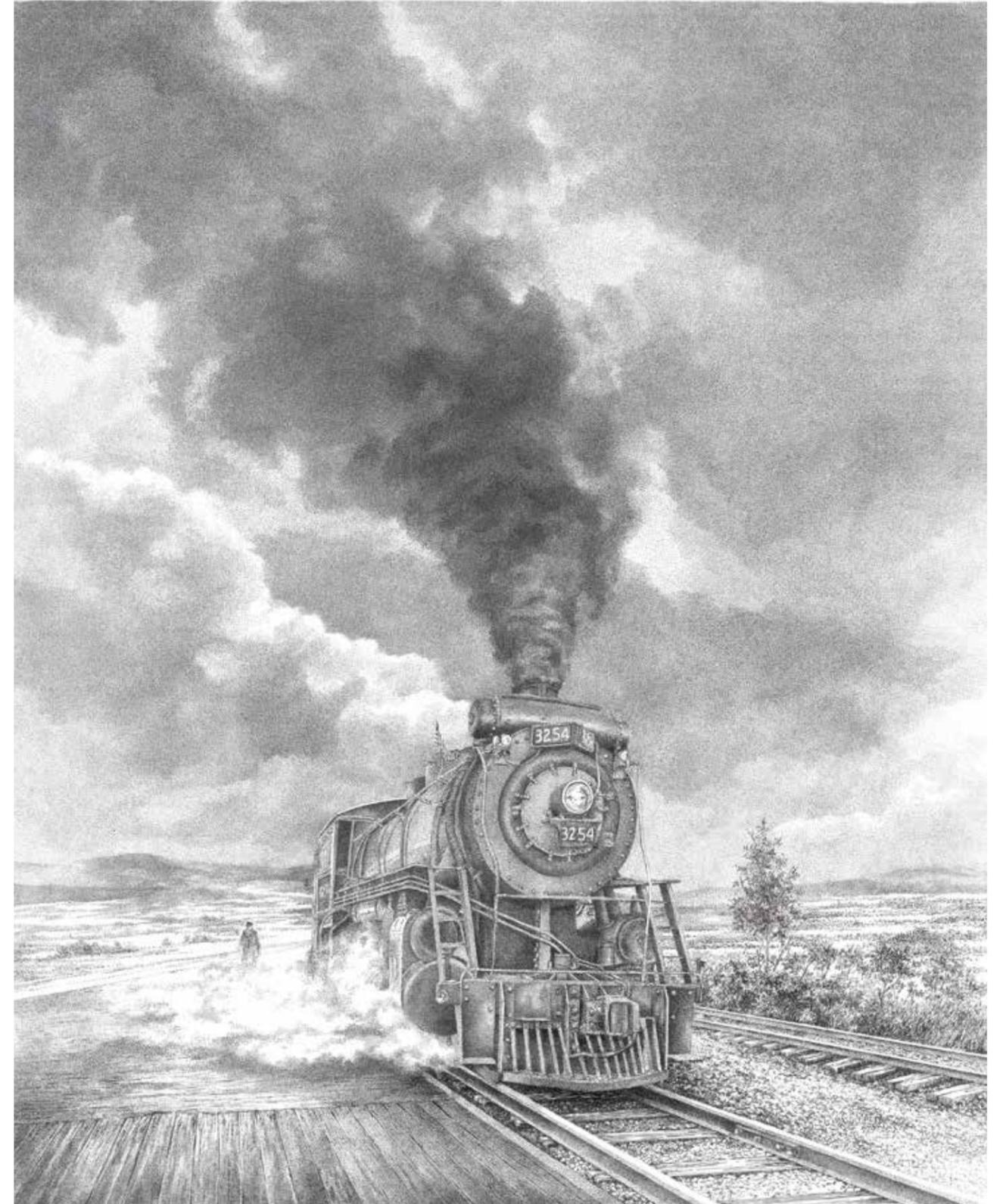
*Train at Steamtown* emerged after a visit at Steamtown, a national historic site in Scranton, Pennsylvania. She created this piece based on a real locomotive, with emphasis on the dark smoke coming from the smokestack.<sup>104</sup> In a relatively stark background, with a cloudy sky and lonely figure in the distance, the locomotive moves toward the viewer at an angle. The viewer is able to admire this piece of machinery for its majesty.

In contrast, Maltby's *Steam Engine* originated from a real ride on an old-fashioned train. The artist was able to touch, hear, smell, and experience the power and energy of a steam locomotive. She sought to convey those sensations in her pencil drawing. Maltby recalled seeing a rebuilt water tower, which is included on the right, framing the composition. She highlighted the billowing smoke coming from the smokestack of the engine, drawing the eye toward the center. However, the locomotive moves directly toward the viewer demonstrating authority over the rest of the setting.



***Steam Engine***, 2015  
graphite pencil on plate Bristol board  
11 x 17.5 in.  
On loan from the Artist.

(opposite)  
***Train at Steamtown***, 2002  
pen and ink on scratchboard  
18.5 x 23 in.  
On loan from the Artist.



## MARK MCDOWELL (b.1954)

Mark McDowell, an Arizona artist, enjoys the commonplace nature of his subjects: trains, planes, and automobiles. *Heading West* depicts The Santa Fe railroad locomotive facing left—or a western direction. This is symbolic of Westward movement that took place during the early twentieth century via the railroad. “The Santa Fe railroad was largely responsible for promoting the art of the Southwest in its early days,” said McDowell, “commissioning artists to help sell vacation trips via train...”<sup>105</sup>

Forty years ago, McDowell made a permanent move West, inspired by a vacation that he took to Arizona. He found himself enamored with the land, people, and environment compelling him to come back to stay. *Study for Vacationer*, in a sense, emulates that occasion. Yet, the drawing is actually of a toy car pulling a trailer with a canoe on the roof rack. The artist said of this work, “This drawing is not so much extolling the virtues of a toy plastic car, but rather, using the toy as an icon representing recreational travel in the West, and that kind of travel has introduced so many of us to the great open spaces, skies, and landscapes of the West.”<sup>106</sup>

*Heading West*, 2012  
colored pencil on Birch  
12 x 42 in.  
On loan from Byron Jay and Keely Lewis, Edinburg, TX

*Study for Vacationer*, 2011  
color pencil on Birch  
15 x 40 in.  
On loan from Byron Jay and Keely Lewis, Edinburg, TX



## HANSEL MIETH (1909–1998)

In the onset of the Great Depression, German immigrant and photographer Hansel Mieth arrived in the U.S. She and Otto Hagel, her life partner, operated as migrant workers in San Francisco in the 1930s. Upon seeing the daily problems of migrant camps, or “Hoovervilles,” they decided to photographically document the conditions of the laborers.<sup>107</sup> Mieth took this photograph of two train hoppers, *Boys on the Road*, in 1936, offering a glimpse into the life of vagabonds during this time. In her photograph, two young men cautiously look outside of the boxcar they have settled in; their heads come out into the light from the darkness behind them. She creates an iconic scene of one aspect of a critical time in the nation’s history.

In 1937, Mieth was hired at LIFE Magazine and devoted herself to photojournalism. During the Second World War, she became a U.S. citizen, and she and Hagel purchased a ranch near Santa Rita, California for farming.<sup>108</sup> Today she is considered one of the foremost female pioneers of photojournalism.

*Boys on the Road*, 1936

gelatin silver print

13.75 x 10.6875 in.

Courtesy of the Center for Creative Photography, University of Arizona: Hansel Mieth / Otto Hagel Archive. g8.106.66





## DOUGLAS PAUL MORGAN (b.1948)

In his own words, Douglas Paul Morgan explains his inspiration for painting Airstream travel trailers: “Throughout my painting career I have been interested in iconic vehicles and trailers from the 1950s and 1960s. Airstream trailers are quintessentially an American product. The mid-1960s versions with the curved lines, multi-riveted sections and aircraft aluminum skin are especially attractive. If you find one that has been professionally polished to give strong reflections, even better.”<sup>109</sup>

It seems natural for Morgan to be interested in Airstreams in his works of art. His love of plein air painting, or a process of painting outside, artistically grasps an instantaneous moment in time where the atmosphere is fleeting and the position of sunlight is constantly fluctuating.<sup>110</sup> The shiny surfaces of Airstreams are highly reflective; always changing and altering colors and shapes upon their mirror-like exterior. Perhaps attracted by their industrial feel, Airstreams present a balance between the aesthetic and technical, beautiful and utilitarian, hidden by impressionist textures and brushstrokes.

Designed to be light and towable as well as deliver adequate accommodations just about anywhere, Airstreams became a sensation, and ultimately a tradition in the mid-1900s. The two trailers depicted in Morgan’s paintings, *Mountain Classic* and *City Reflections* are both images of small Caravel models from the mid-1960s. The models reveal influences from a time of the first NASA flights and trends of the space age. The bullet-like curvilinear structure of the Airstream became among the most popular and recognizable of its kind. Families back then—and still today—travel in style with Airstreams: going to national parks, historic monuments, and other tourist locations across the country.

(opposite, top)  
***Mountain Classic***, 2015  
 oil on canvas  
 14 x 18 in.  
 On loan from the Artist.

(opposite, bottom)  
***City Reflections***, 2015  
 oil on canvas  
 14 x 18 in.  
 On loan from the Artist.



## ED NATIYA (b.1972)

Ed Natiya, a Navajo artist, sculpted *War Pony* depicting famous Lakota Sioux Chief Sitting Bull in an unusual situation. Instead of a customary “Old West” setting where the legendary leader rides a horse, he positioned the Chief astride a 1951 Indian Motorcycle.<sup>111</sup> Sitting Bull, an influential figure during the Indian Wars of the latter half of the nineteenth century, is frequently looked upon as a representative of Native American people. The vehicle is emblazoned with the logo of the company and war paint covers the wheel wells. Natiya’s body of work is whimsical, but pieces like *War Pony* warrant important discussions about the intersection of history, race, and materialism. He brings the “Old West” together with the “New West” by partnering this renowned persona with a modern, yet classic vehicle.

Natiya comes from a family of traditional artists: his mother, a potter, and his grandmother, a weaver. As a child he learned pottery and figurine making, absorbing all the artistic knowledge he could. Focusing on sculpture, the artist eventually pursued a full-time career as an independent artist, constantly inspired by his Navajo roots.

*War Pony*, 2014  
bronze, edition of 50  
19 x 22 x 8 in.  
Courtesy of Huey’s Fine Art, Santa Fe, NM

## NAVAJO (DINÉ)

Unnamed Navajo weavers generate intricate designs reflective of life and customs in pictorial textiles. Often, they are commissioned to create pieces for buyers with subjects outside of traditional context. For instance, this runner depicting four GMC brand trucks with wooden stake beds was likely a commission, though the reason for the truck design is unknown.<sup>112</sup>

Pictorial weavings reference real world items, including animals, plants, or manmade objects. Skilled weavers sometimes integrate references of modern life and Euro-American culture to appeal to potential customers. Train, plane, and automobile motifs occasionally appear in other types of Native American cultural arts, including pottery, jewelry, and baskets.

*Truck Pictorial Runner*, 1950

wool

72 x 35 in.

Courtesy of Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM



## HOWARD POST (b.1948)

Primarily a painter, artist Howard Post occasionally ventures into bronze sculpture, rendering images based on routines of ranch life he experienced first-hand. "Hauling hay and feed in our pickup was a pretty common occurrence for my family," the artist fondly recalls.<sup>113</sup> *Horse Feed* originated in the early 1990s when he was commissioned to do a bronze companion piece for a painting. This work was one of five editions for that series.

Post's paintings convey an inspired perspective of cattle, horses, pastures, and ranch life with the stroke of an impressionistic brush, but his sculpture departs from sweeping landscapes and color vibrancies. His bronzes have strong, expressive qualities in an encompassing green-grey patina. *Horse Feed* generates a moment of calm and tranquility. An isolated figure sits on the back of a truck bed, looking into the distance. He is perhaps waiting or resting, and his cowboy hat lies beside him. Below the figure is his only companion, his dog, who sits patiently by his owner. On the road below are tire tracks, indications of the heavy haul and rough terrain.

*Horse Feed*, modeled c. 1990s

bronze, 3/15

11 x 25 x 12 in.

Courtesy of Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM



## ZACHARY PROCTOR (b.1976)

Artist Zachary Proctor has a personal association with the transcontinental railroad: his own ancestors were early pioneers in Utah who settled there in 1847. After the completion of the railroad in 1869, it allowed his family incomprehensible connectivity with the rest of the country. His family was no longer isolated, and soon, more people began to move west. He articulates that sense of personal history through his paintings.

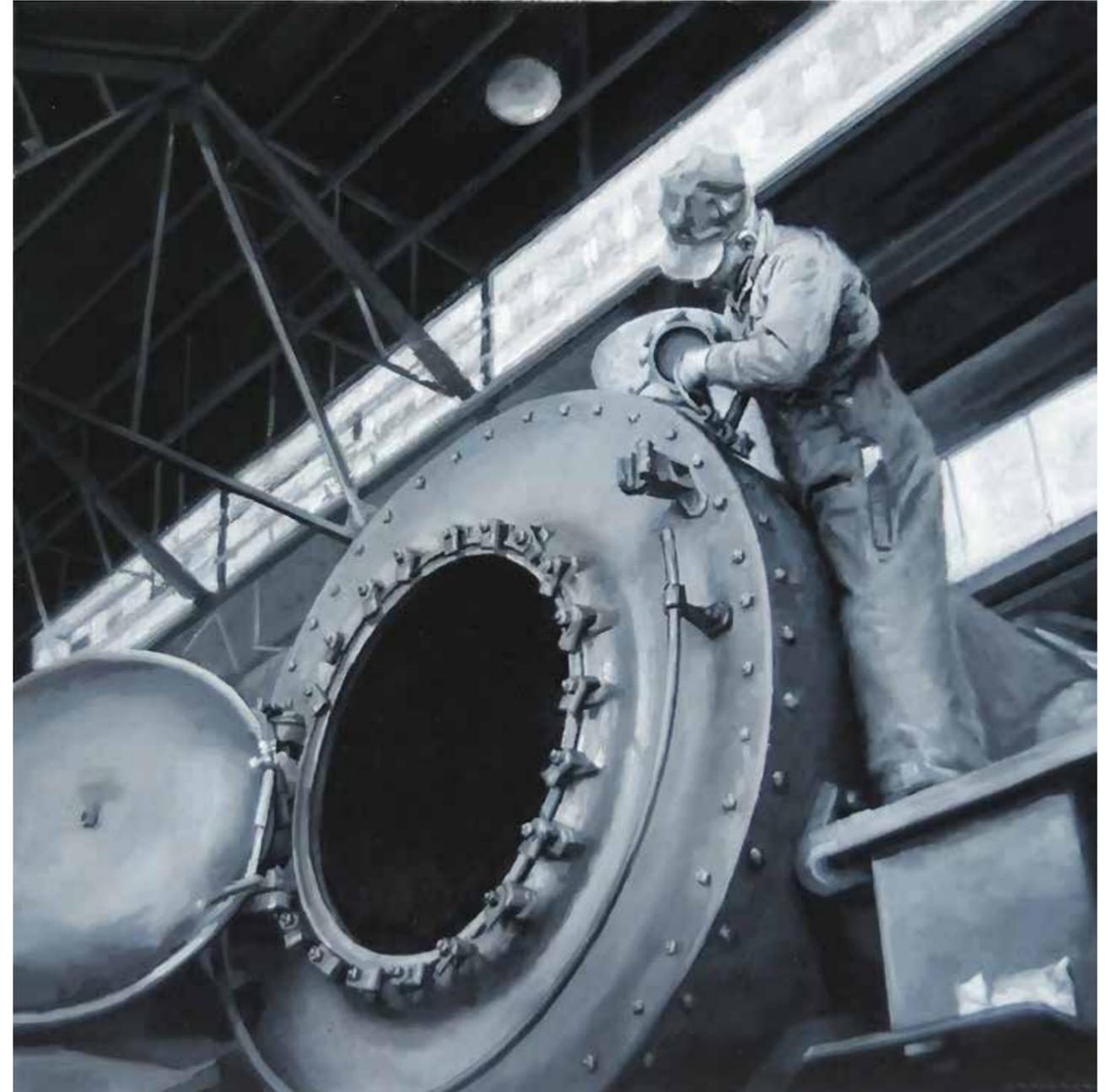
Proctor said of his railroad pieces, “The railroad and the men who built them are partly responsible for the establishment of Westward expansion. I enjoy painting this subject because it opens a new world into the past for me to reflect upon. This group of hard working men was trying to create a better life for their families, while providing a passageway for others to have a new life out West. Their stories are filled with courage, defeat, modesty, and survival; much of which is forgotten. It is my hope that these paintings are a reminder of the labor that generated the possibility of a ‘modern West.’”<sup>114</sup>

Proctor has lived in the West all his life, and he expresses his heritage in a scope of work that not only includes trains, but cars, boats, planes, and portraits. He regularly references historical and personal photographs for inspiration in his work. As a full-time artist today, Proctor’s main ambition is to convey strong narratives that invoke nostalgia in paint.<sup>115</sup>



*Leading West*, 2016  
oil on canvas  
48 x 48 in.  
On loan from the Artist.

(opposite)  
*Bound for Glory*, 2016  
oil on canvas  
30 x 30 in.  
On loan from the Artist.





## LORI PUTNAM (b.1962)

Considered a contemporary American Impressionist, Lori Putnam responds to qualities of light and the essence of objects in her paintings. *The Early Train* depicts a 1920s Streamliner locomotive en route from east to west coasts. The artist is aware of the impact the railroad had on transforming America and the West in the nineteenth and twentieth centuries, as well as being attentive to specific models. She used a reference photo of a Northern Pacific locomotive from the Smithsonian Archives for the rendering of this painting. The artist commented, “The ‘Northern Pacific’ was one of the most striking designs ever developed. Beauty and brawn in one great package... Exhaust steam and smoke glow pink in the early morning light then fade into the repetitive shape of the trees it passes. The grandeur of this forceful machine has been exaggerated to express its movement and power.”<sup>116</sup> Through a keen study of railroad and locomotive history, Putnam felt prompted not only to depict a train as a symbol of the West, but as a representation of refinement, fashion, and social status.

Putnam’s second painting, *Route 66*, presents an imaginative vision of travel along the historic Route 66 roadway, evoking the words of Nat King Cole’s tune telling listeners to “Get their kicks on Route 66.” The artist looks at the past, before the Interstate Highway System lead to the route’s demise. As Putnam describes the work, “...trucks of the 50s and cars and vans of the 60s are seen here in imagined conversation, reminiscing vacations taken and of days gone by. Rusts, oranges, and golds enhance the feeling of thick heat experienced through Texas, New Mexico, and Arizona in particular.”<sup>117</sup>



*Early Train*, 2015  
oil on linen  
28 x 46 in.  
On loan from the Artist.

(opposite)  
*Route 66*, 2015  
oil on linen  
30 x 36 in.  
On loan from the Artist.



## ARTHUR ROTHSTEIN (1915–1985)

During the Dust Bowl of the 1930s, Arthur Rothstein, a graduate of Columbia University, was hired by the Resettlement Administration under the Federal Government. Under President Franklin Roosevelt, this New Deal agency assisted in the relocation of families who lost their homes during the Great Depression, as well as the Dust Bowl caused by drought in the Plains. Rothstein served as part of the photography unit to document rural America.

According to Rothstein's book, *Documentary Photography*, the photographer had to learn to drive to take the job and kept an ax and shovel to dig himself out of the muddy or snowy roads.<sup>118</sup> He journeyed in a similar way to the migrants heading West at the same time. Rothstein photographed entire families piled into cars, including *Oklahoma Migrants*, recording this massive movement across the country.

The Resettlement Administration, which later became the Farm Security Administration (FSA), set the photographer out to document the people, hardships, and the multitude of problems the nation faced in the 1930s. Dozens of Rothstein's images taken through his five years with the FSA became the most iconic of the period, and the Library of Congress houses over 10,000 of these negatives today.<sup>119</sup>

*Oklahoma Migrants*. 1936

gelatin silver print

11 x 13.875 in.

Courtesy of the Center for Creative Photography, University of Arizona: Gift of Parade Publications. 83.96.8

## JOHN SALT (b.1937)

John Salt's representations of broken down and abandoned vehicles comment upon an era of abundance as well as an air of nostalgia. In the 1970s, after he came to the U.S. from England, he began to paint deserted automobiles as symbols of faded grandeur. *Dauphine in the Desert*, painted in 1974, displays a vehicle that signified the effect of American materialism and the ugliness and temporality of overindulgence.

Salt became a noteworthy artist in the Photorealist movement. The artist took photographs of the automobiles in person, often in abandoned lots of impoverished areas on the outskirts of town. In his creative process, he projects the images onto paper, using stencils and airbrushing, copying each onto a canvas. *Dauphine in the Desert* documented an actual blue automobile dulled over time from wear and weather. The dry, dusty, desert earth slowly envelopes the vehicle, evoking a somber, tranquil mood.

*Dauphine in the Desert*. 1974

oil on linen

45 x 67 in.

Collection of the Tucson Museum of Art. Gift of Dr. Ivan and Zoya Gerhath. 2001.50.2



## RAY STRANG (1893–1957)

An illustrator for numerous magazines of the early twentieth century, particularly *The American Magazine*, *Ladies' Home Journal*, *Harper's*, and *The Saturday Evening Post*, Ray Strang left an imprint in the world of mass media. As a young man, he studied at the Art Institute of Chicago and the Art Students League in New York and learned the basics of illustration. His focus turned to imagery of the West, especially after his visit to Tucson, Arizona in 1938. He bought property in the town and converted a bunkhouse into an art studio, making it a permanent residence.<sup>120</sup>

*Man on Ridge Overlooking Train* and *Train Station* are both paintings Strang completed later in his life. They have an impressionistic quality, varying from his earlier representative, illustrative work. Trains were a vital part of life in the Southwest in the mid-1900s, and these paintings demonstrate an immensity of the landscape with the presence of an oncoming train. The figure in the foreground in *Man on Ridge Overlooking Train* is possibly a representation of the artist, looking upon the sight in wonderment.



***Train Station***, c. 1950  
oil on paper  
14 x 20 in  
Collection of the Tucson Museum of Art.  
Gift of Mrs. Dorothy Gibson. 1981.50.20

(opposite)  
***Man on Ridge Overlooking Train***, c.1950  
oil on paper  
14 x 20 in.  
Collection of the Tucson Museum of Art.  
Gift of Mrs. Dorothy Gibson. 1981.50.19





## SHERRY BLANCHARD STUART (b.1941)

An artist whose interests are primarily of Western and equine subjects, Sherry Blanchard Stuart ventured to create two distinct pieces that feature modes of transportation in relation to their roles in American history. *Thunder and Iron* features two major forces: humankind and nature. It reflects upon the time of the completion of the transcontinental railroad and the rapid transformation of the West and its tremendous effect on wildlife. The artist says of the railroad during this period, "It hastened the demise of the American Bison and was the beginning of the end for the vast herds that had roamed the prairies for thousands of years."<sup>121</sup>

*First U.S. Mail* takes place much later, in the first decades of the twentieth century. Aviation was still an undeveloped technology, and after the First World War, airmail began to reach isolated towns in the West. The planes followed rail tracks and lacked navigation instruments, making the task of flying the mail very demanding. The cowboy on horseback, a character representative of the West, looks back at the De Havilland plane passing by, perhaps with awe and anticipation.



*Thunder and Iron*, 2015  
oil on linen  
35 x 29 in.  
On loan from the Artist.

(opposite)  
*First U.S. Mail*, 2015  
oil on linen  
36 x 32 in.  
On loan from the Artist.

## JIM VOGEL (b.1964)

Jim Vogel paints powerful figures of the common man. He emphasizes wrinkles, frown lines, and unglamorized poses to show the inner struggle of the everyday person and at the same time portray him or her as an idolized hero. His frames are non-traditional, asymmetrical forms which aid in the dynamic qualities of the composition. His style is reminiscent of Regionalist painters Thomas Hart Benton and John Steuart Curry.

Vogel painted Woody Guthrie, a folk musician in the mid-twentieth century. In his painting, *Glory Bound/ Woody Guthrie*, the artist makes statements about class, labor, and folklore surrounding migrant workers during the Great Depression and Dust Bowl of the 1930s but relates it to current times and his own engagement with farmers, miners, and ranchers in New Mexico.<sup>122</sup>

In this painting, the artist depicts Guthrie on the back of a farm truck. Guthrie's embellished autobiography, *Bound for Glory*, provided inspiration for the title and the setting of the painting. According to the book, Guthrie made extensive travels as a vagrant who made earnings by fruit picking.<sup>123</sup> The boxes of fruit labeled "Glory Bound" are a nod to the autobiography and this musician whose story is still relevant today.

*Glory Bound/ Woody Guthrie*. 2004

oil on panel

49 x 33 in.

Collection of the Tucson Museum of Art. Gift of W.E. Bigglestone. 2014.2.2



## BOB WADE (b.1943)

“Having been a motor scooter kid and later a hot rod club member in El Paso, I have always had an affinity for cars and bikes,” stated renowned Texas artist Bob Wade. The artist collected 1920s and 1930s photo postcards featuring “Tex-Mex” images, rodeos, and other Western subjects and began to incorporate them into his works of art. In his artistic process, the artist enlarges a postcard or photo image onto his canvas, then hand colors and airbrushes the surface in thin, transparent layers of acrylic. His palette consists of muted tones, reminiscent of pre-Technicolor film coloring.<sup>124</sup>

In 1979, his piece, *13 Cowgirls*, achieved acclaim through exhibitions in museums across the country and was mass produced on t-shirts. His portrayal of cowgirls showed his innovative approach to the Western art genre. In 1993, he unveiled his first *Cowgirls & Harleys* image, inspired by a promotion photo which originated in 1936 in Dallas, Texas. This lively image shows the artist’s wit and sense of humor as well as a passion for these vehicles.<sup>125</sup>

Wade’s love of motorcycles extends far beyond the canvas. He has made numerous sculptures based on motorcycle themes, including monumental works made from Harley Davidson motorcycle parts.<sup>126</sup> In his work, the artist demonstrates how the modern West is continually expanding. Regarding today’s West, Wade explained, “Traffic problems are typical everywhere and it’s getting harder for a ‘Good Ole Boy’ to ‘Ride the Range’ in his pickup or dodge the stand stills on his hog.”<sup>127</sup>

*Cowgirls & Harleys*, 2016  
acrylic on digital canvas  
20 x 48 in.  
On loan from the Artist; Courtesy of Etherton Gallery, Tucson, AZ



## WADE WEBER (b.1973)

Wade Weber, an educator, former high school teacher, and artist in Scottsdale, Arizona, uses the concept of “Reverspective,” or reverse perspective, in his painting *Quiet Moment in the West*: a fictional old Western town in Arizona, equipped with railroad tracks and dirt roads. Reverse perspective, a visual effect created using three-dimensional surfaces, was originally created by British artist Patrick Hughes in the 1960s. Weber has been inspired by this artist’s technique to create his own works with settings of the West.

There is an optical illusion in this “sculptured painting.” When looking directly ahead, the eye is fooled to believe it is a flattened canvas, but when glanced at an angle, three cone-like shapes jut forward. The viewer may believe that the lines in the image are going back in space when in reality they are physically coming forward towards the viewer. The artist said when describing his piece, “I want the viewer to absorb the piece visually, interact with it, and realize the power of perspective from the use of lines, shapes, and colors.”<sup>128</sup> Weber wants to create an element of fun and disbelief, and is passionate about making works of art that will engage the viewer on new, exciting levels.



*Quiet Moment in the West*. detail

(opposite)

*Quiet Moment in the West*. 2016

acrylic on board

21.5 x 72 x 9 in.

On loan from the Artist.



## DENNIS ZIEMIENSKI (b.1947)

An artist continually inspired by the history of the West, Dennis Zieminski concentrates on depicting trains, planes, and automobiles and their roles in the ever-changing landscape. His style, consisting of a blend of impressionism and realism, is likely derived from the vigorous and demanding world of commercial art which he was repeatedly exposed to early in his career during the 1980s. In addition, Zieminski's rich colors and thick lines are evocative of Maynard Dixon, and the compositions are suggestive of J.C. Leyendecker and N.C. Wyeth, three of his artistic heroes.

Zieminski said of his transportation work: "I love history and have seen a great deal of changes in the West, either through recorded history in photography or film, or with my own eyes. I have always found this transitory period to hold a wealth of ideas."<sup>129</sup> The painting *Over the Underpass* provides sight into the artist's youth. As a child, he loved trains and often found himself captivated by the braiding, or crossings, of rail lines with highways. The passion for trains stayed with him as an adult, and now he finds that these interconnections come together like an intricate dance, with the inclusion of architectural forms, movement, perspective, and contrasts of color.

*Desert Refueling* depicts a gasoline truck filling up a small biplane in mountainous desert terrain. In this work, Zieminski specifically looked at the state of aviation in the 1920s, before the construction of municipal airports throughout the West. Remarkably, the aircraft is not in mid-flight, a common way to render images of airplanes. Instead, it rests on the ground waiting in anticipation. The artist perhaps wanted to convey this sense of wanderlust and suspended energy to the viewer, instilling a feeling of oncoming adventure.

(opposite, top)  
*Desert Refueling*, 2010  
oil on canvas  
18 x 24 in.  
Courtesy of Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

(opposite, bottom)  
*Over the Underpass*, 2010  
oil on canvas  
24 x 36 in.  
On loan from the Artist.



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## WORKS REPRESENTED

Ansel Adams  
*Desert Road, Nevada*, c. 1960  
gelatin silver print  
11 x 8 in.  
Courtesy of the Center for Creative Photography,  
University of Arizona: Ansel Adams Archive.  
84.92.58

Dianne Johnson Adams  
*Registration Past Due*, 2014  
watercolor on canvas with recycled fused glass  
and resin with steel frame  
40 x 30 in.  
On loan from the Artist.

Warren H. Anderson  
*On Target on Hiway 80*, 1984  
Prismacolor on paper  
7.25 x 11.25 in.  
Collection of the Tucson Museum of Art.  
Virginia Johnson Fund. 1994.3

Warren H. Anderson  
*Pink and Purple Pulchritude*, early 1980s  
Prismacolor on paper  
9.25 x 14.25 in.  
On loan from Rexene Andrlle, Tucson, AZ

Warren H. Anderson  
*Ponca*, c. 1978  
Prismacolor on paper  
10.5 x 13.75 in.  
Collection of the Tucson Museum of Art.  
Gift of the Anderson Family. 2008.11.2

Steve Atkinson  
*Roadside Attraction*, 2016  
oil on linen  
24 x 36 in.  
On loan from the Artist.

Steve Atkinson  
*The Great Race*, 2015  
oil on linen  
32 x 50 in.  
On loan from Private Collection.

Thomas Bacher  
*Splash*, 1995  
acrylic on canvas  
81 x 54 in.  
Collection of the Tucson Museum of Art. Gift of  
Ivan and Marilyn Karp, New York, NY. 1999.131

John Baeder  
*C & C Restaurant*, 1980  
serigraph, 213/250  
15 x 25 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.218

John Baeder  
*Cornet Lunch*, 1989  
watercolor  
14.5 x 22 in.  
Collection of the Tucson Museum of Art. Gift of  
Ivan and Marilyn Karp, New York, NY. 1998.417

John Baeder  
*Royal Diner*, 1980  
serigraph, 194/250  
14.75 x 25 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.222

Tom Blackwell  
*Shatzi*, 1979  
screenprint on Masonite, 13/100  
46.5 x 60.5 in.  
Collection of the Tucson Museum of Art. Gift of  
Mr. and Mrs. Elliott Meisel, New York. 2001.47.2

Ross Buckland  
*And She Flew Away*, 2015  
oil on canvas  
20 x 30 in.  
On loan from the Artist.

Ross Buckland  
*Finding a Way*, 2016  
oil on board  
16 x 20 in.  
On loan from the Artist.

Denham B. Clements  
*Untitled*, 1979  
acrylic on canvas  
38.5 x 40.5 in.  
Collection of the Tucson Museum of Art.  
Gift of Nancy and Robert Clark. 2007.31.2

Bruce Cody  
*American Reflections*, 2010  
oil on linen  
30 x 50 in.  
On loan from the Artist.

Bruce Cody  
*Crossing the Spring Run-Off*, 2012  
oil on linen  
27 x 40 in.  
On loan from the Artist.

Bruce Cody  
*Jewels in the Night*, 2013  
oil on linen  
18 x 30 in.  
On loan from the Artist.

Maynard Dixon  
*Imperial Valley Migrant's Working Shack and Car*, 1939  
graphite on paper  
3.625 x 5.625 in.  
Courtesy of Mark Sublette Medicine Man Gallery,  
Tucson, AZ and Santa Fe, NM

Maynard Dixon  
*Through the Beautiful Borderland via Southern Pacific  
Lines*, late 1910s  
gouache  
8.75 x 37 in.  
Courtesy of Mark Sublette Medicine Man Gallery,  
Tucson, AZ and Santa Fe, NM

Holger Eckstein  
*Airfield*, 2011  
digital type c-print on Fuji Crystal Archive paper  
96 x 72 in.  
Courtesy of Etherton Gallery, Tucson, AZ

Josh Elliott  
*Shadowlands*, 2014  
oil on panel  
30 x 33 in.  
Courtesy of Mark Sublette Medicine Man Gallery,  
Tucson, AZ and Santa Fe, NM

Michael Goettee  
*Red Butte With Tourists*, 2016  
acrylic on canvas with carved wood  
32 x 74 x 6 in.  
On loan from the Artist.

Jenny Gummersall  
*Clouds over Tunnel Hill*, from the "Cloud Series,"  
2005  
archival pigment print, 2/9  
26.375 x 21.25 in.  
Collection of the Tucson Museum of Art.  
Gift of Jenny and Greg Gummersall. 2008.18.2

Woody Gwyn  
*Highway and Mesa*, 1982  
oil with alkyd resins on linen  
60 x 78 in.  
Collection of the New Mexico Museum of Art;  
Museum Purchase 1982. 1982.62

Vivian Mallette Hutchins  
*Tucson Low Rider*, 1983  
oil on Masonite  
24 x 36 in.  
Collection of the Tucson Museum of Art. Gift of  
Mr. and Mrs. Stephen K. Wallenmeyer. 1992.1

Ron Kleemann  
*Johncock—Cartwheel Series*, 1978  
lithograph, AP 25/100  
17.5 x 23.75 in.  
Collection of the Tucson Museum of Art. Gift of  
Mr. and Mrs. Elliott Meisel, New York. 2001.47.9

Ron Kleemann  
*Texas Chopper*, 1980  
serigraph, 225/250  
16.5 x 24.375 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.229

Ron Kleemann  
*White Knight*, 1980  
serigraph, AP 23/30  
16.375 x 24.375 in.  
Collection of the Tucson Museum of Art.  
Gift of Sarah Schuster. 1995.232

Beth Loftin  
*Cowboys and Indians*, 2014  
oil on canvas  
24 x 30 in.  
On loan from the Artist.

Joseph Lorusso  
*Destinations Unknown*, 2014  
oil on panel  
40 x 48 in.  
On loan from the Artist.

Joseph Lorusso  
*Linemen*, 2014  
oil on panel  
40 x 48 in.  
On loan from the Artist.

Carol E. Maltby  
*Steam Engine*, 2015  
graphite pencil on plate Bristol board  
11 x 17.5 in.  
On loan from the Artist.

Carol E. Maltby  
*Train at Steamtown*, 2002  
pen and ink on scratchboard  
18.5 x 23 in.  
On loan from the Artist.

Mark McDowell  
*Heading West*, 2012  
color pencil on Birch  
12 x 42 in.  
On loan from Byron Jay and Keely Lewis,  
Edinburg, TX

Mark McDowell  
*Study for Vacationer*, 2011  
color pencil on Birch  
15 x 40 in.  
On loan from Byron Jay and Keely Lewis,  
Edinburg, TX

Hansel Mieth  
*Boys on the Road*, 1936  
gelatin silver print  
13.75 x 10.6875 in.  
Courtesy of the Center for Creative Photography,  
University of Arizona: Hansel Mieth / Otto Hagel  
Archive. 98.106.66

Douglas Morgan  
*City Reflections*, 2015  
oil on canvas  
14 x 18 in.  
On loan from the Artist.

Douglas Morgan  
*Mountain Classic*, 2015  
oil on canvas  
14 x 18 in.  
On loan from the Artist.

Ed Natiya  
*War Pony*, 2014  
bronze, edition of 50  
19 x 22 x 8 in.  
Courtesy of Huey's Fine Art, Santa Fe, NM

Navajo (Diné)  
*Truck Pictorial Runner*, 1950  
wool  
72 x 35 in.  
Courtesy of Mark Sublette Medicine Man Gallery,  
Tucson, AZ and Santa Fe, NM

Howard Post  
*Horse Feed*, modeled c. 1990s  
bronze, 3/15  
11 x 25 x 12 in.  
Courtesy of Mark Sublette Medicine Man Gallery,  
Tucson, AZ and Santa Fe, NM

Zachary Proctor  
*Leading for Glory*, 2016  
oil on canvas  
30 x 30 in.  
On loan from the Artist.

Zachary Proctor  
*Leading West*, 2016  
oil on canvas  
48 x 48 in.  
On loan from the Artist.

Lori Putnam  
*Early Train*, 2015  
oil on linen  
28 x 46 in.  
On loan from the Artist.

Lori Putnam  
*Route 66*, 2011  
oil on linen  
30 x 36 in.  
On loan from the Artist.

Arthur Rothstein  
*Oklahoma Migrants*, 1936  
gelatin silver print  
11 x 13.875 in.  
Courtesy of the Center for Creative Photography,  
University of Arizona: Gift of Parade Publications.  
83.96.8

John Salt  
*Dauphine in Desert*, 1974  
oil on linen  
45 x 67 in.  
Collection of the Tucson Museum of Art.  
Gift of Dr. Ivan and Zoya Gerhath. 2001.50.2

Ray Strang  
*Man on Ridge Overlooking a Train*, c. 1950  
oil on paper  
14 x 20 in.  
Collection of the Tucson Museum of Art.  
Gift of Mrs. Dorothy Gibson. 1981.50.19

Ray Strang  
*Train Station*, c. 1950  
oil on paper  
14 x 20 in.  
Collection of the Tucson Museum of Art.  
Gift of Mrs. Dorothy Gibson. 1981.50.20

Sherry Blanchard Stuart  
*First US Mail*, 2015  
oil on linen  
36 x 32 in.  
On loan from the Artist.

Sherry Blanchard Stuart  
*Thunder and Iron*, 2015  
oil on linen  
35 x 29 in.  
On loan from the Artist.

Jim Vogel  
*Glory Bound / Woody Guthrie*, 2004  
oil on wood panel  
49 x 33 in.  
Collection of the Tucson Museum of Art.  
Gift of W.E. Bigglestone. 2014.2.2

Bob Wade  
*Cowgirls & Harleys*, 2016  
acrylic on digital canvas  
20 x 48 in.  
On loan from the Artist; Courtesy of Etherton  
Gallery, Tucson, AZ

Wade Weber  
*Quiet Moment in the West*, 2016  
acrylic on board  
21.5 x 72 x 9 in.  
On loan from the Artist.

Dennis Zieminski  
*Over the Underpass*, 2010  
oil on canvas  
24 x 36 in.  
On loan from the Artist.

Dennis Zieminski  
*Desert Refueling*, 2010  
oil on canvas  
18 x 24 in.  
Courtesy of Mark Sublette Medicine Man Gallery,  
Tucson, AZ and Santa Fe, NM

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*Photograph of a Railroad Locomotive Entering the Train Station in Bisbee (Ariz.), c. 1890.*  
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