

An impressionist painting of a cityscape, likely a harbor or coastal town. The scene is composed of numerous small, visible brushstrokes in various shades of blue, green, and brown. The buildings are rendered in a simplified, geometric style. In the foreground, there is a solid, muted green horizontal band. The overall composition is dynamic and textured, characteristic of the Impressionist movement.

DISCOVERED GEMS

ARTWORK FROM THE HELENE WURLITZER COLLECTION

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EXHIBITION DATES: NOVEMBER 27 - JANUARY 31, 2022

203
FINE ART

Early Modern to Contemporary

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Introduction

In collaboration with The Helene Wurlitzer Foundation of New Mexico, 203 Fine Art is proud to announce an exhibition of artwork from Helene Wurlitzer's private collection, as well as works from the Wurlitzer Foundation. Much like the obscurity of the Foundation itself, the art collection of its founder, Helene Wurlitzer (1874-1963), has been largely unseen and now being made available for sale to the public as part of a fundraising initiative.

The artwork in this exhibition ranges from photography to paintings, both abstract to representational, portraiture, and Indigenous art. A highlight to the collection is ten rare early photographs of Northern New Mexico and Taos Pueblo by Ansel Adams. Also included are several works by early Modernists Emil Bisttram and Earl Stroh, pieces by Ila McAfee, Barbara Harmon, Louis Ribak, Robert Ray, Native American artist Kai-Sa and Gerald Nailor Sr., along with other Taos Moderns.

Through this collaboration and fundraising exhibition, we invite the public to discover this unique collection, along with the importance of the Helene Wurlitzer Foundation, which is reaching out to the community at large for potential donors interested in supporting the Foundation's mission. Funds from the sale of this artwork will be used to renovate the campus facility, enhance and expand the existing programs.



Interior view of The Wurlitzer Foundation main house and headquarters, Helene's former home

The Legacy of Helene Wurlitzer

Beginning in the early 1940s, philanthropist Helene Wurlitzer started to support artists in Taos. With her taste leaning toward Modernist art and Hispanic and Indigenous Pueblo artists, her influence on the Taos Art Colony was taking hold by the mid-1950s. Many of the more avant-garde artists she supported, Agnes Martin and individual artists who were part of the group known as the Taos Moderns, defined and ushered in a new era of Modern Art in the Southwest. With Helene Wurlitzer's early patronage of artists, long before establishing the Helen Wurlitzer Foundation of New Mexico in 1954, she amassed a significant fine art collection. Helene also developed close relationships with many early Taos artists, bought their work, and in some cases influenced the trajectory of their careers.

Wurlitzer often hosted dinners at her residence, inviting artists over to share good company and hospitality. Earl Stroh, Andrew Dasburg, Rebecca James, Emil Bisttram, and Thomas Benrimo were frequent guests. In addition, when artists had urgent needs, Helene Wurlitzer supported them by providing funds and living arrangements. There are many stories of Helene's generosity. For example, in 1937, painter Andrew Dasburg became ill with Addison's disease. When Helene heard that Dasburg could not financially take care of his health issues, she agreed to pay for his medical expenses, making it possible to receive treatment. After regaining his health, Dasburg continued creating his work in pastels, ink, and graphite. Likewise, when Helene heard Robert C. Ellis and his family lost their home in Galveston, Texas, to a hurricane, she invited them to live at the Wurlitzer Foundation for a year. They later settled in Taos.

In 1947, painter Agnes Martin was living out of her car in Taos. Martin wrote to Helene Wurlitzer requesting a monthly stipend of support to prepare for an exhibit at the Betty Parsons Gallery in New York. She was awarded a monthly grant for one year. Wurlitzer's benevolence helped launch Martin's career and culminated in her becoming one of the most heralded and influential Abstract Expressionist artists of the 20th century.



Andrew Dasburg, *Picuris Mountains*, 1962, 17.5 x 22", pastel on paper
(NFS)



Thomas Berimo, *Grey Abstraction #8*, c.1950s, 24 x 30", oil on board
(NFS)

Emil Bisttram (1895-1976)

Bisttram was instrumental in the shift towards modern art in Taos. He opening the first contemporary art gallery, the Heptagon, in 1932 and the Taos School of Art in 1938, where he taught non-traditional techniques. In addition, in 1939, Bisttram organized the La Fonda Gallery in the La Fonda de Taos Hotel. In 1952, Bisttram co-founded the Taos Art Association and opened the Stables Gallery.

Bisttram would have met Helene between the late 1930s and the early 1940s when she first started visiting Taos. Bisttram's Modernist style greatly influenced Helene and cultivated her attraction towards contemporary and Modernist art. Several pieces by Emil Bisttram, works that were purchased directly by Helene, will be offered for sale in this exhibition. Helene's admiration for Bisttram led her to elect him as a board member for the Helene Wurlitzer Foundation in the early 50s.



Emil Bistram, *Black Cross*, c. 1950s, 13 x 18", pastel on paper



Emil Bisttram, *Guadalupe Church*, 1951, 16 x 13", oil pastel on paper

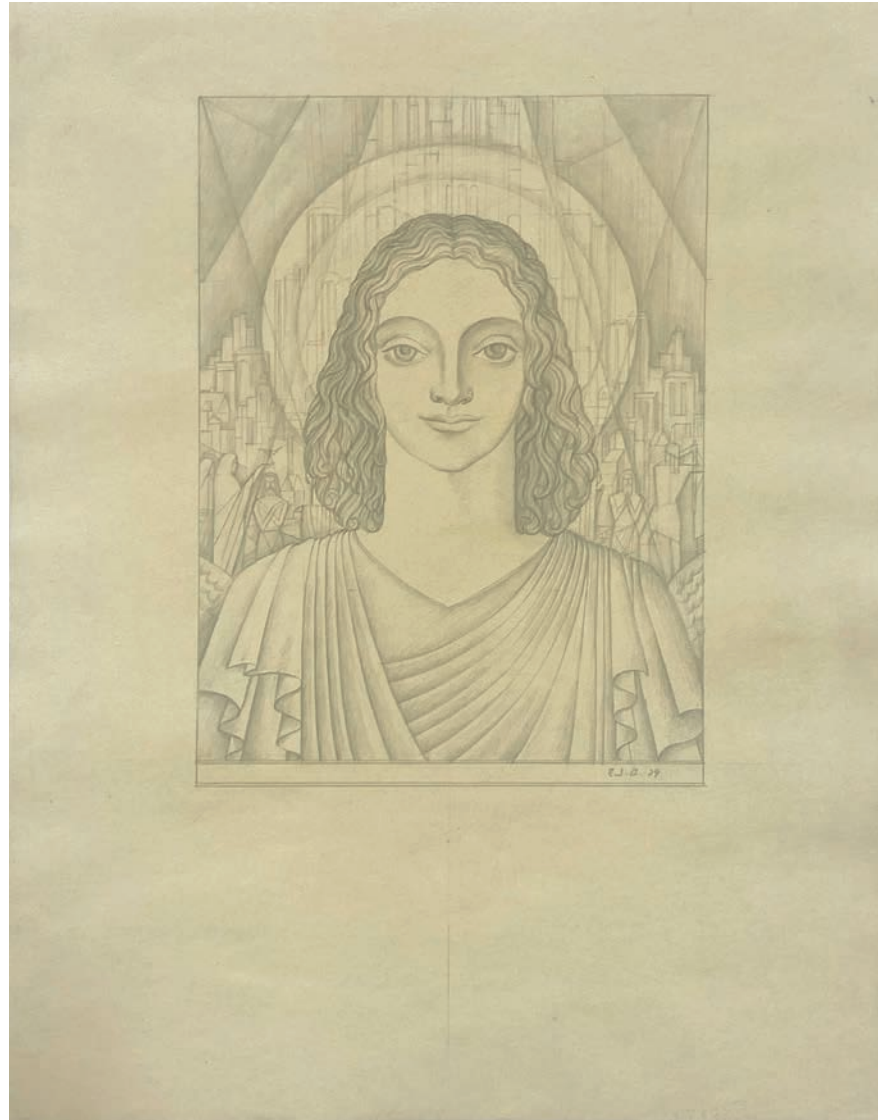


Emil Bisttram, *Soliloquy*, 1949, 18 x 16" scratch board

Image 3



Emil Bisttram, *The Magic of Moonlight*, 1958, 22 x 30", watercolor on paper



Emil Bisttram, *The Youth Jesus*, 1929, 11 x 8" graphite on paper



Emil Bisttram, *Red Rain*, 1958, 22 x 30", watercolor on paper



Emil Bisttram, *The Breakers, Monhegan*, 1927, 17.5 x 24.5", watercolor on paper

Image 7



Interior view of The Helene Wurlitzer Foundation's artist-in-residence casita

The Helene Wurlitzer Foundation

Since Helene's passing in 1963, the Foundation has continuously fulfilled Helene Wurlitzer's mission of "supporting the artist and the creative process." Although the Foundation has been adding to the importance of the Taos Art Colony for over 60 years, it remained behind the scenes, contributing with little fanfare. The Foundation currently offers a three-month residency to artists that cultivate inspiration and pursuit of their creative practice. The residency program is open to visual artists, composers, and literary artists. In addition, since its formation, the Helene Wurlitzer Foundation has provided fellowships to thousands of artists from around the world. Through these programs, providing scholarships to local students for higher education in the arts, and enriching the lives of local artists, the Foundation has contributed to the community, helping to continue making Taos a significant arts destination. In the coming years, the Foundation aims to expand its programs and renovate its campus facility — reaching out to the community for potential donors interested in supporting the Foundation's mission.

The Foundation's campus consists of eleven artist-residency casitas on approximately fifteen acres, nestled in the center of Taos, New Mexico. The acreage around the casitas of the campus provides a peaceful setting for artists to create, removed from the distraction of town. The casitas are specifically designated and designed for each practice, with a grand piano in the composers living areas and large studio spaces to accommodate painters and sculptors.



Interior view of The Helene Wurlitzer Foundation's artist-in-residence casita



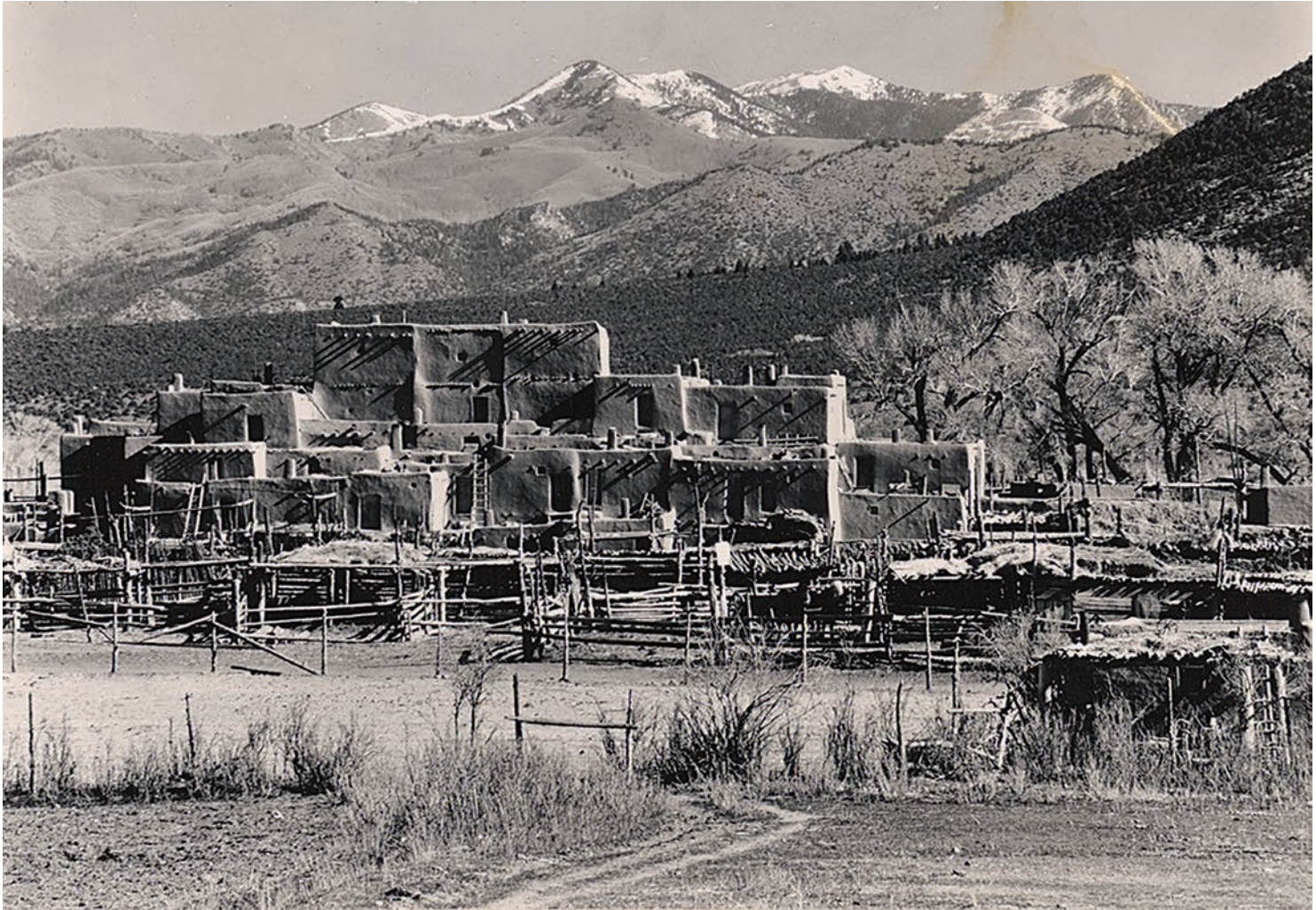
Guest House at the Helene Wurlitzer Foundation Campus, 1941 vs 2019

Ansel Adams (1902-1984): Taos Pueblo

The story passed down from the Wurlitzer Foundation's first Executive Director Henry Sauerwein is that Ansel Adams (1902–1984) gave this collection of significant and rare photographs from two different early projects to Helene Wurlitzer as a gift for her generous financial support of a previous project.

Adams visited New Mexico numerous times throughout his life. On his fourth trip in 1929, Adams came to Northern New Mexico to produce a book about Taos Pueblo, collaborating with writer Mary Austin. Through his friendship with Mabel Dodge Lujan, Adams was invited onto Taos Pueblo by Tony Lujan, then current Governor of the Pueblo and Mabel's husband. The black and white images Adams produced, taken with a large-format camera, use light and shadow to encapsulate the majesty of Northern New Mexico and Taos Pueblo in rich detail.

These image will be previewed for the first time in this exhibition and offered for sale through Sotheby's New York in spring of 2022.



Ansel Adams, *Taos Pueblo*, 1929, 5.625 x 7.875", silver gelatin print



Ansel Adams, *Taos Pueblo Church*, 1942, 7.5 x 9.5", silver gelatin print



Ansel Adams, *At Taos Pueblo*, 1942, 9.125 x 6.5", silver gelatin print



Ansel Adams, *Taos Pueblo South House*, 1941, 7.5 x 9.5", silver gelatin print



Ansel Adams, *Near Taos Pueblo*, 1941, 7.5 x 9.625", silver gelatin print

Ansel Adams: Northern New Mexico

Adams would return to New Mexico to photograph the landscape for the Mural Project initiated by the U.S. Department of Interior in the 1940s. In 1941, he produced one of his most well-known images, *Hernandez, New Mexico, Moonrise*, which showcases the artist's emerging high contrast style. Although the Mural Project never came to fruition, Adams would later print *Moonrise* at mural size. Surprisingly, several other images in this collection appear to have never been reprinted, making them extremely rare.



Ansel Adams, *Hernandez, New Mexico, Moonrise*, 1941, 6.75 x 9.375", silver gelatin print



Ansel Adams, *Ruins of Old Church, Taos Pueblo*, 1942, 7.75 x 9.625", silver gelatin print



Ansel Adams, *Ranchos de Taos Rear of Church Storm*, 1942, 7.75 x 9.625", silver gelatin print



Ansel Adams, *Ranchos de Taos Church*, 1941, 7.5 x 9.5", silver gelatin print



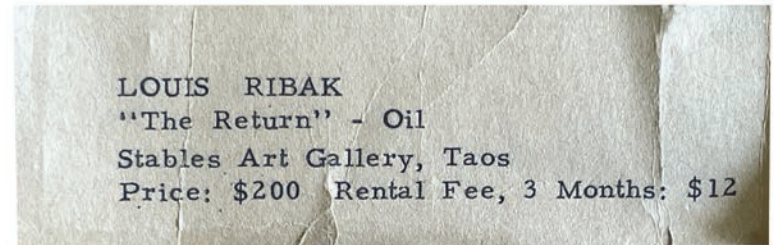
Ansel Adams, *Rio Grande Below Taos*, 1941, 6.625 x 9.25", silver gelatin print



Louis Ribak, *The Return*, c. 1940s, 12 x 10", oil on linen

Helene's Personal Collection

The following artworks by Joseph Fleck, Robert Ray, Louis Ribak, Alfred Rogoway, and Gerald Nailor Sr. were collected personally by Helene, previous to the formation of the Wurlitzer Foundation. Helene would acquire art she liked from local galleries like La Galeria Escondida, Ruins Gallery, and the Stables Art Gallery, where most modern artists showed. Often artwork was given to her, with dedications written on the work, thanking Helene for her kindness.



The Return by Louis Ribak, original exhibition label on verso of piece



Joseph Fleck, *Untitled*, c. 1930s, 24 x 18", pastel on paper



Alfred Rogoway, *Fishermen*, c. 1950s, 10.5 x 13.5", oil on canvas mounted on board



Gerald Nailor Sr., *A Cock Bob-White in Design*, 1950, 15 x 11", gouache on paper



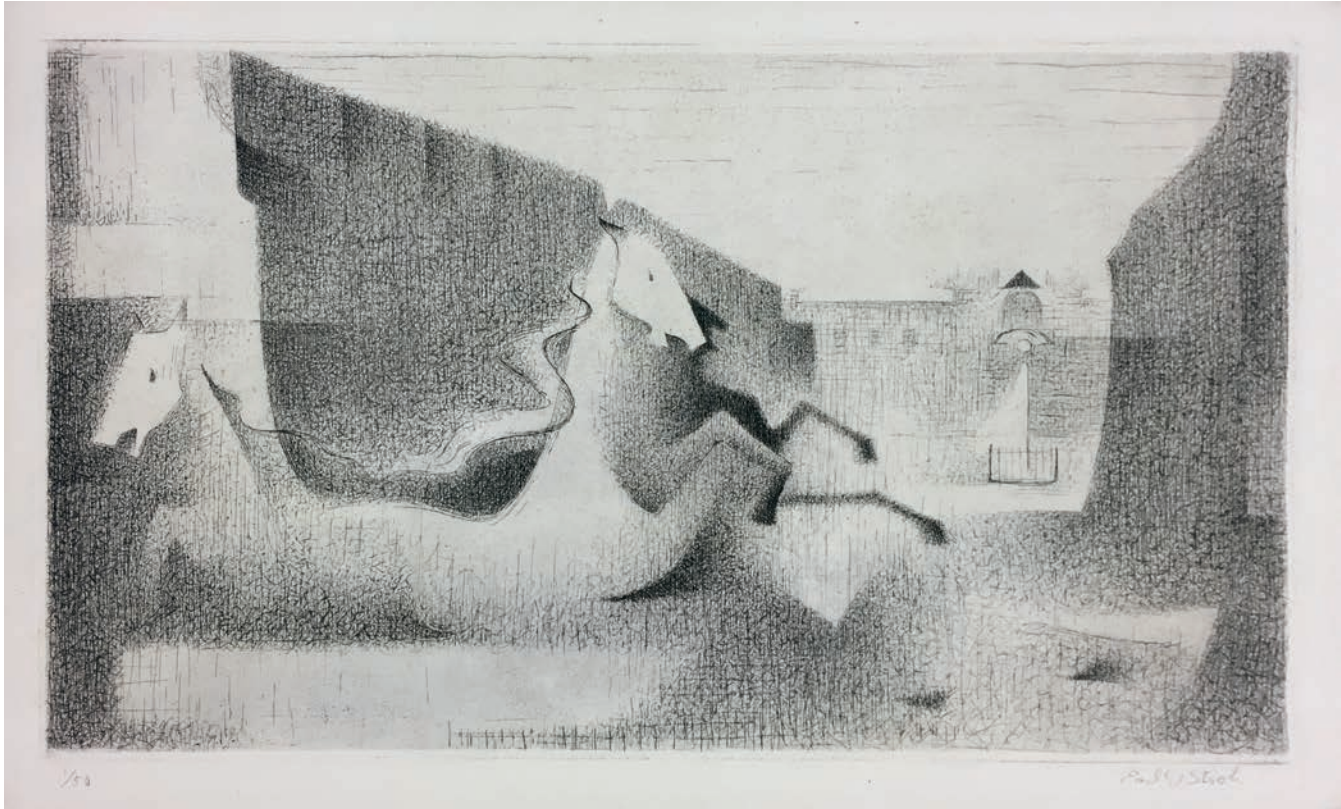
Gerald Nailor Sr., *Native American Woman on Horseback*, 1950, 15 x 13", silk screen print

Earl Stroh (1924-2005)

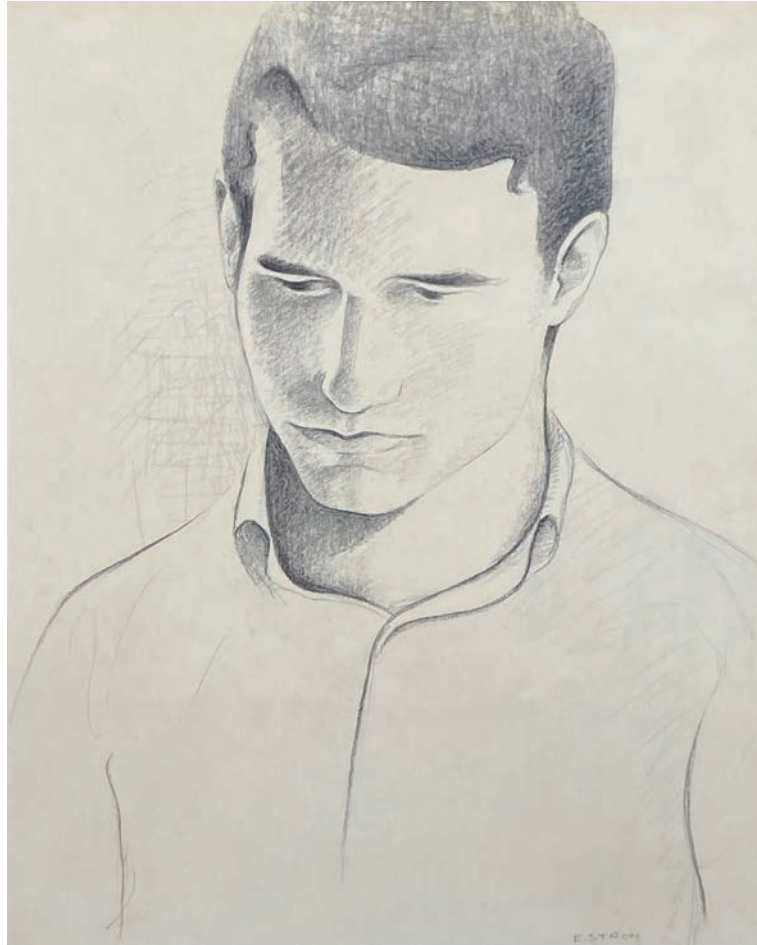
A student of Andrew Dasburg, Stroh was offered a solo show at La Galeria Escondida in 1946. After Wurlitzer saw his work there, she arranged to meet with him. They became friends, and Helene later considered Stroh her favorite artist. Helene began buying Stroh's work in 1948 and that same year provided him with a residence on her property.

Helene also gave Stroh a monthly stipend to cover his living expenses and paid for him to travel abroad to study printmaking at the Atelier Friedlander in Paris. This sponsorship of Stroh and the artist's further studies attributed to actualizing the Helene Wurlitzer Foundation and residency program.

By providing housing, stipends, hospitality, and buying artwork, Helene discovered her desire to "give aid to those students and professional workers in the field of art, music, and literature who would, without aid, be unable to pursue or continue their creative work."



Earl Stroh, *Untitled Medieval Plaza*, c. 1950s, 13 x 9.625", etching on paper, edition 1/50



Earl Stroh, *Mark*, c. 1950s 13 x 10", graphite on paper



Earl Stroh, *The Wake*, 1948, 16 x 20", oil on board



Earl Stroh, *Lone Tree*, c. 1950s, 8.25 x 11.25", watercolor on paper



Earl Stroh, *The Birds*, c. 1940s, 10 x 14", gouache on paper



Earl Stroh, *The Arbor*, 1951, 14 x 18", oil on board



Earl Stroh, *Thinking Figure*, c. 1950s, 18 x 11", graphite and color pencil on paper



Robert Ray, *Thistle*, c. 1950s, 23.5 x 10.75", sumi ink on paper

Wurlitzer Foundation Fellows

Since its establishment in 1954, the Wurlitzer Foundation has hosted over 1,200 fellows. Several Wurlitzer alumni are included in this exhibition: Robert Ray, Dora Kaminsky, Kai-Sa, Michael Klein, Earl Stroh, Lawrence Calcagno, and Hyde Soloman. Many artists met Helene at local galleries or came for the artist-residency program and decided to stay in Taos.

Robert Ray, was invited by Eulalia Emetaz, the owner of La Galeria Escondida, in 1954 to have a solo exhibition at her gallery. Excited by the possibilities of a solo exhibition in Taos, Ray also wanted to move to the area but did not have the means. Helene, having a relationship and being a patron of Eulalia's gallery, heard the artist needed help and offered Ray a residency at the newly-formed Wurlitzer Foundation. Thus, Robert Ray was formally the first resident of the Foundation and stayed for two years from 1954-56. During this time, Ray painted his well-known portrait *The Honorable Dorothy Brett*, which is in the permanent collection of the Harwood Museum of Art.

Kai-Sa (1918 - 1974)

Helene had a quiet relationship with Taos Pueblo and local Indigenous artists. She also supported political efforts, like the return of Blue Lake to Taos Pueblo, and often received gifts like firewood and food from the harvest by members of the Pueblo for her generosity.

Artist Kai Sa, also known as Percy Tsisete Sandy, married Peggy Mirabal from Taos Pueblo, and the couple moved to her village. Helene enjoyed his art, and when she heard he was having a tough time monetarily, she invited him and his family for dinner. After that meeting, she decided to fund his art-making by setting up a credit account for him at the local art store. He would be awarded a fellowship grant in 1955.



Kai-Sa, *Eagle Dancer*, c. 1950s, 27 x 22", gouache on paper



Kai-Sa, *Zuni Long Horn Dancer*, c. 1950s, 20 x 16", gouache on paper



Kai-Sa, *Eagle Dancers with Drummer*, c. 1950s, 20 x 25", gouache on paper



Kai-Sa, *Corn Dancers*, c. 1950s, 14 x 18", gouache on paper



Kai-Sa, *Man Climbing Ladder*, c. 1950s, 22.25 x 18", gouache on paper



Michael Klein, *Autumn is a Nocturne*, 1961, 22 x 19", reverse oil on glass



Dora Kaminsky, *Studio Interior*, c. 1950s, 25 x 30", pastel on paper



Dora Kaminsky, *Spring Thaw*, c. 1940, 13.75 x 19.75", serigraph on paper



Walk along The Helene Wurlitzer Foundation Campus



Exterior view of The Wurlitzer Foundation main house and headquarters, Helene's former home

The Foundation's Collection

Since 1963, the original Executive Director Henry Sauerwein continued to follow Helene's example in support of local arts to acquire artwork from Taos galleries, local artists and receive donated artwork. As a result, the following works by Lawrence Calcango, Louis Catusco, Barbara Harmon, Harold Waldrum, Bill Gersh, Toni Mygatt and Ila McAfee, were collected by the Foundation after Helene's passing.



Louis Catusco, *Daphane Called*, 1973, 24 x 24", acrylic on board



Toni Mygatt, *Portrait of Andrew Dasburg*, c. 1970s, 23 x 16", pastel on paper



Toni Mygatt, *Lullaby*, c. 1960s, 20 x 12", mixed medial on board



Barbara Harmon, *Four Black Pots*, 1967, 6 x 11", pastel and wash on paper



Lawrence Calcagno, *Taos VIII*, 1973, 22 x 30", acrylic on paper



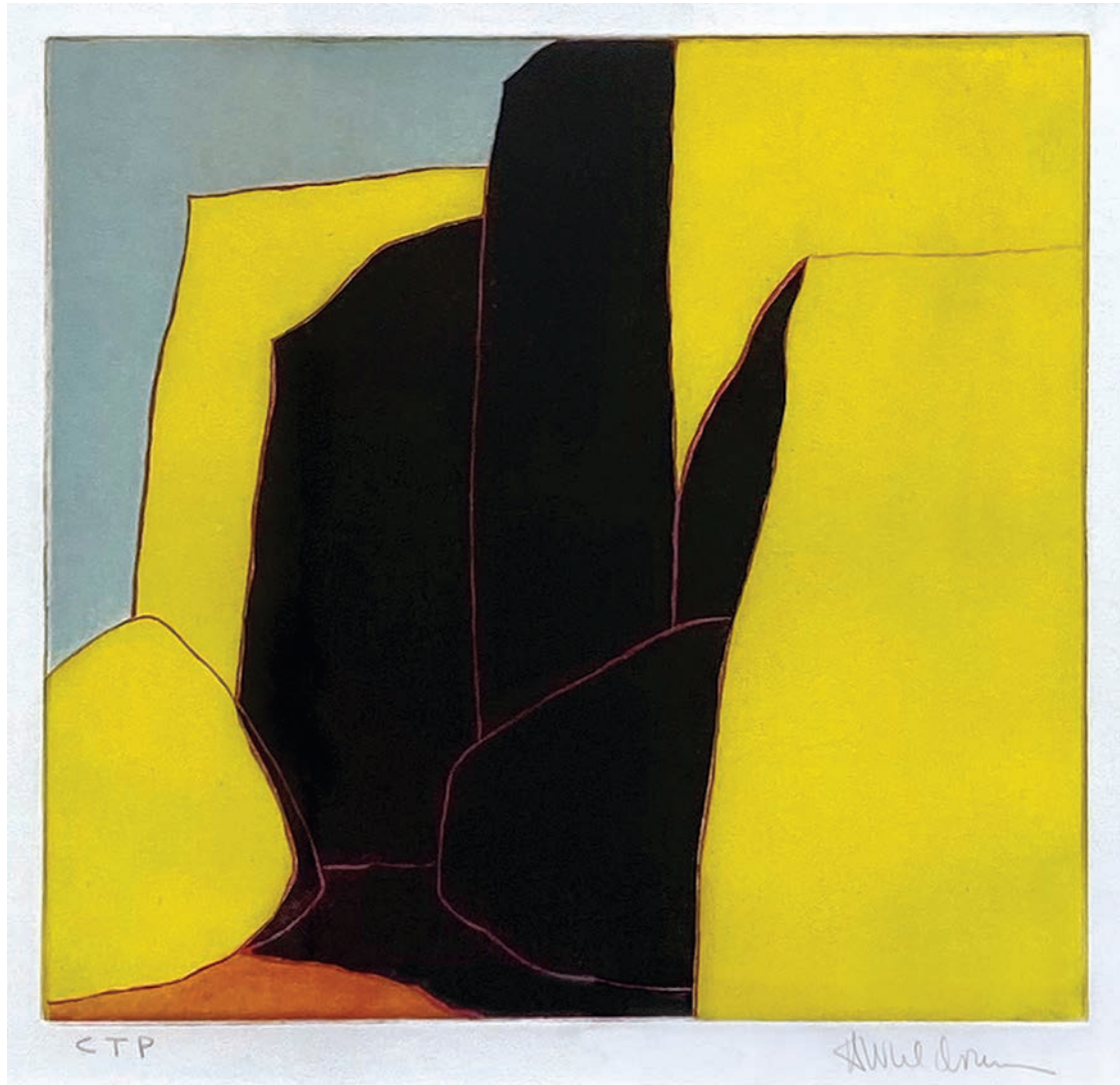
Hyde Solomon, *Portrait of Andrew Dasburg*, 1979, 24 x 18", oil on canvas



Harold Waldrum, *Ranchos Church I*, c. 1980s, 3 x 3", SX-70 color polaroid



Harold Waldrum, *Ranchos Church II*, c. 1980s, 3 x 3", SX-70 color polaroid



Harold Waldrum, *Ranchos de Taos*, 1984-1985, 11.75 x 11.75", aquatint etching on paper, color trial proof



Harold Waldrum, *Abiquiu*, 1984-86, 11.75 x 11.75", aquatint etching on paper



Bill Gersh, *Tres Titos*, 1992, 3 x 4.33", ink on paper



Ila McAfee, *Horses*, c. 1980s, 17 x 13", watercolor on crinkled paper

Support the Foundation

Intelligent, sensitive, and generous, Helene was an innate philanthropist. She understood that she had gifts that could and should be shared, and she felt that it was her mission in life to help others, especially to support artists. Helene left a legacy to continue her work through The Helene Wurlitzer Foundation. Its sincere mission is to support the artist and the creative process. For this legacy to endure, the Foundation needs more art patrons who believe, as Helene believed, that for humans to live vibrant lives, we must offer unrestricted space and time for artists to explore the creative principle. By purchasing works from this art exhibit, you are not only acquiring a discovered gem, but you are also helping to support the Foundation, and in turn, providing artists from all over the world with the opportunity to create. In addition, your future support will help sustain the Foundation's mission, residency program, academic scholarships, land and historic building preservation, and campus upkeep.

- Nicholas Knight, Executive Director of The Helene Wurlitzer Foundation of New Mexico

“I feel very much honored in being chosen to receive assistance from the Wurlitzer Foundation. Till now I had never sought nor received any real recognition for my work. I did not realize how encouraging it could be. Your kindness has been a positive moral uplift. Your action in this has become the most encouraging event for art in this country that I have ever witnessed. I hope to do worthily. Thank you for all your considerations.”

- Agnes Martin 1956

“I feel deeply grateful for all that the Foundation has done for me over the years and am very sure that my development as an artist would no be nearly so advanced if it had not been for the many opportunities and great aid offered my by your help.“

- Earl Stroh 1962

“My Wurlitzer Foundation grant has given me the time and freedom to study myself and my painting. It has given me time for concentrated creativity, time to select the best from my experiences both past and present.”

- Robert C. Ellis c. 1961

To donate to The Helene Wurlitzer Foundation of New Mexico visit www.wurlitzerfoundation.org/donate

An abstract artwork featuring large, irregular shapes in yellow, black, and a small section of light blue. The shapes are defined by dark, slightly irregular outlines, giving it a hand-drawn or layered appearance. The composition is dominated by the bright yellow and deep black areas.

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