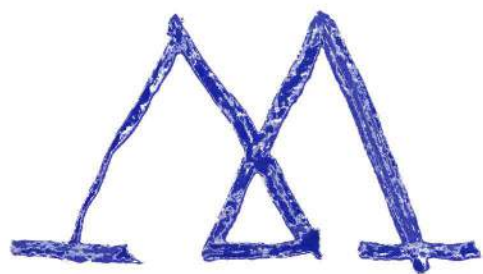
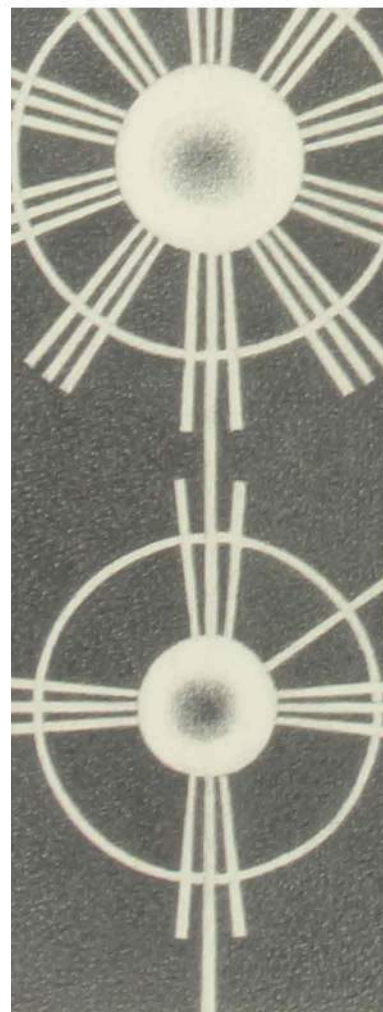
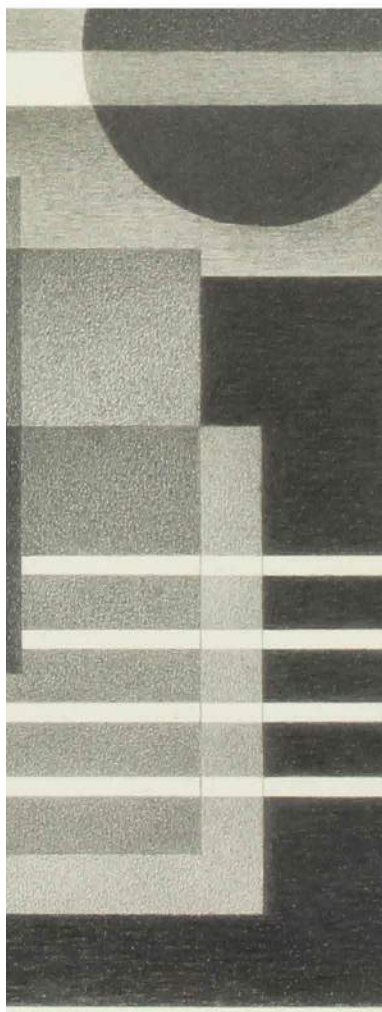
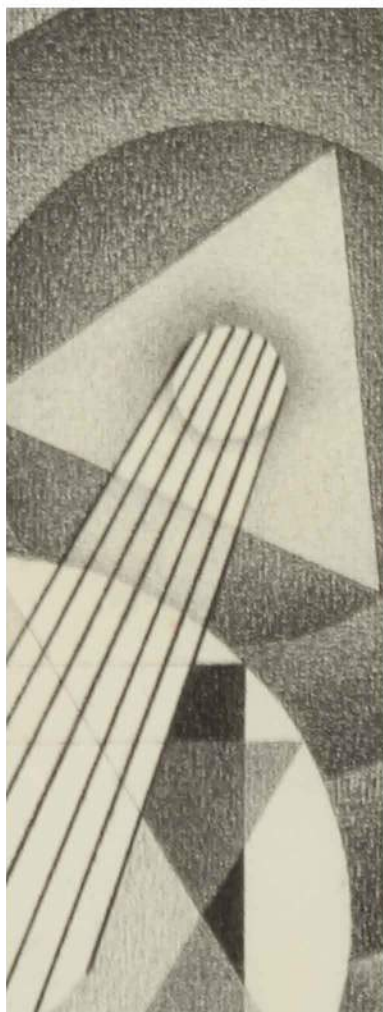


# Addison Rowe Gallery

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Emil Bistram Day  
Exhibition Catalog  
April 7, 2014

# Addison Rowe Gallery

229 East Marcy Street, Santa Fe, NM 87501

In 1975, the governor of  
New Mexico declared April 7th  
Emil Bisttram Day,  
a New Mexico state holiday.

Sadly, this holiday has been forgotten  
along with the man for whom it was celebrated.

This exhibition is an effort to remind New Mexicans  
of Bisttram's tireless devotion to our artistic community.

The Addison Rowe Gallery is proud to display this  
diverse collection of paintings and drawings  
from Emil Bisttram's extraordinary career.

*Enjoy!*

# Emil Bisttram (1895 - 1976)

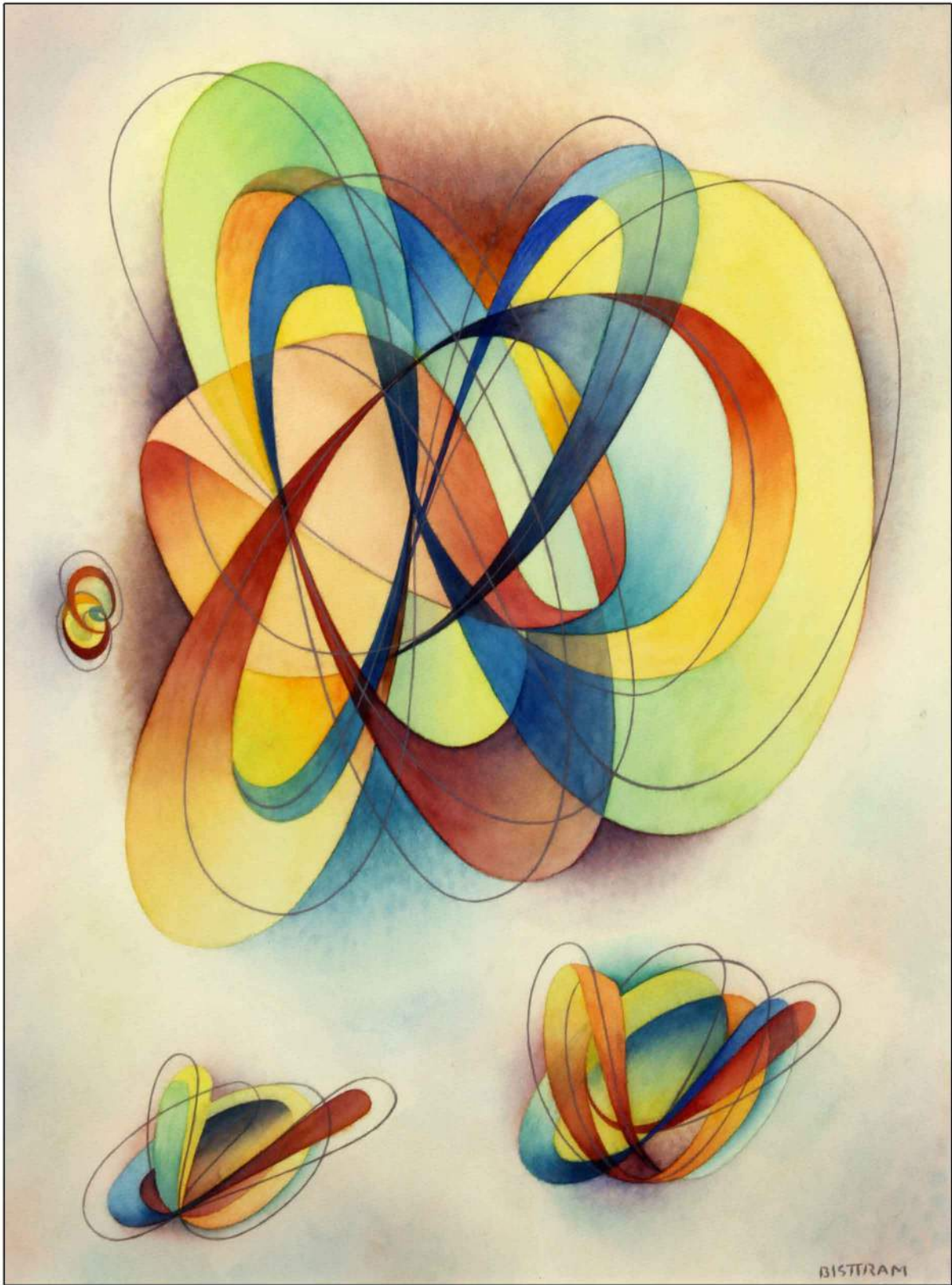


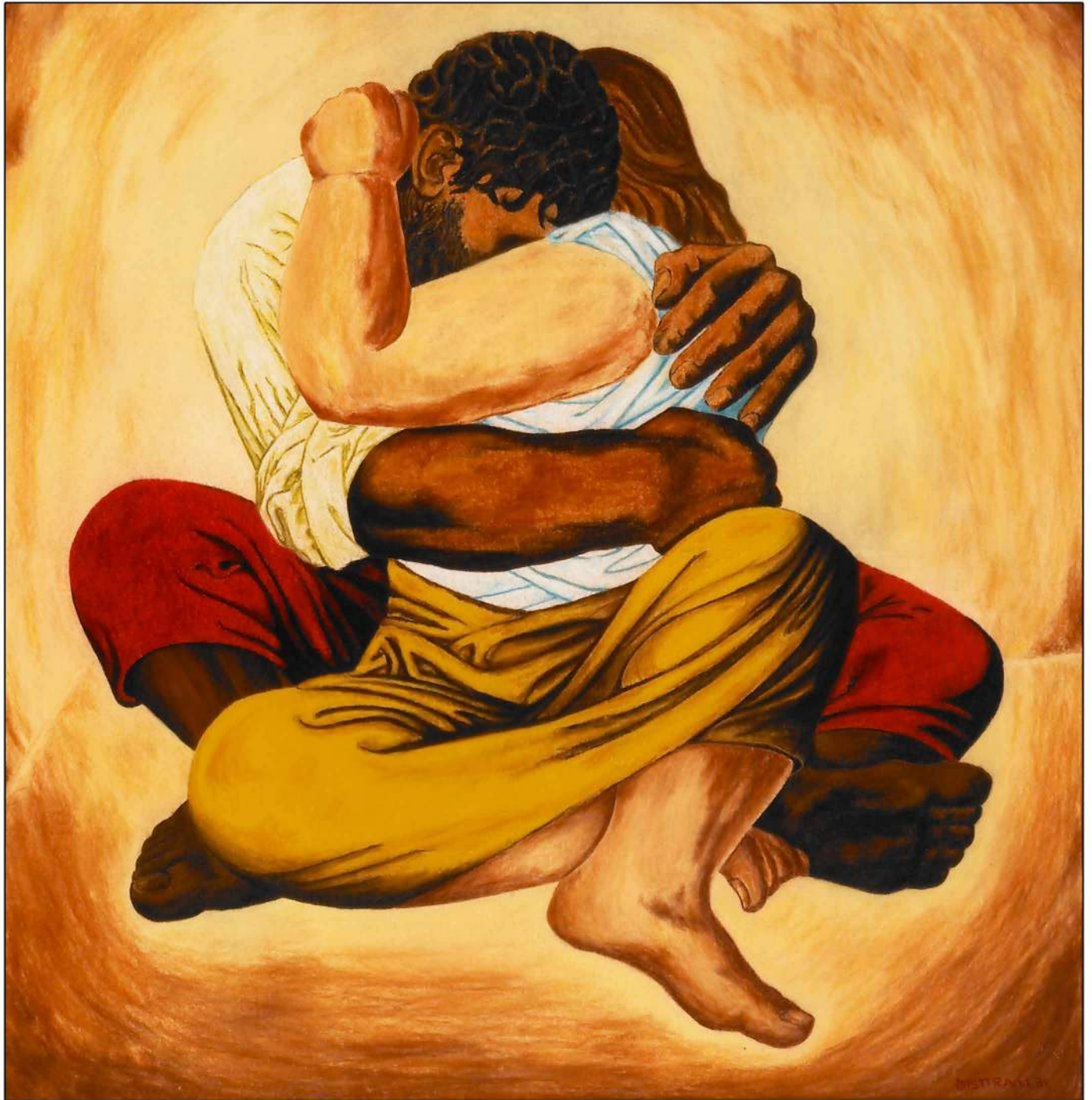
Quetzaquetz, 1954. Oil on canvas, 35 5/8" x 47 5/8". Signed and dated: lower right

Emil Bisttram was born in a small town on the Hungarian-Romanian border on April 7th, 1895. His family immigrated to the United States in 1906. Growing up in the tenements of New York City, he showed a strong desire to paint early in life. He began working as a commercial artist in 1912, and founded the first freelance commercial art studio in New York City in 1915. Bisttram began attending night classes at the National Academy under Ivan Olinski in 1918. He also studied with Leon Kroll at the Art Students League, and Jay Hambridge at the Parsons School of Art and Design. In 1921, he was invited to teach at Nicolas Roerich's Master Institute of United Arts in New York City. Although Roerich had little direct influence on Bisttram's artistic style, this was where he first encountered theosophy, and many other spiritual practices that greatly influenced his artistic expression. In 1931, he was awarded a Guggenheim Fellowship to study in Mexico with Diego Rivera. In 1932, he moved to Taos, where he founded the Taos School of Art and the Heptagon Gallery (considered the first commercial art gallery in Taos).



*Stream Into Eternity*, 1952. Litho-crayon on paper, 21  $\frac{3}{4}$ " x 16  $\frac{3}{8}$ "  
Signed and dated: lower right





*Embracing Couple*. Encaustic on paper, 22" x 22". Signed and dated: lower right



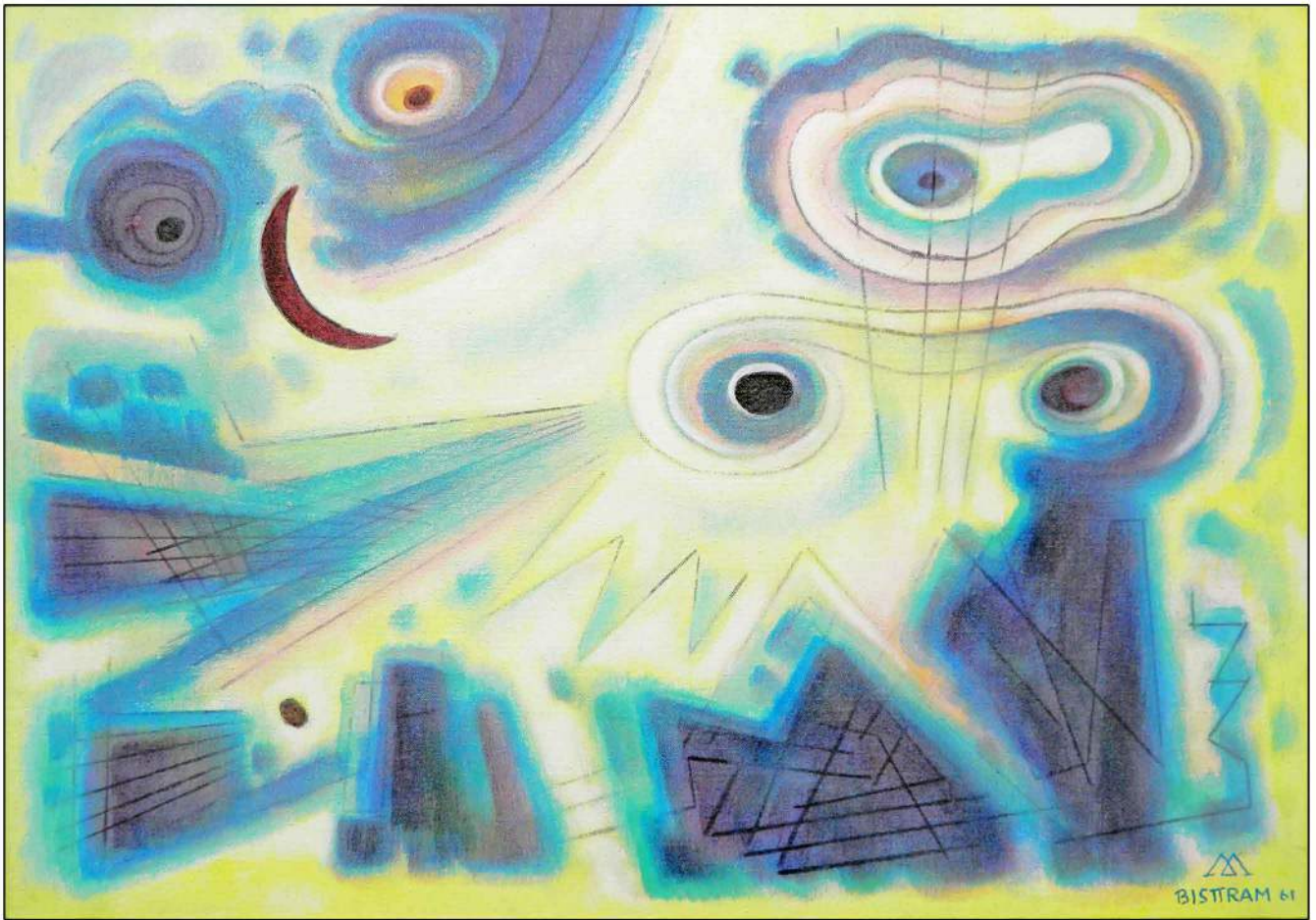


Bisttram's move to Taos in 1932 marked a significant turning point in his career. He arrived on a cusp—the more conservative style of the Taos Society of Artists was giving way to the modernist expression of artists such as John Marin, Georgia O'Keefe, Raymond Jonson, and Andrew Dasburg. Bisttram's artistic philosophy was regarded skeptically and in some cases rejected by the established Taos artists. His contemporaries shared many of his ideas and the students he trained built upon his concepts throughout their individual careers. Bisttram's presence in Taos helped solidify the trend towards Modernism and Abstraction that began in the 1920s. An exploration of his art created between 1932 and his death in 1976 shows a man who was never satisfied—always experimenting with different techniques and styles. However, his belief in art as a positive force for the enlightenment of mankind never wavered.





*Abstract Canyon*, 1958. Watercolor on paper, 21'' 28 <sup>3</sup>/<sub>4</sub>". Signed & dated: lower left



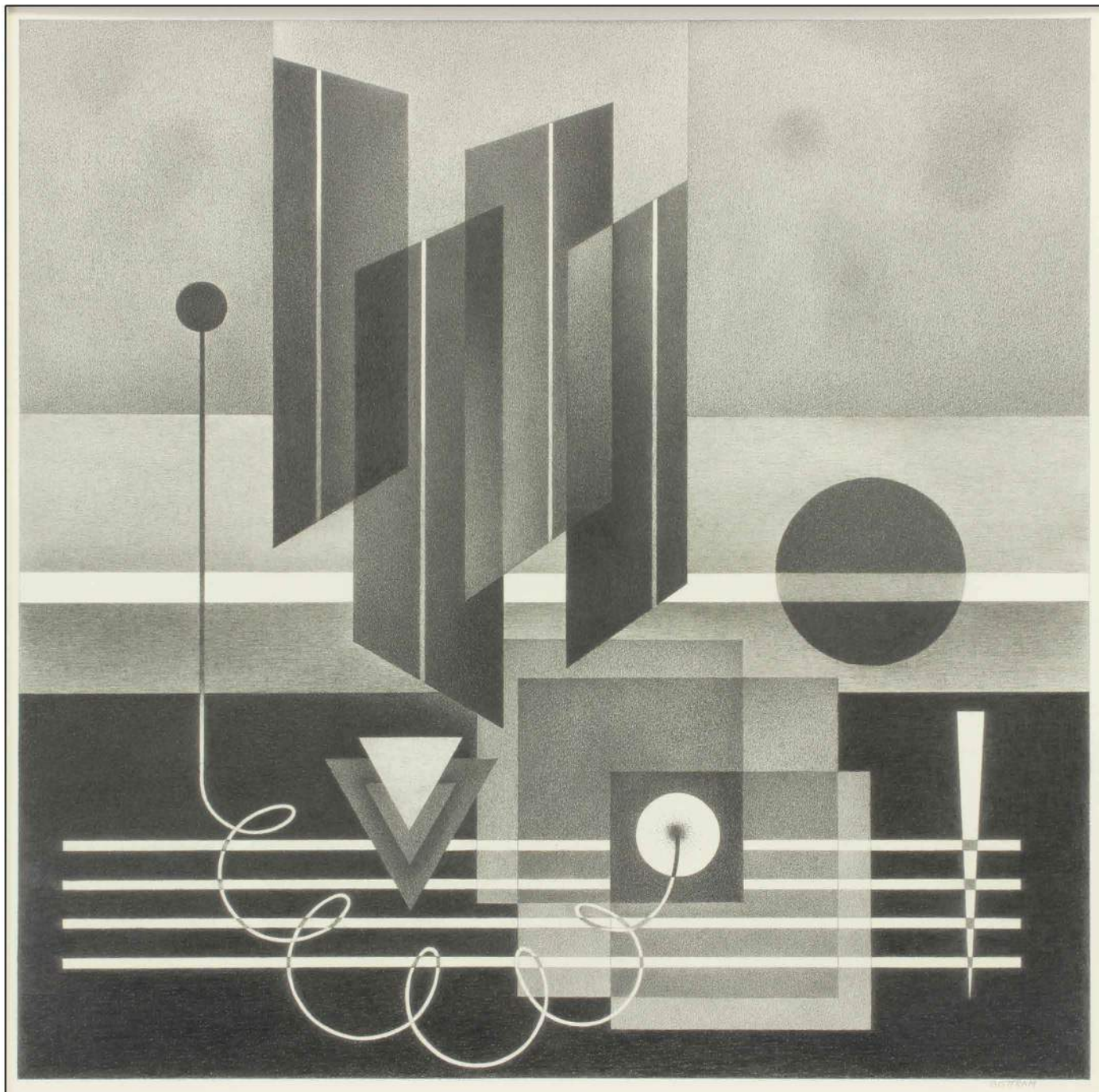


*Transcendental Abstraction*, 1937. Encaustic on paper, 28" x 22".  
Signed & dated: lower right

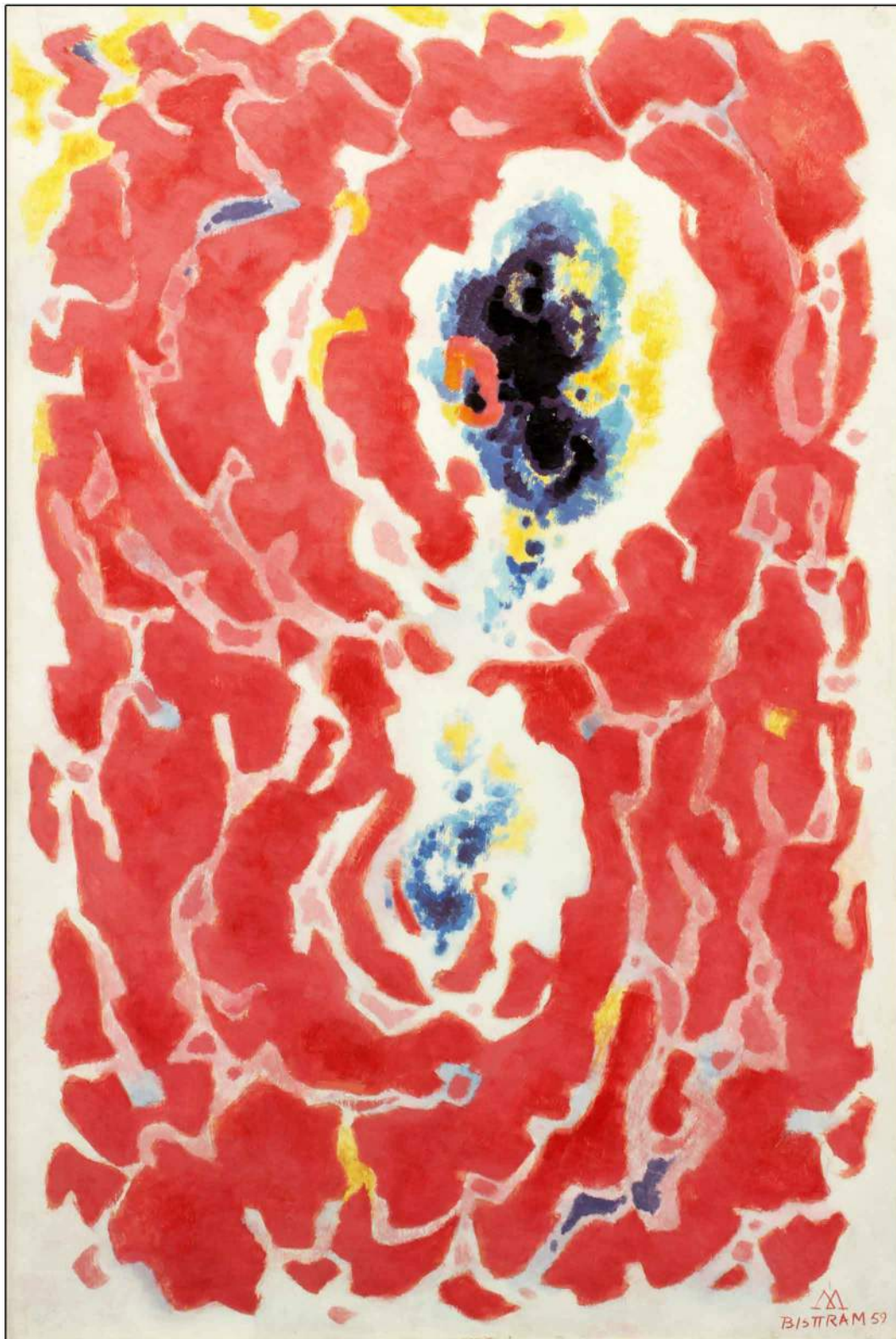




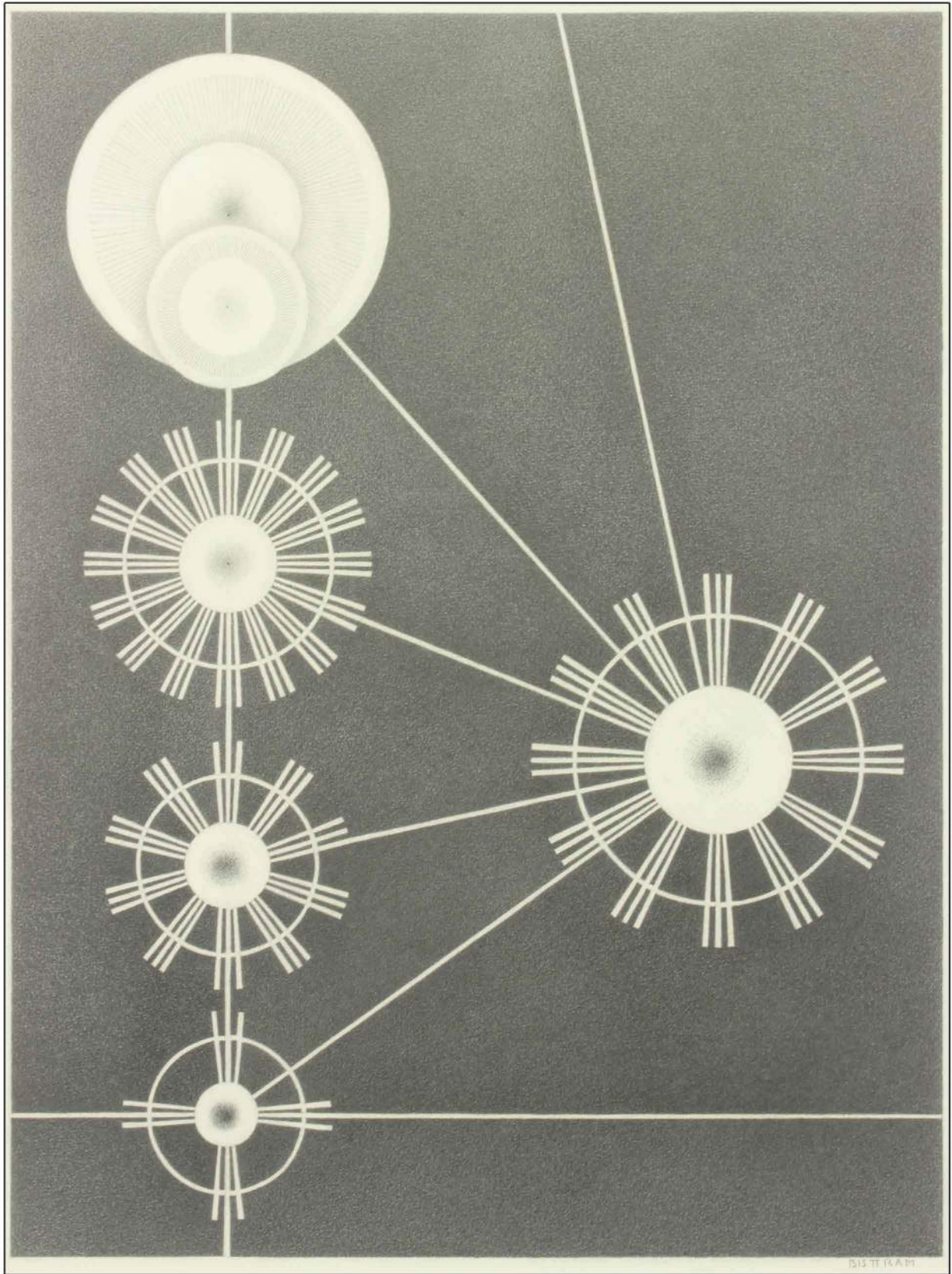
*Moon Magic*, 1960. Oil on canvas, 31 ½" x 35 ½". Signed: lower right



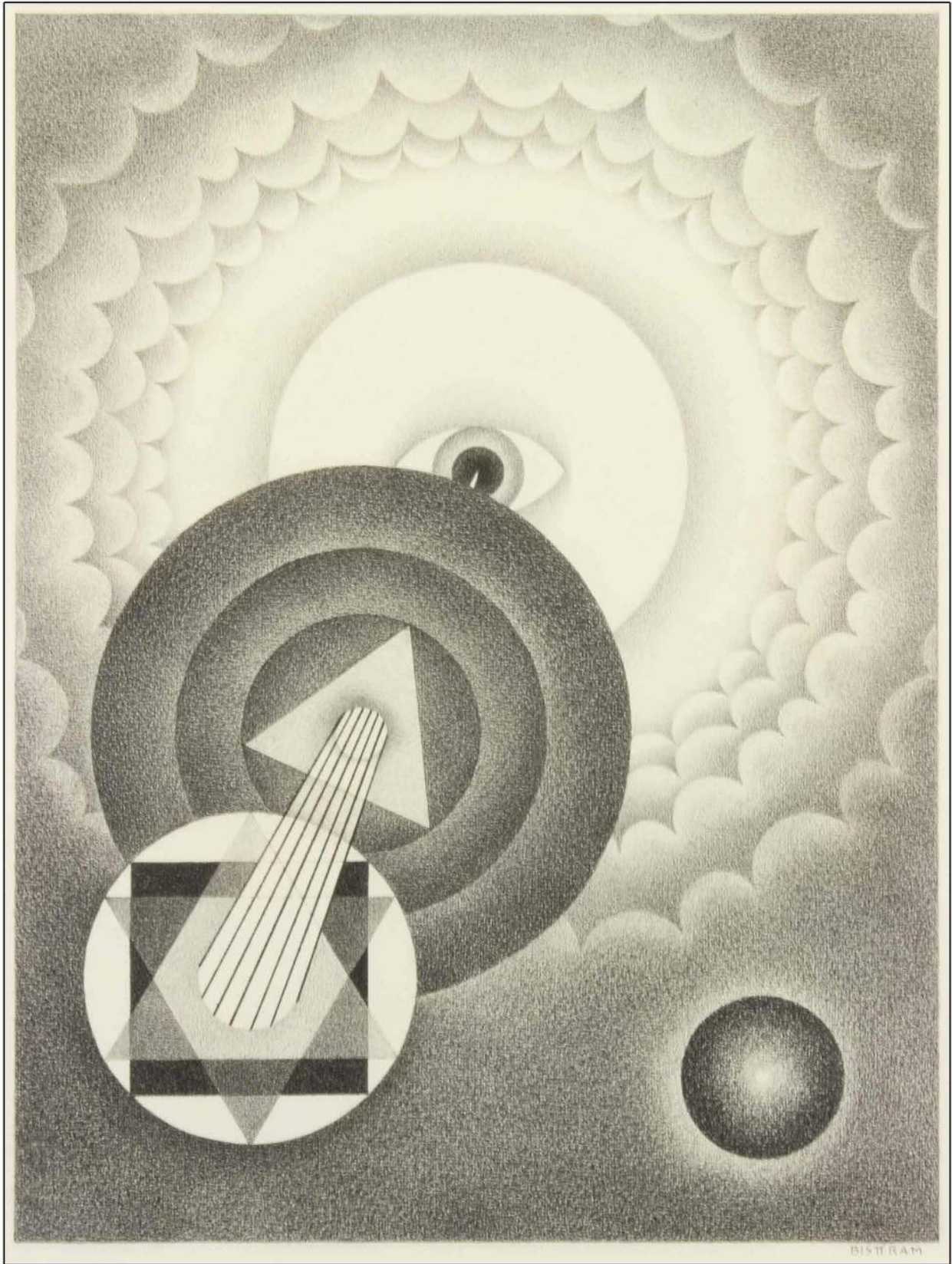




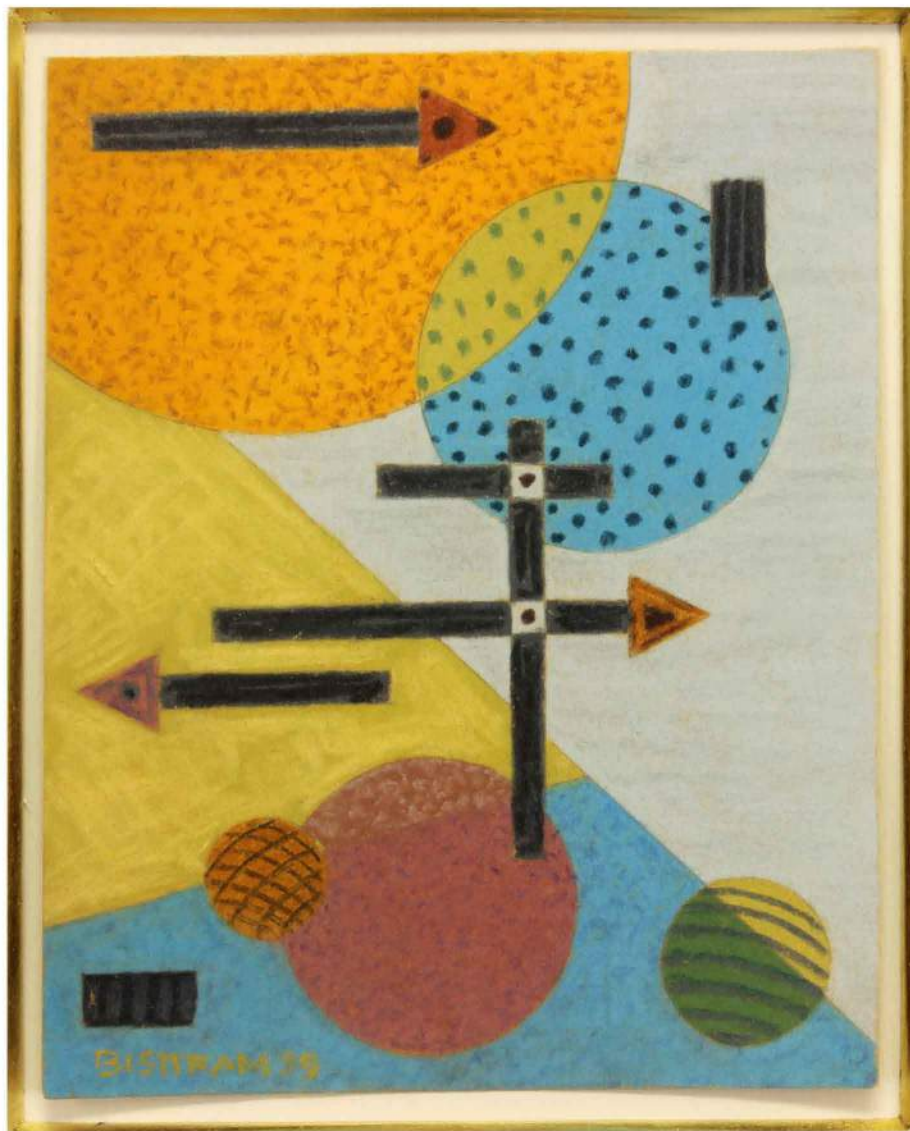
*Germination*, 1959. Oil on board, 40" x 27". Signed and dated: lower right

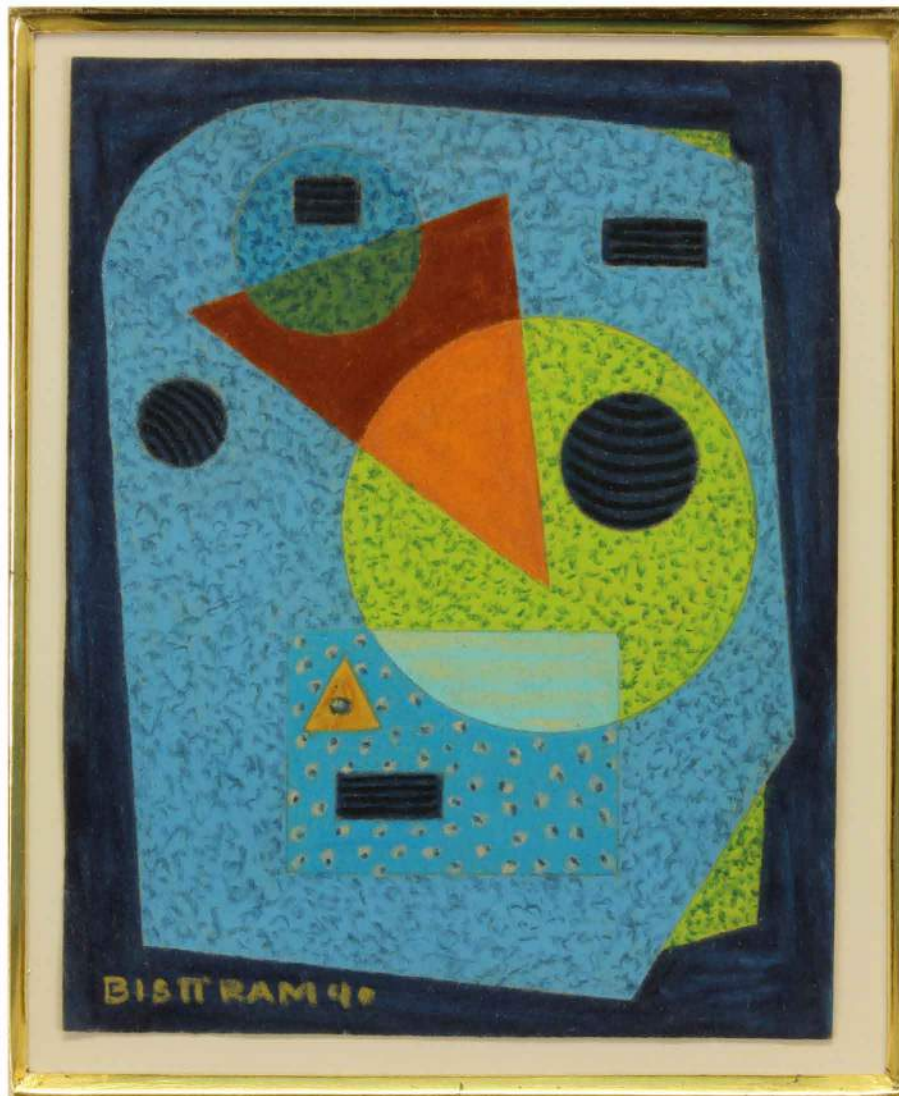


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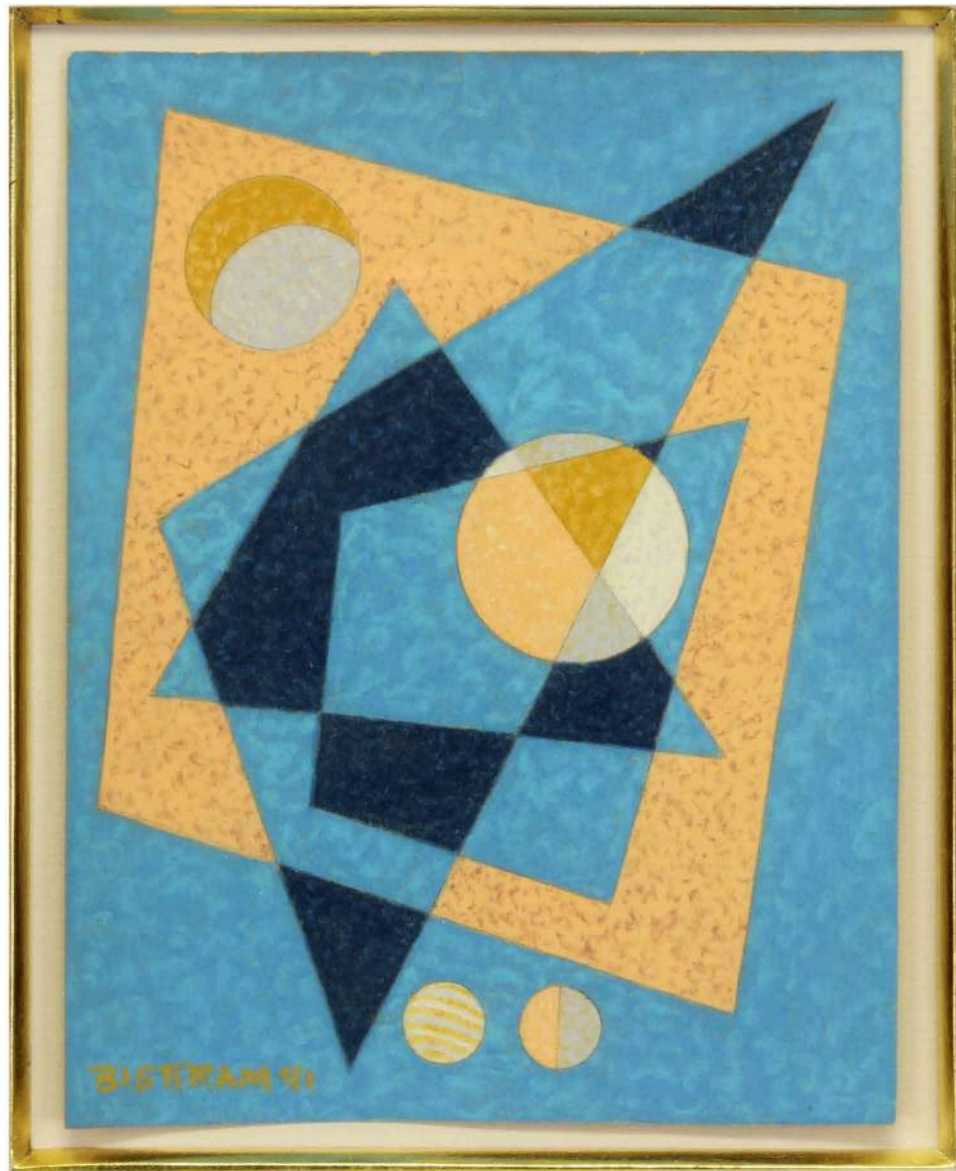


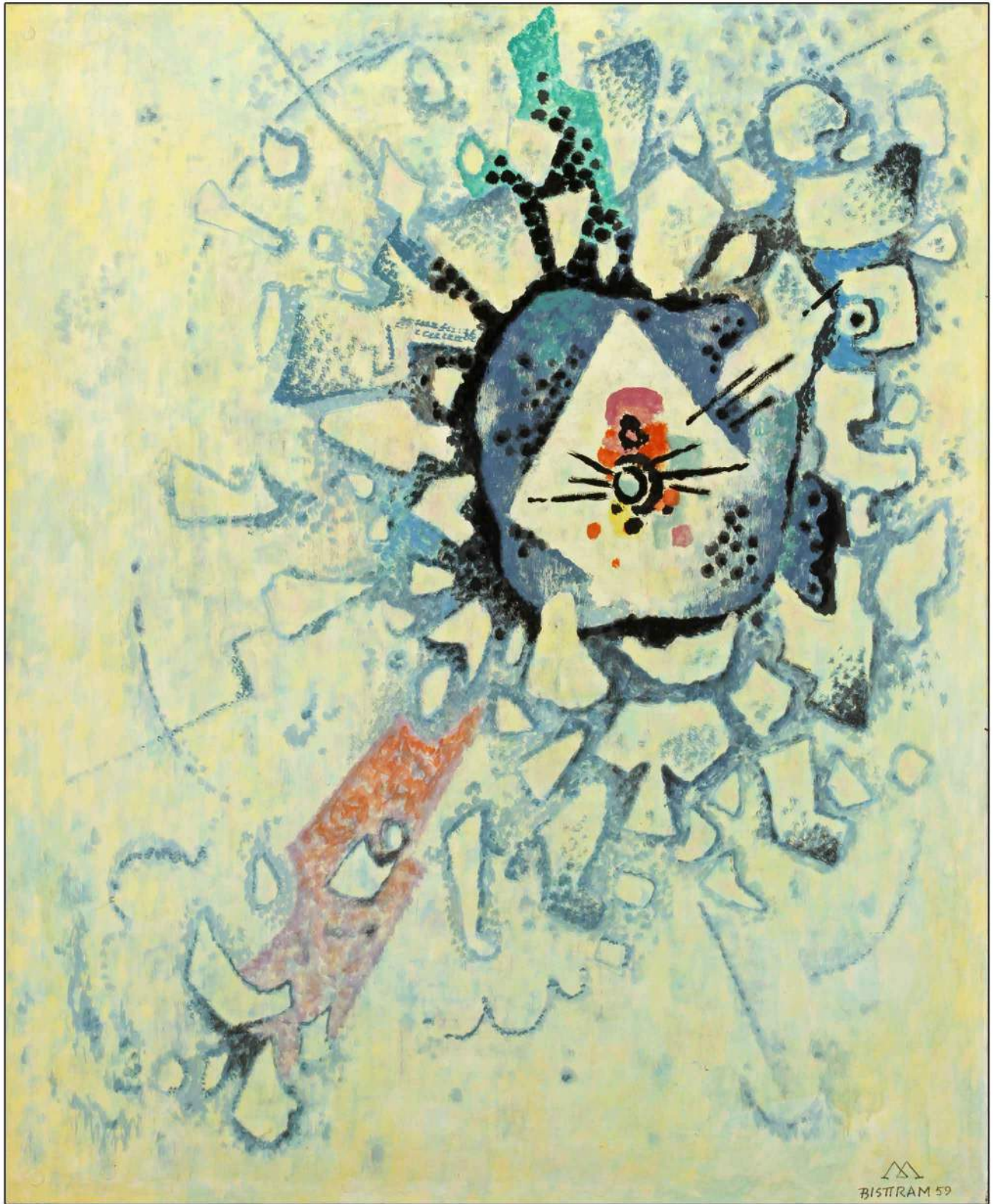
*Untitled Abstraction*, ca. 1940. Graphite on paper, 18" x 13 ½". Signed: lower right





*Untitled*, 1940. Encaustic on paper, 6 7/8" x 5 1/2". Signed & dated: lower left





*Spring Thaw*. Oil on board, 39" x32". Signed and dated: lower right





Art concepts and all tangents therefrom are a matter of relative comprehension. It is my conviction that Art, for the artist and the layman, is a means to unfold the consciousness and thereby bring it to envision and experience wider horizons. Art, therefore, should concern itself not with imitation but with creation, otherwise it fails in its prime purpose: that of inspiring and stimulating thought. It brings to the life of the artist and to the layman an experience on a higher plane of emotion and intellectual perception without which there can be no real progress in man's development.

-Emil Bisttram

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Sources:

Bisttram, Emil, and Walt Wiggins. *The Transcendental Art of Emil Bisttram*. Ruidoso Downs, NM: Pintores, 1988. Print.

Levin, Gail, and Marianne Lorenz. *Theme & Improvisation: Kandinsky & the American Avant-Garde 1912-1950*. Boston: Little, Brown and Comp., 1992. Print.

The work of Emil Bisttram combines  
the magnificent NM Landscape with his spiritual philosophy of life.  
This combination has led to a body of diverse and dynamic art work.  
Bisttram was well ahead of his time, he was a strong mentor and teacher to  
other artists as well as a founding member of the Transcendental Painting  
Group. His importance was felt from New York to the New Mexico.

In an effort to stay current with today's fast moving and changing art market  
Addison Rowe Gallery is planning a series of exhibitions over the next 6 months  
that focus on the insight, brilliance, and forward thinking attitudes of the New Mexico  
artists during the 40', 50's and beyond. Stay tuned

And...

Enjoy as we celebrate Emil Bisttram Day

Victoria Addison



*The Flaming One*, 1964. Oil on canvas, 48'' x 34''. Signed and dated: lower right

AM  
BISTRAM

Addison Rowe Gallery



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