

Editor's Perspective

We've not produced an August magazine quite like this one in a long while. Although we would like to take all the applause for it, a lot of the credit goes to the perspicacity of several galleries and museums.

Many people don't recognize the role museums and galleries play in educating the public by exposing them to important art. A quick review of art history, however, reveals that much of our knowledge and appreciation of the fine arts has come from the strident efforts of patrons or gallery directors who recognized talent and promoted it, and from museum curators who spotted a trend and endeavored to define and better understand it. This month four of our feature articles are the direct result of the insights of such individuals.

Wilson Hurley, *LATE AFTERNOON AT LA CUEVA* (1983), oil/canvas, 60 x 96, Albuquerque Museum, NM



Our cover artist, James Bama, is well-known to most western art buffs. His artwork, on the other hand, is infrequently seen because it is typically committed to a buyer immediately upon completion. Coe-Kerr Gallery, which represents Bama, has organized or helped coordinate several exhibits which have brought this artist's work before the public. Their most recent effort is currently on view in Wichita, KS. Although you may have seen Bama's images reproduced time and again, reproductions don't even begin to match the exquisite paintings themselves. Do yourselves a favor, my friends, and go see this exhibit. You won't be sorry.

Uncovering the men and women who have contributed to the great legacy of American art history is often the motive of museums. Such is the intent of a traveling exhibition which features the paintings of Joseph Fleck Sr. Fleck ranks as one of those lesser-known lights who are overshadowed by the giants who happened to live during the same era. His story, told here in anecdotal form by his son Joseph Fleck Jr., conveys much about the artist and his relationship with those fabled members of the Taos Society of Artists.

Wilson Hurley is also the subject of a major retrospective, on view at the Buffalo Bill Historical Center in Cody, WY, and destined to travel to Hurley's hometown of Albuquerque, NM. A giant of a man (in more than physical build), Hurley produces landscape paintings of equal stature. His passion for the Southwest comes across in both visuals and words; our interview here only lightly plumbs the great depths to which this man thinks and paints.

A sculptor exhibiting pastels? George Carlson has long been revered for his magnificent bronzes which impressionistically capture the emotions of his Native American subjects. This month, however, Gerald Peters Gallery is focusing on Carlson's pastels—an art form in which the artist similarly excels. Kay Mayer talked with Carlson during one of his sessions at the Scottsdale Artists School, where he lectured on color and light. You'll find his observations intriguing and revelatory.

So, this month, our thanks must go to these institutions, both public and private. They have helped us bring to you some very special art—and they've contributed to a future generation's knowledge of what art in the twentieth century is all about.

Dusan Sallustian McGorrey