

GERALD CASSIDY RETROSPECTIVE

EXHIBITION LISTING

A BEDOUIN WOMAN OF CARTHAGE  
oil, 1926-27  
Museum of New Mexico Collection  
Gift of Mrs. Gerald Cassidy

A BIT OF WALPI  
lithograph, ca. 1930  
Museum of New Mexico Permanent Collection  
Gift of the artist

A STREAM IN LAGUNA  
oil, 1906  
Loaned by the University of New Mexico Art Museum

AMONG THE ASPEN  
oil  
Loaned anonymously

AVIATOR (artist's proof)  
lithograph, ca. 1917  
Museum of New Mexico Permanent Collection  
Gift of Mrs. Gerald Cassidy

CUI BONO?  
oil, ca. 1914  
Museum of New Mexico Permanent Collection  
Gift of the artist

FRAY MARCOS  
gouache  
Loaned by La Fonda, the Inn at the End of the Trail

FIESOLE, ITALY  
oil, 1926-27  
Museum of New Mexico Permanent Collection  
Gift of Mrs. Gerald Cassidy

HOUSE ON AGUA FRIA STREET 1933  
oil 1933  
Loaned anonymously

INDIAN SPECTATORS  
pastel  
Loaned anonymously

INDIANS AND TRAVOIS  
oil  
Museum of New Mexico Foundation Collection  
Gift of Mr. and Mrs. Wally Sargent

JUAN  
lithograph, ca. 1924  
Museum of New Mexico Permanent Collection  
Gift of the artist

LADY WITH THE EARRINGS  
oil  
Museum of New Mexico Permanent Collection  
Gift of Mrs. Scott Mabry

MISSION AT CORDOVA  
lithograph, ca. 1924  
Museum of New Mexico Permanent Collection  
Gift of the artist

MOSQUE  
oil  
Loaned by Mrs. Elvis Utz

NATURAL BRIDGE, UTAH  
oil, 1914  
Museum of New Mexico Permanent Collection  
Gift of the artist

NAVAJO INDIAN  
oil  
Loaned by Mrs. Betty Toulouse

NAVAJO WOMAN  
lithograph, 1932  
Museum of New Mexico Permanent Collection  
Gift of Mrs. Sallie Wagner

ONATE THEATER  
gouache  
Loaned by the First National Bank of Santa Fe

OUR PATIO  
watercolor 1930  
Loaned by Mr. and Mrs. D. L. Swanson

PALACE OF THE GOVERNORS  
watercolor  
Loaned by Mr. and Mrs. Zeb Conley

PETACIO OF SANTO DOMINGO  
lithograph, 18/50, 1929  
Museum of New Mexico Permanent Collection  
Gift of Crawford Buell

PORTRAIT OF DON VILLAGRA  
oil, ca. 1924  
Historical Society of New Mexico Collection

PORTRAIT OF GOVERNOR SELIGMAN'S DAUGHTER  
oil  
Loaned by the University of New Mexico Art Museum

PORTRAIT OF MRS. EDGAR L. HEWETT  
oil, 1917  
Museum of New Mexico Permanent Collection  
Gift of the artist

PORTRAIT OF PEGGY GILHOOLY  
oil  
Museum of New Mexico Permanent Collection  
Gift of Mr. and Mrs. Wally Sargent

PUYE  
oil, 1914  
Museum of New Mexico Permanent Collection  
Gift of the artist

RABBIT BRUSH  
oil  
Loaned by Mrs. Margaret C. Jamison

SAND STORM  
lithograph, ca. 1924  
Museum of New Mexico Permanent Collection  
Gift of the artist

SANTIAGO  
lithograph, ca. 1924  
Museum of New Mexico Permanent Collection  
Gift of the artist

SCOUTING PARTY  
oil  
On loan to the First National Bank of Santa Fe from Mrs. Colwes

SEASCAPE  
watercolor  
Loaned by Mr. and Mrs. Forrest Fenn

SKETCH FOR MURAL FOR SANTA FE COUNTRY CLUB  
oil, 1920  
Museum of New Mexico Permanent Collection  
Gift of Mrs. Gerald Cassidy

SKETCH FOR NAVAJO GIRL AND GOAT HERD  
oil  
Museum of New Mexico Permanent Collection  
Gift of Mrs. Gerald Cassidy

STILL LIFE  
oil  
Loaned by Mr. and Mrs. Frank Andrews

STILL LIFE

oil

Loaned by Mrs. Beatrice Chauvenet

STREET: VILLE FRANCHE SUR-MER ALPS MARITIME

watercolor, 1926

Loaned by Mr. and Mrs. Woodrow Wilson

SUMMER STORM

watercolor

Loaned by Mr. and Mrs. D. L. Swanson

THE BISHOP'S CATHEDRAL No. 13/14

lithograph, 1921

Loaned by Mrs. Lothar Konopak

THE BLACK OPAL

oil

Loaned by Mrs. Elvis Utz

THE DUKE OF ALBUQUERQUE

oil, 1925

Historical Society of New Mexico Collection

THE INDIAN LAND

lithograph, ca. 1924

Museum of New Mexico Permanent Collection

Gift of the artist

THE PASSING STORM, NAVAJO COUNTRY

oil

Museum of New Mexico Permanent Collection

Gift of Mrs. Emory Stedman in memory of her husband

THE POTTERY SELLER

lithograph, ca. 1924

Museum of New Mexico Permanent Collection

Gift of the artist

TSIREGE

oil, 1914

Museum of New Mexico Permanent Collection

Gift of the artist

TUNISIAN MAN

oil

Loaned by Mrs. Elvis Utz

UNTITLED

lithograph, ca. 1924

Museum of New Mexico Permanent Collection

Gift of the artist

UNTITLED

oil

Museum of New Mexico Permanent Collection

Gift of Mr. and Mrs. Walter M. Mayer

Given in memory of Mrs. Mary R. Van Stone

UNTITLED

oil

Loaned by the First National Bank of Santa Fe

UNTITLED

pencil, Paris, 1926

Loaned by the University of New Mexico Art Museum

UNTITLED

watercolor

Loaned by Mr. and Mrs. Gerald Peters

UNTITLED CHURCH

watercolor

Loaned by Jean Barker Hale

UNTITLED MURAL FOR SANTA FE COUNTRY CLUB

oil, 1920

Museum of New Mexico Foundation Collection

Gift of Col. and Mrs. N. J. Riebe

UNTITLED SKETCH FOR MURAL

oil

Museum of New Mexico Permanent Collection

Gift of the artist

VIEW OF SANTA FE PLAZA IN THE 1850's

oil, ca. 1930

Historical Society of New Mexico Collection

Gift of friends

WILFORD EWART, ENGLISH POET

watercolor

Loaned by Peter Walker

ZUNI INDIAN

lithograph, ca. 1924

Museum of New Mexico Permanent Collection

Gift of the artist

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# GERALD CASSIDY



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**COVER:** *The End Of The Santa Fe Trail or The Santa Fe Plaza In The 1850's* (ca. 1930)

This painting was donated to the New Mexico Historical Society by friends of Gerald Cassidy as a memorial to the artist.

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# GERALD CASSIDY

1869 - 1934

by  
Edna Robertson

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Ina and Gerald

## GERALD CASSIDY

One of the first of the eastern painters to be drawn to Santa Fe as a place to live and work was Ira Dymond Gerald Cassidy. He arrived in New Mexico's state capital in January of 1912, just in time to attend the inauguration of William McDonald, the first governor under statehood.

Santa Fe was a long way from Covington, Kentucky where Cassidy was born on November 10, 1869. He was given the imposing name of Ira Dymond Gerald Cassidy, and was one of the ten children of a contractor-builder, Edwin Bruce Cassidy. The family name was originally O'Cassidi, an ancient one in Ireland. Gerald's first American ancestor, Solomon, was born on a sailing vessel bound from the old world to Virginia in 1762. Neither of his parents survived the voyage, but the child lived, and grew up in Virginia. He married Jane Bates, and their son Asa married Nancy Senter. This fortunate couple had twelve children, the fourth being Gerald Cassidy's father Edwin. Edwin and his wife Olive moved from Kentucky to Cincinnati, Ohio when Gerald was a small boy. He had his first art instruction in the children's classes at the old Institute of Mechanical Arts (later re-named the Cincinnati Art Institute). There was a strong interest in art in this generation of the Cassidy family; Gerald's older brothers both studied in Cincinnati, and Bert eventually became a well known newspaper cartoonist, while Asa worked as a sketch artist for the Miner Lithographing Company, a large New York firm.

During Gerald's years of study at the Art Institute, he was fortunate in working under the powerful and important teacher Frank Duveneck (Duveneck had also taught Joseph H. Sharp and Walter Ufer, founding members of the Taos Society of Artists). Duveneck encouraged Gerald to work in lithography, and as a result he, like Asa, went to work for a commercial lithographic company, while con-

tinuing to study art at night. He then joined Asa in New York where he came to be regarded as one of the best commercial lithographers in the profession. (It is interesting to note that before the widespread use of commercial photography, advertising art and magazine and newspaper illustrations provided an income for many artists. Such people as Ernest L. and Mary Greene Blumenschein, Gustave Baumann, John Sloan, and Cassidy all earned their living for a time in this way.)

In 1898 disaster struck the young artist. A severe attack of pneumonia resulted in tuberculosis, and he was sent to a sanitarium in Albuquerque with a life expectancy of six months. In spite of this dire prediction, Cassidy's health improved rapidly in New Mexico's sparkling sun and air and he was able to draw and paint. The subjects he found in the southwest remained his great romantic love for the rest of his life. Here he saw his first American Indians and painted them in their own setting. His first Indian model was Vicente, Chief of the Navajos, and the painting hangs in the Gilcrease Museum in Tulsa, Oklahoma.

Cassidy's health continued to improve and he was able to move to Denver and resume his interrupted lithographic career, sending his western sketches back to New York. In Denver too he met and married Ina Sizer, a talented writer and daughter of a Colorado ranching family. During the winter of 1911 the young couple decided to move to Santa Fe — although they had never seen the town. However, as Ina later said in an interview for the *Santa Fe Scene* of December 13, 1958, "Cassidy needed to be near a railroad where he could ship his art work; near a telegraph office where he could communicate with his eastern office; and in a community where there were subjects to sketch. It was that simple." Santa Fe in 1912 was a town of about 6,500 people "and a few burros basking in the sun." Later



*And Having Writ.* (1915) A turning point in Cassidy's career, this painting is one of the fifteen mural panels done for the San Diego Panama-Pacific Exposition of 1915. It won the grand prize and gold medal.



*Cui Bono?*. (ca. 1914) The title is a Latin term meaning "Who Benefits?" This is one of the best loved paintings in the Museum's collection.

in an interview with Joe Aaron for *The New Mexican* she recalled that their first Santa Fe home (in the 800 block of Galisteo Street) was still in the country "... No paved streets, no automobiles, one sewer line ..."

But the Cassidys loved the ancient city and in 1914 bought property and an old house at the corner of Canyon Road and the Acequia Madre. The enlarged and restored the adobe house which they named Tante-ta-Tehwa (The House of Sunshine) using old carved beams, corbels and paintings from the ruined Nambe Pueblo church. Next Ina urged Gerald to give up his commercial work and concentrate on painting the Indians and land as he wanted to show them. This energetic woman took in boarders to help pay the bills until his work could support them. Inevitably success did come, with commissions for murals and portraits as well as many paintings done for the Santa Fe Railroad. He also continued doing illustrations for magazines, but by 1920 was able to devote all of his time to his own painting.

One of Gerald's first big commissions after his move to Santa Fe was for a group of fifteen mural panels which he painted for the Panama-Pacific Exposition in San Diego, California in 1915. One panel, titled "And Having Writ", won the grand prize and gold medal. When these murals were finished, according to an article in *El Palacio*, the Museum of New Mexico's publication, "He fitted up an automobile and traveled overland, together with Mrs. Cassidy, from San Diego to Santa Fe, taking the entire summer to make the trip..." On the way they stopped off to visit the Grand Canyon and the Hopi and Navajo country, sketching and writing of their experiences.

The Cassidys didn't make a long stay in their Canyon Road house this time, as 1917 found them in the east and planning a trip to Europe; but World War I put an end to these plans and even prevented their return to the southwest. Mrs. Cassidy wrote to Paul Walter of the Museum Staff:

"It has been a very great disappointment to us that we were not able to come back to Santa Fe for this





*Portrait of Mrs. Edgar L. Hewett. (ca. 1917)* Mrs. Hewett was the wife of the Museum's director. It is painted with heavy impasto in a sparkling high key.

summer, but the war has changed our plans entirely, and now we have stopped making any more, until we know a little more of what is going to be. I suppose you do not hear very much of it in quiet Santa Fe!"

Both of the Cassidys were active in war work, and Ina wrote:

"...I am deep in looking up material testing the foods, etc. in preparation of a book on American Natural Foods, Edible Weeds, etc!" and in another letter "we are feeling the pinch of war here. No sugar and none to be had for at least two weeks, if then! We are using honey for sweetening tea and coffee! Milk 14 cents a quart, and can't always get it

at that! Mr. Cassidy has just made a stunning poster for the new Liberty Loan."

By this time Cassidy's reputation was spreading in the east, both for his portraits and his murals. He painted two murals for the Gramatan Hotel in Bronxville, New York which drew favorable comment from the New York Times, and the article added "While Cassidy has so far never had an exhibition of his work in the east, he is known and recognized and appreciated by many of the leading art collectors who have his canvasses in their collections, and it is only a question of time when he will be as well known in New York as he is in the far west.

After the war ended, Gerald and Ina returned to New Mexico, and divided their time between long trips into the Indian lands of the Hopis, Zunis and Navajos and spells of painting from sketches in his studio in Santa Fe. Cassidy created a number of fine murals throughout the twenties; two of the most impressive hang in the lobby of the U. S. Post Office in Santa Fe. One panel shows the arrival of Coronado and his men against a New Mexican landscape in the vicinity of Zuni. The panel which faces it across the lobby, shows a group of Indian warriors defiantly facing these intruders. The model for the principal figure in the Indian group was Julian Martinez, husband of famed San Ildefonso potter Maria Martinez. Models for the Conquistadores were neighbors of Cassidy's. The mural was originally commissioned for the lobby of the old Onate theater in Santa Fe, and later hung in a hotel in Hobbs, New Mexico, then in another hotel in Acapulco, Mexico. Finally, when the new Post Office was built, they found a fitting permanent home.

Among many fine portraits done in these years were those of Mrs. Herbert Hoover, Herbert Hoover, Jr., Mrs. Edgar L. Hewett, and Doctors William and Charles Mayo.

In 1926 the Cassidys set sail for Europe, on a journey which had a profound effect on Gerald's work. It came about through a lucky encounter. In Cassidy's own words:

† The Coronado murals. (1921) The two panels hang in the lobby of the United States Post Office in Santa Fe.



*The Passing Storm, Navajo County.* The spacious sky is typical of Cassidy's romantic style.



Cassidy with his painting *Navajo Romance* (1926) which was purchased by the Luxembourg Museum in Paris.

“About July of 1924 while out on a trip to one of the Indian Pueblos, with a friend of the family... a young business man of Chicago... Not a rich man by any means... The subject of Europe came up and I expressed a keen desire to go abroad but explained it was not possible on account of lack of funds on my part. But before the day was over he said he would like me to take this trip at his expense so that I could see what has been done in the world of art and is being done and in this way broaden my outlook on the art game. Never having been abroad this offered me an opportunity that was beyond words to express”



*A Bedouin Woman of Carthage.* (1926-27) Note the flowing brushwork and ease of painting.





Ina and Gerald in costume. The Cassidys took part in all of the town's events and their house was a center for the social and intellectual life of the artists and writers.

They found a joyful welcome in Paris, where there were a large number of American artists working now that the war years were over. Adolf Dehn was there, Ernest Hemingway and Irving Stone and many more expatriots. Cassidy was a great favorite. His kindness toward everyone made him one of the most beloved and sought-after artists in the Latin Quarter. In October of 1926 he was invited to show at the American Woman's Club, and later that year had a one-man show of watercolors at the Marsan Gallery. In 1927 the Allard Gallery presented him in a one-man oil show, and Mme. Eugene Zak included his work in a Vienna and Berlin tour. In Berlin his painting "The Orange Woman" was bought by the museum — the first American painting to be bought after the war. But by far the most important event of that year was a visit to the Allard show by members of the Luxembourg Directors, among whom was Pablo Picasso. Picasso was so impressed with Cassidy's picture "Navajo Romance" that it was purchased by France for the Luxembourg.

After spending a happy and productive six months in Paris, the Cassidys visited London

and Vienna, then the south of France. They motored through Italy and sailed from Naples to Palermo, Sicily and Tunis.

The Arabs and the desert landscape of North Africa must have seemed familiar to Cassidy in their resemblance to the great stretches of the American southwest, with robed figures on horseback, mountains in the distance, and dry, clear air. His African pictures are painted with great freedom and looseness of brushstrokes, and with rich, glowing color which reflect his stimulation and joy caused by the trip.

After Ina and Gerald returned to Santa Fe from their travels in Europe and Africa, they settled down to write and paint, and to enter enthusiastically into all of the events and activities of the town. Their house, as always, was a gathering place for the artists, and for out of town visitors. This pleasant and productive period of Cassidy's life was cut short by his untimely death in 1934. He was sixty-four, and had only worked at his own serious painting for about nineteen years after leaving the commercial art world.

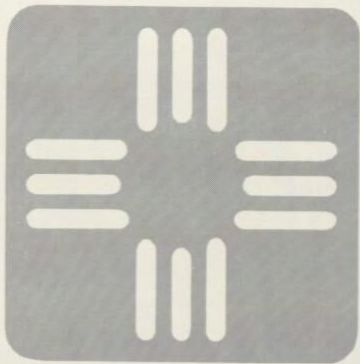
At the time of his death he was painting in a temporary studio on a large mural for the federal government. Working on a high scaffold, he was overcome by a combination of turpentine fumes and carbon monoxide caused by faulty installation of a gas heater in the studio. On February 12, 1934 the *Santa Fe New Mexican* reported "He was awake most of the night last night, talking most interestingly to his wife on art, philosophy and life. This noon she was pouring him some coffee when he said "that's enough," and expired instantly." The article also noted that Cassidy was "Of rare Irish wit, great earnestness, simplicity and sincerity, and a rare public spirit that answered every civic call without hesitation, Cassidy was extremely popular in Santa Fe and everywhere he went. In his painting he was rapid and sure, with a style from which he varied little although he treated a multiplicity of subjects. Navajo Indians were favorite models and he did some most striking work with them. The Cassidy's home and studio has long been a Mecca of visitors to Santa Fe and many prominent people have been guests there."



*Zuni Indian.* (ca. 1924) This fine lithograph shows Cassidy's skill as a printmaker, his talent in portraiture and his love of Indian subject matter.

Many of these friends, including a number of Indians who came a long distance, attended Cassidy's funeral at the Masonic Temple. The community raised money by public subscription, and in 1935 presented one of Cassidy's favorite paintings to the New Mexico Historical Society for the Museum's collections, as a

memorial a much loved friend and artist. The picture is called "The Santa Fe Plaza in the 1850's", and appears on the cover of this catalogue.



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