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Returning to
A NATURAL STATE OF GOOD HEALTH



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BC-Indian Sculpture,300

Capital Gets First Sculpture by An American Indian

By LAWRENCE L. KNUTSON= Associated Press Writer=

WASHINGTON (AP) A 12-foot bronze statue of an American Indian, its arms and sacred pipe upraised in a gesture of peace, was accepted on behalf of the American people by Hillary Rodham Clinton.

The statue, by 79-year old Allan Houser, a Chiricahua Apache from Santa Fe, N.M., was placed on temporary display Thursday in a leafy glade on the grounds of the vice president's residence in Northwest Washington. It is a gift of the artist and his family ``on behalf of the American Indian people.''

The statue, Houser said, is the first sculpture by an American Indian ever to be placed on prominent outdoor display in the nation's capital.

``I've been looking forward to an impressive unveiling like this for several years,' ' said Houser, whose Apache name is spelled Haozous.

The statue, entitled ``Offering of the Sacred Pipe,' ' will remain at the vice president's home until it is moved to the new Native American Museum, now scheduled to open on the Mall in 2000 or 2001, Mrs. Clinton said.

It will be moved, she laughed, ``if it can be rescued from the Gores, who have fallen in love with it.''

Mrs. Clinton said the statue symbolizes ``all the diverse groups that make up our nation.''

``The idea of `may we make peace''' is ``an important American tradition that we can all share,' ' Mrs. Clinton said.

Houser had the last word.

``A lot of Indian people will say, `Well, we've got something there in Washington, finally,' ' he said.

The statue was presented a day before the opening at the White House of a meeting between President Clinton and representatives of the 535 Indian tribes officially recognized by the federal government.

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GLENN GREEN GALLERIES

SANTA FE / SCOTTSDALE

FOR IMMEDIATE RELEASE

AMERICAN INDIAN NATIONAL MEDAL OF THE ARTS RECIPIENT ALLAN HOUSER TO GIFT MONUMENTAL SCULPTURE TO AMERICAN PEOPLE IN WHITE HOUSE CEREMONY

On Thursday, April 28, 1994, beginning at 12:30 P.M. at the Vice President's Residence, nationally prominent American Indian sculptor Allan Houser will present May We Have Peace, a twelve foot bronze sculpture to First Lady Hillary Clinton and Tipper Gore, who will accept the piece on behalf of the American people. Houser, a Chiricahua Apache, said he proposed the idea of donating a sculpture in a conversation with Mrs. Clinton last year.

"It's a truly historic occasion," said Glenn Green, owner of Glenn Green Galleries, who represents Houser. "This is the first time a monumental sculpture has been given by an American Indian family to the entire nation. It's also the first time an American Indian sculpture has been installed at an official residence." The bronze sculpture which measures 138 inches high depicts an American Indian male with a sacred pipe raised upward.

Said Houser, "it's my understanding the sculpture will be moved in the future to another prominent D.C. location. In the meanwhile my family and I are pleased to see it installed at the V.P.'s residence."

Allan Houser received the National Medal of the Arts from President George Bush and First Lady Barbara Bush in 1992 in a separate White House Ceremony. Recipients of the medal are considered national treasures.

The Glenn Green Galleries, Santa Fe, NM and Scottsdale, AZ, are owned and operated by Glenn and Sandy Green. Allan Houser has been represented by the Green Galleries since 1974.

Contact: Cliff LaFramboise
(505) 982-1428

THE WHITE HOUSE
Washington

The Allan Houser Sculpture Installation
April 23, 1994

Mrs. Gore and Mrs. Clinton request the pleasure of your company at the Allan Houser Sculpture Installation. The presentation will take place at the Vice President's Residence, which is located at the U.S. Naval Observatory in Washington, D.C.

We ask that guests please arrive no later than 12:30 p.m. on Thursday, April 28th. The Residence is located at Massachusetts Avenue and Thirty-Fourth Street, Northwest. Please enter at the Gilliss Avenue Gate, which is south of the Thirty-Fourth Street Gate.

Please be sure to RSVP with Mrs. Gore's Office at (202) 456-7077. We will be collecting dates of birth and social security numbers for security reasons.

This invitation is non-transferrable.

"May We Have Peace"

(Offering of the Sacred Pipe)

Allan Houser

Bronze, Edition of 8, 138" x 78" x 40" ©1992

Dedicated To The American People
From The First Americans
April 28, 1994

Gift from the
Allan Houser (Haozous) Family
(Chiricahua Apache)

ALLAN HOUSER

(HAOZOUS)

Pronounced ha·oo·zohs

and meaning

*"the sound of
pulling roots"*

in the

Apache language.

PHOTOCOPY
PRESERVATION



"AS LONG AS THE WATERS FLOW"

Collection:
State of Oklahoma,
Capitol Building,
Oklahoma City



"THEY'RE COMING"

Collection:
The Pompidou Museum,
Paris, France

SELECTED COLLECTIONS

(Partial Listing)

Allstate Insurance, Chicago, Illinois.
Arizona State Capitol, Phoenix.
British Royal Collection, Princess Anne.
Chrysler Corporation, Detroit, Michigan.
Dahlem Museum, West Berlin, Germany.
Denver Art Museum, Colorado.
Gift Gardens Botanical/Fine Art Park, Palm City, Florida.
Gilcrease Museum, Tulsa, Oklahoma.
Heard Museum, Phoenix, Arizona.
Joslyn Art Museum, Omaha, Nebraska.
Montclair Art Museum, Montclair, New Jersey.
Museum of Fine Arts, Museum of New Mexico, Santa Fe.
Museum of Indian Art and Culture, Santa Fe,
New Mexico.
Museum of Modern Art, National Art and Culture
Center, Georges Pompidou, Paris, France.
National Portrait Gallery,
Smithsonian Institution, Washington, D.C.
Philbrook Art Center, Tulsa, Oklahoma.
Scottsdale Center for the Arts, City Collection,
Scottsdale, Arizona.
U.S. Department of the Interior, Washington, D.C.
U.S. Mission to the United Nations.
University Center, Tulsa, Oklahoma.
University of California, San Diego.
University of Oklahoma, Norman.
Wheelwright Museum of the American Indian,
Santa Fe, New Mexico.



"GERONIMO"

Collection:
National Portrait
Gallery
Smithsonian Institution,
Washington, D.C.



"OFFERING OF THE SACRED PIPE"

Collection:
The United States
Mission to the
United Nations,
New York City

SCULPTURE BY ALLAN HOUSER

"Human dignity is very important to me. I feel that way towards all people, not just Indians...in my work, this is what I strive for—this dignity, this goodness that is in man. I hope I am getting it across. If I am, then I am doing what I have always wanted."

—Allan Houser

We are pleased to present in this catalog the sculptural work of Allan Houser. It has been a pleasure to be associated with this remarkable man and his art since 1974.

Through the years, we've realized that the words so often used by the public to describe his sculpture are the very words which communicate best about Allan Houser, the man. Both are strong, sensitive and inspiring.

We feel that you will agree, as you view the catalog, that such qualities of this International master are evident in the works shown here.

—Sandy and Glenn Green

Owner/Directors

Glenn Green Galleries

Like the healing chants sung by his Chiricahua Apache father, Houser's images project a rare and beneficent vision that seems to exist outside time. In this catalog, works in bronze, steel and stone share a classic sense of unity, balance, serenity and assurance crossing the boundaries of past and present. These figures represent Plains Chieftains, Navajo and Pueblo shepherds, Apache mothers and children, as well as singers and dancers of many tribes.¹

Allan Houser, critically acknowledged as the "patriarch of American Indian sculptors", stands at the forefront of a new flowering of artistic expression nourished by the heritage of generations of original Americans. By virtue of his impact on Indian artists and art patrons in the United States and abroad, the 75-year-old Chiricahua Apache serves as a precious link, indeed an authentic national treasure, bridging through his art the spirit of Apache culture and modern American life. Houser's images communicate on many levels the immutable emotions of family love, dignity and the will to endure.²

If one word could be chosen to describe the character of Houser's sculpture, it might be the word peace. Yet peace was seldom attained by the Apache and by the time the last tribal leaders surrendered to U.S. troops in 1886, warring Chiricahua bands had learned as surely as any group in history that peace offered the sole hope for survival.³

Houser's father, Sam Haozous, was a grandson of the legendary Apache chief, Mangas Coloradas. He was taken prisoner by the U.S. troops at age 14 along with the ragged remnants of the Chiricahua band when they were deported from the West. Houser's mother, Blossom White, was born in captivity at a military post in Alabama.⁴

Houser, one of five children, was born in 1914 at his parents' farm near the tiny town of Apache. He has never forgotten that although Sam and Blossom struggled to provide for their family, they also managed to feed the hungry and shelter the homeless who came their way. "I learned to treat all people the same, that's how we were raised," Houser says of his childhood. "My parents saw all people, all colors of skin, as alike."⁵

Moreover, the sources of Houser's images have been the stories, songs and myths his father told and sang about when Allan was a child. Those tales, combined with present-day Indian reservation sketches, comprise an unfailing well-spring for Houser's Indian figures, animal studies and abstract sculpture which is nonetheless derived from figurative and landscape forms.⁶

Houser enrolled in the Santa Fe Indian School in 1936 when he studied at the painting studio under Dorothy Dunn, whose concepts influenced the course of Indian art in America until the 1960s. Houser learned the muralist's art in Oklahoma and painted two murals for the Department of Interior, Washington, D.C. in 1939. During World War II, he worked as a laborer in Los Angeles, trying to study art from books at night and by watching other artists on an informal basis at Otis Art Institute.⁷

His first sculpture commission was also his first attempt at a monumental work in stone. Houser's "*Comrade in Mourning*", a seven-and-a-half foot figure commemorating Indian servicemen who died in World War II, was cut from a four-ton block of Carrara marble with the help of improvised tools. Commissioned by the Haskell Institute, Lawrence, Kansas, the work was completed there in 1949.⁸

Houser returned to Santa Fe in 1962 when he joined the art faculty of the Institute of American Indian Arts, the successor of the old painting studio at the Santa Fe Indian School. At the same time, Houser emerged as the nation's single most important force in Native American sculpture.⁹

Allan Houser's success is evident in recent national and international acquisitions by the Pompidou Museum in Paris, the United States Mission to

the United Nations, the British Royal Collection and the National Portrait Gallery, Smithsonian Institution, Washington, D.C. The State of Oklahoma has commissioned the 15-foot bronze of "*As Long As the Waters Flow*" in recognition of the centuries-old presence and contributions of the Native American to the state for its Capitol Building.

In commemoration of his positive portrayal of the American Indian people, Houser was presented with the American Indian Lifetime Distinguished Achievement Award by the American Indian Resource Institute in Washington, D.C. Because of his ongoing personal ties to his home state, Allan has been inducted into the Oklahoma Hall of Fame. He has also been recognized by the French government with its prestigious Palmes Academique Award.

Houser has managed to create in less than two decades a rich and powerful testament dedicated to his Chiricahua forebears. "*I work not just for myself, but to honor the American Indian,*" the artist has stated. "*I hope to draw attention to centuries-old Indian values, especially concepts of living in harmony with nature that can benefit all people, if only given the chance.*"¹⁰

*Allan Houser continues to interpret the human form with courage and compassion, inspired by his Native American dreams and memories.*¹¹

FOOTNOTES:

1-11. Narrative adapted from the catalogs: *Allan Houser, Expressions of Tradition* by Barbara H. Perlman, Thomas Gilcrease Museum 1989 and *Allan Houser Sculpture Dedication and Art Exhibition* by Barbara Perlman, United States Mission to the United Nations, 1985.

Perlman is the author of *Allan Houser*, a major book on the life and work of the artist. She holds an M.A. degree in journalism from the University of Oregon and a B.A. in fine arts from Hood College.

Born June 30, 1914 near Apache, Oklahoma

EDUCATION

- 1934-1938 Studied under Dorothy Dunn at the Painting Studio of the Santa Fe Indian School.
- 1940 Studied with Norwegian muralist Olle Nordmark at the Fort Sill Indian School in Anadarko.

TEACHING EXPERIENCE

- 1951-1961 Artist-in-residence and teacher at the Inter-Mountain School in Brigham City, Utah.
- 1962-1975 Teacher and later sculpture department head at the Institute of American Indian Arts, Santa Fe Indian School.
- 1979 Artist-in-residence at Dartmouth College.

SELECTED AWARDS AND HONORS

- 1949 Guggenheim fellowships for painting and sculpture.
- 1954 Palmes Academique, French Government.
- 1969 Waite Phillips Trophy, Philbrook Art Center, Tulsa, Oklahoma.
- 1973 Gold Medal, Sculpture I Exhibit, Heard Museum, Phoenix, Arizona.
- 1980 Elected to Heard Museum's National Advisory Board.
- 1980, 1983 & 1984 Governor's Award for the Visual Arts, New Mexico.
- 1985 Inducted into the Oklahoma Hall of Fame.
- 1987 Honorary Ph.D. in Fine Arts, University of Maine.
- 1989 American Indian Distinguished Achievement Award, Lifetime Achievement Award presented by American Indian Resources Institute, Washington, D.C.

SELECTED EXHIBITIONS

- 1936 World's Fair, New York.
- 1938 Museum of Northern Arizona.
- 1939 World's Fair, San Francisco.
- 1939 National Gallery of Art, Washington, D.C.
- 1939 Art Institute of Chicago.
- 1976 Governor's Gallery, State Capitol, Santa Fe, New Mexico.
- 1979 Hopkins Center, Dartmouth College, Hanover, New Hampshire.
- 1980 "Contemporary Amerindian Painting", traveling exhibition: Argentina, Chile, Colombia, Ecuador, Peru.
- 1981 Salon d'Automne, Grand Palais, Paris, France.
- 1982 Amerindian Circle Exhibit, Smithsonian Institution and Kennedy Center.
- 1983 Heard Museum, Phoenix, Arizona.
- 1983-1984 Touring exhibition: Germany.
- 1984-1986 Touring exhibition: Austria, Bulgaria, Czechoslovakia, Romania, Yugoslavia.
- 1985 Exhibition and dedication of "Offering of the Sacred Pipe" at the United States Mission to the United Nations, New York City.
- 1987 Montclair Art Museum, Montclair, New Jersey.
- 1989 Gilcrease Museum, Tulsa, Oklahoma.
- 1989 Philharmonic Center for the Arts, Naples, Florida.
- 1989 The Gibbes Museum of Art, Charleston, South Carolina.

SELECTED COMMISSIONS

- 1936 Mural, World's Fair, New York.
- 1939 & 1940 Mural, Department of the Interior Building, Washington, D.C.
- 1948 "Comrade in Mourning", sculpture, Haskell Institute, Lawrence, Kansas.
- 1950 Dioramas, Southern Plains Indian Museum, Anadarko, Oklahoma.
- 1975 Official portrait of former U.S. Secretary of the Interior Stewart Udall.
- 1985 "The Future (Chiricahua Apache Family)", sculpture, Cavan and Associates, Albuquerque, New Mexico.
- 1989 "As Long as the Waters Flow", sculpture, Oklahoma State Capitol Building, Oklahoma City, Oklahoma.

ALLAN HOUSER

(Haozous)

*Pronounced ha-oo-zohs and meaning "the sound of pulling roots."
It refers to the Apache practice of returning thanks to the
earth whenever they took something from it.*

On July 22, 1992, Allan Houser was awarded the **National Medal of Arts** by President George Bush. Houser is the first Native American to receive the nation's highest art award.

Houser's images project a rare and beneficent vision that seems to exist outside time. He has been critically acknowledged as the "patriarch of Native American sculptors."

His father was a member of the Chiricahua Apache band which surrendered with Geronimo in 1886. Subsequently, the Apaches were imprisoned for 27 years. Upon their release, Allan was born in 1914 on a small farm outside Fort Sill, Oklahoma. He was the first Chiricahua child born in freedom. Houser came to Santa Fe in the 1930s and received formal training in drawing and painting. He is self-taught as a sculptor.

"I work not just for myself, but to honor the American Indian," the artist has stated. "I hope to draw attention to centuries old Indian values, especially concepts of living in harmony with nature that can benefit all people."

International collections which have acquired Houser's work include the Pompidou Museum, Paris; the National Portrait Gallery and the National Museum of the American Indian, Smithsonian Institution, Washington, D.C.; the Dahlem Museum, Berlin; and the State Capitol of Oklahoma.

In a career that has spanned more than six decades, Houser has earned the highest possible awards and honors. In addition to the National Medal of Arts, Houser has received two Guggenheim Fellowships, an honorary Ph.D. in Fine Arts from the University of Maine, the American Indian Lifetime Achievement Award and the prestigious Palmes Academique from the French Government.

Since 1974, Allan Houser has been represented by Glenn Green Galleries, 50 E. San Francisco St., Santa Fe, NM 87501, 505-988-4168.



Allan Houser's work at Glenn Green Galleries in Santa Fe

COVER STORY

25 YEARS LATER

*At Glenn Green Galleries
life is never dull.*

By Nancy Ellis

Hardwood floors, high ceilings and luxurious natural light are but a few of the amenities that greet the visitor to Glenn Green Galleries in Santa Fe. In this historic location at the southeast corner of the Plaza, the artwork of a dozen artists is lavishly displayed in 14,000 square feet of space.

Here gallery owners Glenn and Sandy Green—partners in business as well as marriage—represent an eclectic group of exceptional artists, the most famous being internationally renowned sculptor Allan Houser, for whom the Greens have long been exclusive agents.

A display of Houser's extraordinary sculpture—from monumental bronze and stone to pieces small enough to be held in hand—dominates the main floor of the gallery. A



*Gallery owners
Glenn and Sandy Green*

wide staircase, bathed in light from a huge window at mezzanine level, leads to the second floor, where other sculpture, photography, painting and prints are shown. The atmosphere throughout the gallery is helpful and unhurried, as it also is in the Greens' sister gallery at the Phoenician Resort in Scottsdale. With more than 100 acres of grounds, the Arizona gallery location lends itself to extensive outside display of Houser's sculpture.

The Greens' entry into the business of art began in Arizona, where Glenn and Sandy met each other during college, she majoring in education and he in business. After their marriage, Glenn and his father's sign-painting operation evolved into custom framing, and then into dealing with prints and, ulti-

mately, the opening of their first gallery in 1966 in Phoenix. Throughout 29 years of marriage, the Greens have been partners at work and at home, where the couple raised a son Collin and a daughter Kerry, now both also involved in the family business.

"We just 'think' business," says Sandy Green, adding that it's surprising even to her how often she and Glenn see eye-to-eye. "We rarely disagree, either about business or about art." The couple clearly is proud of the quality of art represented in their galleries.

"The business aspect of dealing in art is very hard," says Glenn Green, "and very expensive. If we were just interested in making money, we surely could find an easier way to get it," he says, laughing. "But motivation is never a problem for us; this is always an exciting business."

The Greens enjoy working with their artists as well as their clients. "We feel we have a responsibility to the artists we represent, and that's a pressure. You always want to give each one the best presentation possible," says Sandy. "But it's also fun to get feed-back from the collectors, to hear how the art has changed their lives. We've been in business long enough now that we are even dealing with grown children of our early collectors."

Despite a full house of artists being represented at their galleries, the Greens are always willing to look at new work. "We look for originality in execution of the art, and continuity in the body of work," says Sandy. "What we're never looking for, however, is a prima donna."

The Greens first saw Allan Houser's work in Phoenix at the Heard Museum. In 1974 they invited him to be part of a three-man show at their gallery, and they've been representing him ever since. The relationship became exclusive when the Greens began to work aggressively as international representatives for the artist.

"We've initiated and coordinated exhibits for Houser in Europe, South America, Asia and the United States. We traveled to Japan to arrange Houser's participation in the Hakone Museum's Henry Moore Grand Prize Exhibition and just recently came back from Washington, D.C., where in a special ceremony the Senate Select Committee on Indian Affairs received his monumental 8-foot bronze sculpture, 'Sacred Rain Arrow,'" says Green. Another smaller sculpture was presented by the artist to President George Bush in a White House ceremony last May.

"Our goal has been to help Houser get ever-increasing international recognition. His work has as much as that of an artist working anywhere in the world. His stylized



Left to right: U.S. Senator Daniel Inouye meets with Allan Houser and Glenn Green at a reception in Green's Santa Fe gallery.



Left to right: At Allan Houser's studio are the Duke of Bedford, Sandy Green, (front) Gilles and Galad Millanaire, the Duchess of Bedford with Allan and Ann Houser.

and abstracted work speaks to a universal audience."

The Greens are pleased to have assisted in mounting a major retrospective of Houser's work this summer in Santa Fe at the Museum of Fine Art and the Museum of Indian Arts and Culture. The goal of this exhibit is to

have it travel internationally.

The excitement of Houser's growing reputation seems like it would be enough to satiate the energy of Glenn and Sandy Green. But not so; their enthusiasm for representing the work of other fine artists continues unabated. Another prominent Native Ameri-



Views from the second floor at Glenn Green Galleries in Santa Fe with paintings by Jim Alford (top photo) and John Hogan (below)

can sculptor represented by the Greens also has received international acclaim: Aleut artist John Hoover, whose curvilinear cedar forms can be found in major private and museum collections around the world.

Among other artists represented by the Greens are two photographers—Susanne Page, whose personal involvement in her Hopi and Navajo subject matter gives her a special entre into the lives of these private people, and Tony Campodonico, whose manipulated color images appear to be made with a painter's brush and an impressionist's viewpoint.

Painters represented by Glenn Green Galleries include:

—John Hogan, longtime area artist whose large canvases and fine prints on paper capture the lure of Southwestern landscape and skies;

—Robert Bird-Robinson, a painter and musician whose luminous landscapes are mysterious and romantic;

—British artist Kenneth Draper, whose nearly abstract pastels on paper and sculpture have been recognized internationally;

—Helen Stanley, a California artist who grew up in New Mexico and returns here for her subject matter, often working in mixed media and sometimes in three dimensions;

—Jim Alford, painter and photographer who portrays vast skyscapes juxtaposed with hard-edged geometric elements that challenge our view of the void;

—Eduardo Oropeza, a Hispanic artist from East Los Angeles, whose prints and mixed-media assemblages provide a fresh and vibrant new view of Southwestern culture.

Being involved with so many personalities and such varied situations, the Greens find that their business is never dull. The qualities most important to their work, according to Green are "intuition and"—with a laugh—"flexibility. In this business, whether you are setting up a show or dealing with a client, there's so much you have to improvise at the last minute. It always keeps us on our toes."

Glenn Green Galleries are located at 50 East San Francisco Street. Hours: 9:30-5:00 Monday-Saturday and Sunday noon-5:00. (505) 988-4168. In Arizona, Glenn Green Galleries are located at the Phoenician Resort, 6000 Camelback Road, Scottsdale. (602) 990-9110.



Photo by Abrams Photography, Phoenix, Az.

At the Green's Scottsdale gallery in the mid 80's, Glenn and Sandy at right welcome friends and collectors.



The Green's original gallery in Phoenix. View from the patio to Houser exhibit inside, 1976.