

## Clinton Library Transfer Form

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| Folder Title              | Background - Sculpture Garden                                                                             | OA Number         | 20085            | Box Number 2 |
| Description of Item(s)    | 12 White House Curator Series Photo prints-8x10" of White House Sculpture Garden, taken in Oct.-Nov. 1997 |                   |                  |              |

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MEMORANDUM  
OF CALL

Previous editions usable

TO:

MB

☐ YOU WERE CALLED BY— ☐ YOU WERE VISITED BY—

Susan Watters

OF (Organization)

☐ PLEASE PHONE (Enter area code, if necessary) ☐ DSN

639-6906

☐ WILL CALL AGAIN ☐ IS WAITING TO SEE YOU  
☒ RETURNED YOUR CALL ☐ WISHES AN APPOINTMENT

MESSAGE

Sculpture Garden 20min  
picture & interview 30min  
50min

159/17 9/28

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9/8

TIME

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OPTIONAL FORM 363 (Rev. 7-94)  
General Services Administration

# Fairchild Publications

Hillary Rodham Clinton  
The White House  
Washington D.C.

Dear Mrs. Clinton,

June 25, 1999

I am writing to request an interview with you for "W" magazine following up on our conversation about your new book on entertaining. We would like to focus on your historic initiative in creating a sculpture garden in the White House. Specifically, we would like to do a beautiful photo shoot of you in the eighth section of the exhibition of Twentieth Century American Sculpture in the White House when it is installed in October.

In New York and all across the country, people are interested to hear about the way you have expanded the initiative started by Jacqueline Kennedy and Bunny Mellon in the Rose Garden to create a constantly changing sculpture garden which honors our cultural heritage.

Privately funded, the sculpture garden is a first in the history of the White House, a lasting treasure to honor American artists, creativity and culture. It also shows the way you and the President have worked together to celebrate the best this country has to offer.

A hundred years from now, the sculpture garden will continue to exemplify in the broadest sense how you conceived of the idea of welcoming visitors and guests to the White House. From the herb borders where White House chefs can come for a seasonal specialty, to the plantings and the art, the garden embodies the spirit of inclusion and exemplifies all that is best about America.

I hope that we can work out a time to photograph you for "W" in October. In the meantime, I plan to talk with the artists whose work has been part of the garden.

Thank you very much for your consideration of this request. I look forward to working with Melanne Verveer and Marcia Berry on this proposal.

Sincerely,

*Susan*

Susan Watters  
Washington Bureau Chief  
"W" Magazine



# Fairchild Publications

*Marsha  
This may be  
a good idea*

Melanne Verveer  
Chief of Staff  
Office of the First Lady  
The White House  
Washington D.C. 20500

June 25, 1999

Dear Melanne,

Thank you very much for your help with this request to interview and photograph Hillary Rodham Clinton in the sculpture garden. Enclosed is my letter to Mrs. Clinton on this matter.

Personally, I am very interested in developing this idea since the garden is a wonderful example of the way in which Mrs. Clinton enriches all our lives by demonstrating America's creative ability to foster and celebrate humanism.

I know the new sculpture garden is set for installation in October and I hope "W" can photograph her there and to talk with her about the history of the garden. I would also love the chance to talk with the White House curator.

Welcome back. And again, congratulations on your wonderful trip to Europe.

All the best,

*Susan*

Susan Watters  
202-639-6906





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Washington D.C.

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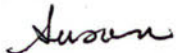
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Sincerely,



Susan Watters  
Washington Bureau Chief  
"W" Magazine



# Fairchild Publications

Marcia Berry  
Press Secretary  
Office of the First Lady  
The White House

June 25, 1999

Dear Marcia,

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I would like to work with you to find a time to photograph Mrs. Clinton or "W" in October. In the meantime, I plan to talk with the artists whose work has been part of the garden.

Thank you very much for your consideration of this request. I look forward to talking with you in the near future about this proposal.

Sincerely,



Susan Watters  
Washington Bureau Chief, "W" Magazine  
202-639-6906



# Fairchild Publications

Hillary Rodham Clinton  
The White House  
Washington D.C.

June 25, 1999

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Susan Watters  
Washington Bureau Chief  
"W" Magazine



## **Twentieth-Century American Sculpture at the White House: Inspired by Rodin**

AUGUSTE RODIN (French, 1840-1917)

Auguste Rodin occupies a pivotal position in the history of sculpture. Straddling two centuries, his life's work takes its place in the tradition established by the French Academy (whose standards reflected long-standing classical ideals of sculpture) while at the same time setting the stage for important twentieth-century innovations. He strove for success within the established framework of government-sponsored exhibitions and commissions yet refused to compromise his unconventional ideas about art.

Although Rodin worked with the usual materials of sculpture (clay, plaster, bronze, and marble), he handled them in an entirely new way. Instead of trying to smooth away evidence of the sculptural process, he often chose to retain the seams, toolmarks, fingerprints, areas of breakage, and excess deposits of the medium. Similarly, although many artists of the nineteenth century admired the sculptural fragments of antiquity, none before Rodin dared to create a partial figure and declare it a self-sufficient work of art. Rodin purposefully omitted elements, such as arms, when not essential to the expression he sought to achieve--- something his contemporaries found difficult to accept. Nonetheless, his consistent use of the human figure attests to his respect for, and commitment to, tradition.

While Rodin often took allegorical, mythological, literary, or historical themes as his subject, his goal in portraying them marked a significant departure from his predecessors. Like the Symbolist writers and artists who were his contemporaries, he sought to communicate the invisible by means of the visible. Character, emotion, and thought could all, he felt, be read in the pose, expression, and physical structure of a figure. Rodin believed that nature, being a creation of God, could produce only beauty: he who saw ugliness in nature saw wrong. Whereas age, deformity, and accident were banished from the Academic canon of beauty, Rodin proclaimed that these had their place and that true artists transformed such aspects into eloquent affirmations of nature's splendor.

The multifaceted character of Rodin's art, its simultaneous endorsement and disavowal of cherished Academic principles, places him at the nexus between tradition and modernity in sculpture. The implications of Rodin's ideas have fueled many interesting and important developments in the twentieth century, earning him the well-deserved title "father of modern sculpture."

In 1880 the French government asked Rodin to design the entrance for a proposed museum of decorative arts. He worked intensively on the project during the early 1880s, and although it



became clear by the end of the decade that the museum would never be built, he continued working on the portal (which he called The Gates of Hell) periodically until his death in 1917.

Rodin chose Dante's Inferno as his subject, but instead of illustrating scenes from the medieval Italian poem, as he had first planned, he created an emotionally powerful modern equivalent for the torment and suffering of Dante's characters. In the turbulent movement of figures on The Gates, he depicts the endless struggles and constant disappointments of earthly life. The only subjects from Dante actually included are the ill-fated lovers Paolo and Francesca and the unfortunate Count Ugolino and his sons. Among the most famous sculptures originally intended for The Gates of Hell were The Thinker and The Three Shades.

The Thinker, Rodin's best-known work, depicts a figure in sober meditation. The apparent restraint of the pose belies the figure's powerful internal struggle. Rodin described the intended effect shortly before his death: "what makes my Thinker think is that he thinks not only with his brain, his distended nostrils, and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes."

The Three Shades, dating from 1880, is composed of three rotated versions of a figure modeled from Rodin's Adam. The struggling figure of Adam reveals the influence and inspiration of Michelangelo, whose sculpture Rodin studied during a trip to Italy in 1875. Rodin's description, from years later, of Michelangelo's creation of the harmony of human forms can be related to his own sculpture group: "[Michelangelo] understood that the human body can create an architecture, and that in order to obtain a harmonious volume, one must inscribe a figure or group in a cube, a pyramid, a cone." Rodin said of Michelangelo's ability to convey human tragedy: "We notice that his sculpture expresses the painful withdrawal of the being into himself, restless energy, the will to act without hope of success, and finally the martyrdom of the creature who is tormented by his unrealistic aspirations." Rodin intended the figure of Adam, along with a figure of Eve, to flank The Gates of Hell; however, he was unable to obtain permission to include them in the commission. In The Three Shades, which incorporates the figure of Adam into The Gates of Hell, Rodin heightened the tormented mood of the original figure by bending the neck forward and extending the left arm of all three figures in the group. The repetition and strained position of the suffering figures enhance the overall effect.



Auguste Rodin (French, 1840-1917)

Memorial Relief (Hand of a Child), c. 1905

Marble

5 7/8 x 16 x 12 7/8 in.

National Gallery of Art, Washington, D.C., Gift of Elizabeth Merrill Furness

This small marble commemorative plaque represents the hand of a child and is inscribed:

OFFERTE A MADAME ELYSABETH MERRILL EN SOUVENIER DE SA FILLE  
SALLY HICKS CROSWELL.

Sally Hicks Croswell lived from 1887 to 1904, according to reports of friends and members of the Merrill family. She was the daughter of Elizabeth Musgrave Croswell (later Mrs. Thomas Merrill) and her first husband, Governor Charles Croswell, who died before the child was born. Sally was born in Adrian, Michigan and died in Duluth, Minnesota, where she is likely buried. The family reportedly lived in Paris over the period of 1905-1914, and it was probably early in this period that Rodin made the relief for Mrs. Merrill. Rodin had met the Merrills through the American photographer, Edward Steichen. The Musee Rodin in Paris owns a marble group, Mere et Fille Mourante (Mrs. Merrill and Her Daughter) carved in 1908 or 1909.

The marble relief was donated to the National Gallery of Art by Elizabeth Merrill Furness (b. 1898), the daughter of Elizabeth Musgrave Croswell Merrill (1853-1928) by her second marriage to Thomas Merrill, and the half sister of the child commemorated.

LOUISE BOURGEOIS (American, b. France 1911)

Décontractée, 1990

Pink marble and steel base

28 1/2 x 36 x 23 inches

Brooklyn Museum of Art, New York, Purchased with funds given by Mary Smith Dorward Fund, the Contemporary Art Council, the David H. Cogan Foundation, Inc., Harry Kahn, Mrs. Carl Selden; and gift of Edward A. Bragaline, by exchange 1994.124

In her native France, Louise Bourgeois' parents were tapestry restorers and dealers. As a youth, she assisted in the restoration process and first learned to draw. She studied mathematics at the Sorbonne in Paris in the early 1930s and then focused on art, first at the very traditional École des Beaux-Arts and then at less conservative academies. Bourgeois also took art history courses at the École du Louvre from 1936 to 1938 where, among other subjects, she studied the work of Auguste Rodin. Bourgeois came to the United States in 1938, after marrying the art historian Robert Goldwater whom she met at the École du Louvre where he undertook research for his groundbreaking work on "primitivism". Initially a painter, Bourgeois started making sculptures in the mid-1940s. Her work of this period is indebted to European Surrealism, although her first exposure to that work was in New York. In the early 1960s, she began experimenting with materials and provocative content in her work. From the outset in her installations and sculpture, she found inspiration in the human body and her own personal, unique interpretation of memory.

Carved from a single block of stone and recalling historical art, Décontractée, (*relaxed*) depicts two disembodied hands at rest. Like Auguste Rodin, hands are an important subject for Louise Bourgeois and she employs them to express a range of emotions through their gestures. Intensely autobiographical, Bourgeois' work often draws upon the memories of experiences of her childhood where hands belonged to the creator and the restorer who brought objects back to life. Hands are also the sculptor's most important tools.

Décontractée is an outstanding example in the artist's *oeuvre* that demonstrates her mastery of carving and assembling.



WILLEM de KOONING (American, b. Holland 1904-1997)

Clamdigger, 1972

Bronze, edition 2/7

57 1/2 x 24 1/2 x 21 inches

Whitney Museum of American Art, New York, Gift of Mrs. H. Gates Lloyd, 85.81

When Willem de Kooning was just 12, he worked as an apprentice in a commercial art and decorating firm. Members of that firm recommended that he attend classes at the Rotterdam (Holland) Academy of Fine Arts and Techniques where he learned about important European Modernists like Picasso and Mondrian. He came to the United States in 1926 and first worked as a house painter in Hoboken, New Jersey. He moved to New York City the following year. In the mid-1930s, he joined the mural painting division of the Federal Art Project of the WPA. His first one-man show was in 1948 at New York's Egan Gallery. He moved to East Hampton, New York, in the early 1960s.

In the early 1950s, as an Abstract Expressionist, de Kooning painted his important Woman series, vigorous brush strokes aggressively representing the female figure. De Kooning returned again and again to the female figure in his long and distinguished career, significantly in his bronze sculpture Clamdigger, the first large sculpture the artist made. In the late 1960s, de Kooning, on vacation in Rome, reacquainted himself with a friend, Emanuel Herzog, who had recently purchased a foundry. Herzog invited the artist to make sculptures there. He came to the sculpture in the spirit of his paintings and works on paper: improvisational treatments of the human form; painterly gesture in three dimensions.

STEPHEN De STAEBLER (American, b. 1933)

Standing Figure with Blue Shoulder, 1983

Bronze, edition 3/3

76 1/2 x 17 x 17 1/4 inches

Collection Neuberger Museum of Art, Purchase College, State University of New York, Gift of Mr. and Mrs. David Guss on the occasion of Roy R. Neuberger's 85th birthday, 1987.03.01

Stephen De Staebler was born in St. Louis and attended Princeton University. His Master of Arts degree is from the University of California at Berkeley. Well-known on the West Coast, where he still resides, De Staebler's art is now recognized nationally for his compelling treatment of the figure. Both fragmented and whole, male and female, composed and distended, De Staebler builds contradiction into his art as he critiques not only the traditions of figurative sculpture from antiquity to the present, but also the human subject on which he focuses. De Staebler has said that his involvement is "with the male-female polarity and [its influence on] the form of the body. All of my figures are either androgynous or nonsexual. Often, you do not know whether it is a male or a female figure. Or, if you see that it is a male figure, you see that it is also female."

Rodin was inspirational to De Staebler and his work in bronze and clay recalls the qualities of malleability and expressiveness in the French master's art. In the 1970s, on a trip to Philadelphia's Rodin Museum, De Staebler saw a terra-cotta study for The Gates of Hell. "It is something I really responded to," De Staebler recalled. "It has a looseness that studies so often have... there was something about its fluidity and its relation of its figures to space. His body of work [was compelling for] lifting aspects of the figures out and treating them as autonomous sculptures."



MALVINA HOFFMAN (American, 1885-1966)

Ivan Mestrovic, c. 1925

Bronze

86 5/8 x 42 1/8 x 31 1/2 inches

Brooklyn Museum of Art, New York, Gift of Mr. Felix Warburg and Mrs. Edward C. Blum, 26.519

One of the most popular sculptors of her time, Malvina Hoffman employed strong modeling and a vigorous realism to depict a wide variety of subjects. Raised in New York City, she trained there with Gutzon Borglum and Herbert Adams before studying with Rodin in Paris intermittently from 1910 to 1914. Her mentor Rodin advised her, as she later recorded, "Do not be afraid of realism. To understand nature is a lifelong study." To this end, she learned anatomy at the Cornell College of Physicians and Surgeons as a method of improving her ability to sculpt the human body. Her portrait of the sculptor Ivan Mestrovic reveals Rodin's tremendous influence in the powerful stance of Mestrovic and the immense intensity of his expression and gesture. While in Paris, Hoffman belonged to a circle that included Nijinsky, Anna Pavlova, Gertrude Stein, Henri Matisse, and Constantin Brancusi. Her representations of Pavlova and other dance subjects were widely known and acclaimed for their explorations of the body.

Hoffman's most famous commission was for The Races of Man, a series of over one hundred ethnographic yet artistic sculptures completed for the Field Museum of Natural History in Chicago in 1935. After receiving the commission in 1929, she toured the continents to study the various people of the world. She received numerous prizes for her exhibited works, including from the National Academy of Design in New York, the Pennsylvania Academy of the Fine Arts, and the Paris Salon. Several women's groups also honored her for her achievements. In 1936 she published her autobiography, Heads and Tales, and in 1939 the book, Sculpture Inside and Out.

BRYAN HUNT (American, b. 1947)

Big Twist, 1978

Bronze with cement base

144 x 18 x 18 inches

The Museum of Modern Art, New York, Gift of Carl D. Lobell, 68.79

Bryan Hunt, who was born in Indiana, attended the Otis Art Institute in Los Angeles. He moved to New York and was a fellow in the Whitney Museum's Independent Study Program in 1972. Coming of age as a sculptor in the late 1960s and early 1970s, Hunt challenged the Minimalist movement's cool geometries and machine-made aesthetic. Similarly, when Conceptual Art was questioning the very nature of the art object, Hunt made traditionally wrought sculpture. By the 1970s, Hunt helped to reinvigorate a figurative tradition that lay dormant in American art. Hunt, whose work is exemplary of the artist's intuitive involvement in the sculptural process realized through expressive modeling, had credited Rodin as essential to his method.

Big Twist is an elongated form, like an outsize leg, arm or torso reaching into space. The work's richly articulated surface and heroic scale relates to Rodin's work.



ISAMU NOGUCHI (American, 1904-1988)

Woman, 1983-85

Basalt with granite base

66 x 49 x 44 inches

The Isamu Noguchi Foundation, Inc., Long Island City, New York, 1118

Isamu Noguchi was born in Los Angeles. His father was a Tokyo-born poet and his mother was an American writer and teacher. In 1922, when Noguchi was 18 years old, he apprenticed in Stanford, Connecticut, with Gutzon Borglum, the sculptor of Mount Rushmore. Borglum apparently told the young artist that he would never become a sculptor, causing the young artist to abandon sculptural practice for a while and enroll at Columbia University as a pre-med student. However, during his time in New York, he returned to sculpture. Noguchi traveled internationally and it is European, Asian and Middle Eastern art historical sources that were inspirational to his own work.

Noguchi's selection of diverse materials and his non-hierarchical study of varied disciplines enabled his *oeuvre* to incorporate types of "non-art" work. He made theater sets for Martha Graham, outdoor public works like bridges and playgrounds, decorative arts objects like coffee tables and lamps, as well as the sculpture for which he is best known. Noguchi's examination of the figure extends from his earliest sculpture to his later work, like Woman. Although abstract in form, Noguchi's work retains the essence of the figure, a womb-like ovoid gracefully rotund in smooth stone. Art historians have placed the artist in line with Constantin Brancusi, and Rodin, each abstracting the essence of the human form in their sculpture.

ANDREW O'CONNOR, JR. (American, 1874-1941)

Tristram and Iseult, 1928

Limestone

76 3/8 x 33 7/8 x 34 5/8 inches

Brooklyn Museum of Art, New York, Dick S. Ramsay Fund, 30.103

A highly acclaimed sculptor in the United States and Europe, Andrew O'Connor was born in Worcester, Massachusetts, where he received his initial training from his father. He subsequently studied with William Ordway Partridge in Chicago before moving to London in 1894 to serve as a model for John Singer Sargent. Upon returning to America in 1897, O'Connor trained with Daniel Chester French in New York, and received the first of many public commissions, for the bronze doors of St. Bartholomew's Church in New York. Others include a statue of General Henry Lawton for Indianapolis, Indiana, which won a gold medal at the Paris Salon of 1906; two monuments to Abraham Lincoln, one of which is in Springfield, Illinois; and a statue of General Lafayette for the city of Baltimore, Maryland.

Around 1904 he moved to Paris, where he stayed until 1914. During this time he made the acquaintance of Rodin, an exposure that undoubtedly helps to account for the expressive quality of his sculptures. Inspired by Richard Wagner's tragic opera, the figures of the two lovers emerge forcefully from the deliberately uncut stone in Tristram and Iseult, in a manner reminiscent of Rodin. The sensuality and suggestiveness of the figures particularly recall the French artist. He exhibited frequently during this time, including at the Venice Biennale, the Pan-American Exposition in Buffalo, where he won a bronze medal, and in Barcelona, Spain, where he received a silver medal. Tristram and Iseult won a gold medal at the Salon des Artistes Français in Paris in 1928. O'Connor died in Dublin, Ireland.



GEORGE SEGAL (American, b. 1924)

Girl Standing in Nature, 1976

Bronze

65 1/2 x 21 1/2 x 11 1/2 inches

Presented to the Town of Greenwich, Connecticut by the Greenwich Arts Council in commemoration of the Bicentennial Year, 1776-1976

As an artist who came of age in the Abstract Expressionist era, George Segal's early works were painterly examinations of the figure. He came on the art scene with sculpture in the early 1960s, and his work was initially associated with the Pop Art movement. Yet Segal's white plaster figures had a content base of pathos, empathy and humanism -- qualities distinct from the concurrent critique of contemporary society occurring in Pop Art. Since that time, the artist has cast himself, his family, friends and neighbors in plaster, creating tableaux that evoke the complex psychology of the human condition.

Girl Standing in Nature was commissioned by the town of Greenwich, Connecticut for an outdoor site. Segal chose not to compete with any large, modern buildings, instead selecting a rocky grove in the town park. In a sheltered area physically and psychologically distant from the area's looming, modernist architecture, Segal installed the figure that stands as a timeless form in a natural setting. The female youth becomes part of nature as she concurrently communicates with it and returns to it. Segal chose a young woman to interact with "Mother Nature" rather than a metaphorically parallel figure, such as a mature, "Earth Mother". This work is one of Segal's rare bronzes, cast from a plaster mold.

WILLIAM ZORACH (American, b. Lithuania 1887-1966)

Wisdom of Solomon, 1966

Casota limestone

39 x 31 inches

Brooklyn Museum of Art, New York, Bequest of Lester Avnet, 70.187

The Lithuanian-born William Zorach enjoyed a successful career as a painter, sculptor, and teacher, and was an important innovator of direct carving. Zorach moved to the United States as a young child, and began his artistic calling as a lithographer, working as first an apprentice and then a journeyman in a lithography shop from 1902 to 1908. He spent the following two years as a painting student at the National Academy of Design in New York before finally moving to Paris in 1910, where he was undoubtedly aware of Rodin. There he met his future wife Marguerite Thompson, herself an accomplished avant-garde painter. His knowledge of African sculpture soon led him to experiment with the medium, and he gave up painting entirely in 1922.

Different shapes of stone or wood would frequently suggest forms to Zorach, and he would carve as if to release this basic essence of the piece from the surrounding material. Like Rodin, Zorach explored universal human themes: lovers, mothers and children, as well as animals, and he sculpted all with a passionate expressiveness that was not reduced by his increasing simplification of forms. The Wisdom of Solomon, a biblical subject executed in the later years of his life, is powerfully evocative in its representation of a mother's all-enveloping love and potential loss.

In 1929, Zorach began to teach his method of direct carving at the New York Art Students League, teaching for over thirty years and inspiring many students with his method of direct carving. He authored Zorach Explains Sculpture and his autobiography, Art is My Life, and was the recipient of numerous awards and honors for his important contributions to modern sculpture.



## **Twentieth Century American Sculpture at The White House: Honoring Native America**

The contemporary Native American fine art sculpture tradition is relatively new, with the artistic style of Allan Houser dominating its short history. This history is less than one hundred years old. The purpose of this exhibition is to feature the leaders of this fine art form as well as, to demonstrate the diversity of style and cultural context among the artists.

The end of the 1800s brought tremendous change to the Indian Nations within the United States. It marked the end of the Indian wars and the beginning of the Reservation period in American history. A large number of culturally diverse tribes from the various regions of the United States were relocated to "Indian Territory." This region was to become the state of Oklahoma. This large concentration of Indian populations within Oklahoma made the state one of the main centers for growth and development of American Indian arts and crafts. Historically, the Southwest and California were also regions that had equally large populations of Indian people. Today these three areas are the leaders in the promotion and appreciation of Native art.

The late 1930s and early 1940s marked a change in direction in Indian education. Two official special art programs, one at the University of Oklahoma and one at the Santa Fe Indian School were developed to encourage and nurture the growth of Indian painting as well as, the traditional arts. Out of these programs, the leaders in the Native American Fine Art Movement emerged. The late 1930s and early 1940s also saw a growing interest by collectors and promoters of Indian art in the small wood carvings being produced by Native artists.

In the first half of the 1900s, museums were developing and growing in number within the United States, dedicated to collecting and exhibiting American Indian cultural materials. The number of collectors/enthusiasts of Native American cultural arts was also growing. Many of these collectors

developed their own institutions such as the Thomas Gilcrease Museum of American and Western Art in Tulsa, Oklahoma and The Heard Museum in Phoenix, Arizona founded by Dwight and Maie Heard. While others donated their collections to institutions like the Wheelwright Museum of the American Indian in Santa Fe, New Mexico.

However, historically very few national fine art institutions have collected Indian art and even fewer have collected contemporary Native American fine art. The reasons for this are complex and involve the academic discipline of anthropology, issues of economic development, intervention by the Federal government and the politics of fine art museums. To further complicate the equation, very few Native artists work in the fine art tradition and even less work in the sculpture tradition of stone and bronze and only a handful of them have explored the realm of monumental sculpture. All of these factors contribute to the reality that very few Native American artists are represented in national sculpture gardens or in the collections of fine art institutions. The challenge is to have this little known about American art form recognized and acknowledged. This exhibition, **Twentieth Century American Sculpture at The White House: Honoring Native America** is a milestone in the history of the Native American Fine Art Movement.

Margaret Archuleta  
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R.E. Bartow (Yurok) b. 1946

"The Cedar Mill Pole," 1997

Carved cedar, 26' x 19.5" base diameter

Washington County, Oregon and Oregon College of Arts, Portland, Oregon

Funding from the Regional Art and Culture Council, Portland, Oregon and private contributors

R. E. Bartow is emerging as one of the outstanding Native artists of this century. He is very well known for his paintings, works on paper and carved contemporary masks. Bartow has exhibited extensively in his home state of Oregon, as well as, nationally and internationally. He has worked with international indigenous artists, attending artists gatherings in Japan and New Zealand. It was in New Zealand that Bartow developed a friendship with Maori artist, John Bevan Ford and learned about the Maori carving tradition. The two artists exchanged traditional tools and ideas. The untitled pole of carved cedar shows the results of that friendship and their sharing of traditions.

The pole is a gift to the Portland metropolitan community from Washington county and the Oregon College of Art and Craft, as a means to heal the controversy that surrounded a urban development project. The pole ingeniously preserves one of the giant cedars from the groove that was removed for the road project. The pole will be a sentinel on the greenway, ever watchful of the urban development. It will be a reminder of reverence for Nature, a respect for native traditions and a marker of local history. The hopes are that this pole will become a "healing" pole for the communities to which it is dedicated.

Susie Bevins Ericson/Qimmiqsak (Inupiat) b. 1941  
"Guardians and Sentinels," 1994  
Aluminum, 9' x 12' x 1"  
Municipality of Anchorage, Alaska

Susie Bevins Ericson or Qimmiqsak, her Inupiat name, is one of the first Native women artists to successfully explore sculpture. She works in a mix-media format and is one of the few Native artists that has explored the arena of monumental outdoor sculpture. For several years now, she has been very successful in the arena of public art commissions in her home state of Alaska. Bevins Ericson's "Guardians and Sentinels," is an example of one of those commissions. The sculptures' permanent home is at the Anchorage Police Department Training Center.

The three cut aluminum figures are representative of guardian spirits known to the Native people of the North. Many of Bevins Ericson's artworks are inspired by Inupiat stories she heard as a child. She has also incorporated other Northwest Native legends into her art. Her work celebrates Native culture and speaks to the survival of a people.



Doug Coffin (Potawatomi/Creek) b. 1946

"Earth Messenger Totem," c. 1997

Painted steel, 28' x 6' x 2'

Wheelwright Museum, Santa Fe, New Mexico

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Doug Coffin is best known for his monumental, brightly painted steel and mixed media sculptures. He has developed a style that suggests a fusion of the ancient totemic form used by many Native cultures with the abstraction and geometric forms of the modernist.

Coffin has been associated with the Santa Fe Indian art market since the 1970s. His use of bright colors and familiar icons of Indianess are directly as a result of his Santa Fe experiences. He comes from a very well known and well respected family in Lawrence, Kansas. His father was athletic director at Haskell Indian College for many years. In fact, the newly built athletic center is named after him. As a tribute to his father, Coffin constructed a totem which was placed in front of the center.

"Earth Messenger Totem" is good example of Coffin's monumental structures. The totem is composed of two parallel painted steel beams. Balanced atop of the beams in a horizontal configuration are a series of beams that create bands of color. Resting in the center of the first two rows of horizontal beams are three large circles painted yellow. The entire sculpture measuring 28 feet in height is capped with a large red triangle.

Bob Haozous (Apache/Navajo/English/Spanish) b. 1943

"Woman in Love," 1983

Stainless steel, 18" x 53" x 8"

The Heard Museum, Phoenix, Arizona

Bob Haozous is one the most important Native sculptors of the Native American Fine Art Movement. His innovation and experimentation with materials pushes the boundaries of "Indian" art. The boundaries that his father, Allan Houser helped to define. He is best known for his monumental cut steel pieces which often deal with poignant topical issues. He approaches these issues with a bit of a bite and a good dose of humor. His injection of humor allows the serious issues to be more palatable and to have an universal presence.

Haozous has chosen to take back his Apache family name and to reject the anglo version -- Houser. This name was given to his father as a child in an Oklahoma Indian boarding school. Together Haozous and Houser represent the breath and depth of Native American sculpture. Haozous has been able to establish himself as a leading artist because of his father's encouragement and nurturing. As well, Haozous has encouraged and supported his father work.

"Woman in Love," is a joyful celebration of love and life. The figure floats in ecstasy. Her angelic smile is echoed by the crescent curve of her body. The surface of the stainless steel form is etched with buffalos, used by Haozous as a personal iconographic design element and as a direct reference to the stereotypical, romanticized past of the Indian. His interjection of human commentary is gentle and good natured.



John Hoover (Aleut) b. 1919  
"Sea Weed People," c. 1994  
Bronze, 9' x 4' diameter  
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John Hoover is a contemporary of Allan Houser's. He credits Houser for encouraging his work. It was Houser that recommended Hoover for a teaching position at the newly established Institute of American Indian Art (IAIA) in the early 1960s. Hoover and Houser also shared the same gallery and dealer. Their careers grew together.

However, each artist worked with the subject they knew best, their own cultural heritages. Hoover was born and raised in Alaska. Like many Aleut young men of his generation, he became a commercial fisherman. He continues to fish the cold waters of Alaska during the season. The images he incorporates into his sculptures are from the stories and histories of the peoples of Alaska. His themes are connected to the relationship between man and the spirit world. His work has often been referred to as shamanistic. Many of his pieces are representations of this state of transformation.

"Sea Weed People," is an example of his visual representation of the spirit-helpers that assist the Aleut people. It gracefully represents four humanistic sea weed forms that float upwards and out to capture their grace and movement.

Allan Houser (Chiricahua Apache) 1914 - 1994

"Earth Song," 1978

Alabama marble, 48.5" x 24" x 24"

The Heard Museum, Phoenix, Arizona

Gift of The Gallery Wall, Inc. In honor of the museum's Golden Anniversary

Allan Houser has been referred to as the Grandfather of Contemporary Native American sculpture. He has without question had the most influence in establishing the canons of Native sculpture. He was a member of the 1962 inaugural faculty at the Institute of American Indian Art (IAIA) and over the years there taught hundreds of students about sculpture. His subjects are grounded in a respect for his Apache culture and for all Indian people. Many of his themes are based on stories he heard from his father about the lifeways of the Apache people before the coming of the Europeans. Houser has blended the influences of the Mexican muralists with the sculptural designs of British artists Henry Moore to create his distinctive "Indian" sculptural style. His work has and is the marker on which all others are judged.

As a young man Houser began his formal art training at the Santa Fe Indian School in a newly formed studio class. The class was taught by a young Chicago Art Institute graduate and became known as "The Studio." Houser and the students of The Studio became known for their distinct painting style of pastel colors that were outlined to create a flat and two-dimensional quality. This style of painting later became known as "Traditional Indian painting." It was at the height of his painting career that Houser began to experiment with the three-dimensional media. He first experimented with wood carvings, later working in stone and bronze. He was commissioned in 1968 to create his first monumental piece for Haskell Indian College in Lawrence, Kansas.

"Earth Song," depicts an Apache man singing a song of respect, a prayer to Mother Earth. The rhythm of his prayer is measured by the beats of his water drum as he sings to thank the earth for sustaining all living forms.



Doug Hyde (Nez Perce/Assiniboine/Chippewa) b. 1946  
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Tennessee pink marble, 70" x 63" x 19"  
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Doug Hyde was a student of Allan Houser's at IAIA in the mid-1960s, during its peak as "the" Indian art school. He adopted the Houser style of sculpting. The Houser-esque style is distinctive for heavy curved forms, fluid lines and foreshortened bodies with oversized hands. Hyde has been very successful in maintaining and continuing the Houser style.

His sculpture "Flag Song," represents the contemporary custom of honoring veterans by many Northern Plains cultures. This modern day activity is usually practiced during gatherings on Veterans Day and is grounded in the ancient ceremonies of honoring warriors. Both men and women participate in the ceremony according to society membership.

In Hyde's stone version, each figure is wearing a blanket. Compositionally, this allows for a solid and curvilinear rendering of the stone, a hallmark of the "Indian" sculpture. The male figure is holding his wide brimmed hat in his hand as a symbol of respect during the ceremony. The female figure is carrying an eagle feather fan. The eagle is held in high esteem by many Indian tribes as a symbol for strength and beauty.

Truman Lowe (Winnebago) b. 1944  
"Bird Effigy," 1997  
Aluminum, 42" x 20' x 11'  
The Heard Museum, Phoenix, Arizona

Truman Lowe has established himself as an innovator in Native American sculpture. He has been able to successfully translate the elegance of traditional wood use by his Winnebago ancestors into his contemporary sculptures. He has masterfully created his monumental wood sculptures to echo the ancient ceremonial mounds and effigies of the peoples from the woodlands area of the United States. His sculptures capture the essence, beauty and spirit of these ancient forms.

For nearly a decade, Lowe has been experimenting with metal as a medium for his work. He began by creating small (averaging three feet in height) bronze pieces directly from his wooden pieces. He has also been pushing the limits of his monumental pieces by fabricating them directly from his designs using aluminum, instead of wood.

An example of this process is "Bird Effigy," a commissioned piece for The Heard Museum's building expansion. The large aluminum effigy has a 252" wing spread and is reminiscent of the small delicate effigies made of wooden sticks woven together. "Bird Effigy" is made with aluminum "sticks" that have been welded together to create a "woven" ethereal lattice work of silver. The large bird figure appears to hover above the ground.



George Morrison (Ojibway) b. 1919

"Red Totem," 1980

Stained cedar, 12' x 20" x 20"

The Heard Museum, Phoenix, Arizona

Acquisition made possible by a grant from Koll Company and Beta West Company

George Morrison has the distinction of being the only Native American artist that has been recognized as an American artist. His abstract style was nurtured at the Student Art League in New York City, where he was a participant during the 1940s. Although he has chosen to work in an abstract style, he has drawn from his childhood memories of growing up on the northern banks of Lake Superior. Often his work references the horizon line, a powerful connection to the land, the water and the sky. The horizon line as a recurring theme provides structure and identity to his work and has become his signature. Morrison brings together and explores the point where his cultural roots intersect with his Euro-American art training. He has been able to create a synthesis of artistic and cultural sensitivity. He has been able to use the medium of Modern art to express himself as an artist who is Indian.

"Red Totem" is a magnificent monument and tribute to Native cultures. His use of stained cedar, cut to fit together like a puzzle becomes the embodiment of complexity resulting in simple elegance. The totemic structure immediately connects to the many Native cultures which utilize this form.

Nora Naranjo-Morse (Tewa) b. 1953  
"Khwee-seng" (Woman-man), c. 1994  
Bronze, 48.5" x 58" x 11"  
The Heard Museum, Phoenix, Arizona  
Gift of The Dial Corporation

Nora Naranjo-Morse is a contemporary Tewa woman. She is a member of an extraordinary family of graceful, yet very strong women. Two of her sisters have their Phd, one in urban planning and the other in sociology. Another sister is a very well known as a contemporary potter who works with topical subjects. Her mother, the matriarch of this very well known Santa Clara pottery family has many pieces of her pottery in both public and private collections.

Naranjo-Morse also known as a poet and a film maker, has worked with clay since she was a child. As an artist, she has chosen not to work in a pottery motif. Instead, she is pushing the boundaries of her Pueblo clay with her figures and structures. She has only recently began to explore the possibilities of traditional sculpture media. It was with the encouragement and guidance of her brother Michael, a well known sculpture who works in bronze that she started to work with bronze.

"Khwee-seng," Tewa for woman-man, continues in the Pueblo figurative, effigy style but, in a new and contemporary manner. The two abstracted human forms are grouped together, not side by side, but rather with the female figure placed slightly in front of the male. This placement is a recognition of the role of women in traditional Santa Clara culture. A role that has been challenged in contemporary times with the reorganization of Santa Clara from the matrilineal traditional government to a patrilineal government modeled after the Euro-American governmental structure. Many Indian tribal governments underwent reorganization during the mid-1940's when Congress passed the Indian Reorganization Act. The impact of this law has forever altered the lives of Indian people.

Naranjo-Morse has been directly affected by this reorganization. Although she is an enrolled member of Santa Clara Pueblo. Her children cannot be enrolled because her husband, their father is not from there.



Willard Stone (Cherokee) b. 1915 - d. 1985

"Lady of Spring," n.d.

Walnut, 27.5" x 5" x 5.5"

The Gilcrease Museum, Tulsa, Oklahoma

Willard Stone is the unsung hero of Native American sculpture. Ever humble, he did not consider himself a fine artist, but rather referred to himself as a craftsman. His "whittling," as he called his carving, produced exquisite and elegant wood sculpture that were both modern and decorative. Upon first viewing his work, one is impressed by the fact that the subject matter and technique are not necessarily ethnic.

Stone worked in a style during the 1940s that would later be called Art Deco. He was responsible for developing a singular style of sculpture unique to Oklahoma and to Native American contemporary art. His artistic approach reflected Stone's time, region and lifestyle and was perfectly suited for him.

"Lady of Spring" is one of the finest examples of Stone's work. It is classic Art Deco in the tradition of Ferdinand Preiss' "Spring Awakening" or the famous Vargas nudes. Stone never totally abandons realism in his "Lady of Spring" while incorporating abstraction into his organic female form. He uses clean, flowing and sensuous lines. His smooth highly glossed finishes are reminiscent of the shiny metals favored by the Art Deco style.

Roxanne Swentzell (Santa Clara) b. 1963

"The Emergence of the Clowns," 1988

Mixed media clay, A: 22" x 13" x 15"

B: 16" x 23" x 18" C: 17" x 14" x 14" D: 7" x 19" x 11"

The Heard Museum, Phoenix, Arizona

Purchased with funds from the Koll Company

Roxanne Swentzell is a young artist whose artistic wisdom is far beyond her years. She brings to Native American sculpture an integrity of technique and understanding of her materials. Swentzell is the niece of Nora Naranjo-Morse and is also well grounded in the realm of Santa Clara pottery produced by her grandmother, her mother and her aunts.

She has developed a style of figurative sculpture that is derived from the figurative effigy forms of her Pueblo ancestors. These ancient forms are abstract and are not meant to be realistic. Swentzell's figures are very realistic. Her knowledge of the human form, more specifically the Pueblo body is evident. Her technique is true to the ancient coil and scrape method of pot building. She takes that method to another level with the use of sculpture's tools to define her human forms.

"The Emergence of the Clowns" represents the ascendance of the Pueblo people into this world. The Koshares or Scared Clowns are remembering the migration of the First People. Swentzell's ability to capture human emotion is most evident in this sculpture. She has captured the feelings of wonderment, awe, knowledge and joy in the four figures. Her use of the partial human forms which gradually bring forth the complete body with the final figure represents and further accentuates their journey upward.



## **Twentieth Century American Sculpture at The White House: Honoring Native America**

The contemporary Native American fine art sculpture tradition is relatively new, with the artistic style of Allan Houser dominating its short history. This history is less than one hundred years old. The purpose of this exhibition is to feature the leaders of this fine art form as well as, to demonstrate the diversity of style and cultural context among the artists.

The end of the 1800s brought tremendous change to the Indian Nations within the United States. It marked the end of the Indian wars and the beginning of the Reservation period in American history. A large number of culturally diverse tribes from the various regions of the United States were relocated to "Indian Territory." This region was to become the state of Oklahoma. This large concentration of Indian populations within Oklahoma made the state one of the main centers for growth and development of American Indian arts and crafts. Historically, the Southwest and California were also regions that had equally large populations of Indian people. Today these three areas are the leaders in the promotion and appreciation of Native art.

The late 1930s and early 1940s marked a change in direction in Indian education. Two official special art programs, one at the University of Oklahoma and one at the Santa Fe Indian School were developed to encourage and nurture the growth of Indian painting as well as, the traditional arts. Out of these programs, the leaders in the Native American Fine Art Movement emerged. The late 1930s and early 1940s also saw a growing interest by collectors and promoters of Indian art in the small wood carvings being produced by Native artists.

In the first half of the 1900s, museums were developing and growing in number within the United States, dedicated to collecting and exhibiting American Indian cultural materials. The number of collectors/enthusiasts of Native American cultural arts was also growing. Many of these collectors

developed their own institutions such as the Thomas Gilcrease Museum of American and Western Art in Tulsa, Oklahoma and The Heard Museum in Phoenix, Arizona founded by Dwight and Maie Heard. While others donated their collections to institutions like the Wheelwright Museum of the American Indian in Santa Fe, New Mexico.

However, historically very few national fine art institutions have collected Indian art and even fewer have collected contemporary Native American fine art. The reasons for this are complex and involve the academic discipline of anthropology, issues of economic development, intervention by the Federal government and the politics of fine art museums. To further complicate the equation, very few Native artists work in the fine art tradition and even less work in the sculpture tradition of stone and bronze and only a handful of them have explored the realm of monumental sculpture. All of these factors contribute to the reality that very few Native American artists are represented in national sculpture gardens or in the collections of fine art institutions. The challenge is to have this little known about American art form recognized and acknowledged. This exhibition, **Twentieth Century American Sculpture at The White House: Honoring Native America** is a milestone in the history of the Native American Fine Art Movement.

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Carved cedar, 26' x 19.5" base diameter

Washington County, Oregon and Oregon College of Arts, Portland, Oregon  
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Aluminum, 9' x 12' x 1"  
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Gift of The Dial Corporation

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Naranjo-Morse also known as a poet and a film maker, has worked with clay since she was a child. As an artist, she has chosen not to work in a pottery motif. Instead, she is pushing the boundaries of her Pueblo clay with her figures and structures. She has only recently began to explore the possibilities of traditional sculpture media. It was with the encouragement and guidance of her brother Michael, a well known sculpture who works in bronze that she started to work with bronze.

"Khwee-seng," Tewa for woman-man, continues in the Pueblo figurative, effigy style but, in a new and contemporary manner. The two abstracted human forms are grouped together, not side by side, but rather with the female figure placed slightly in front of the male. This placement is a recognition of the role of women in traditional Santa Clara culture. A role that has been challenged in contemporary times with the reorganization of Santa Clara from the matrilineal traditional government to a patrilineal government modeled after the Euro-American governmental structure. Many Indian tribal governments underwent reorganization during the mid-1940's when Congress passed the Indian Reorganization Act. The impact of this law has forever altered the lives of Indian people.

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"Lady of Spring," n.d.

Walnut, 27.5" x 5" x 5.5"

The Gilcrease Museum, Tulsa, Oklahoma

Willard Stone is the unsung hero of Native American sculpture. Ever humble, he did not consider himself a fine artist, but rather referred to himself as a craftsman. His "whittling," as he called his carving, produced exquisite and elegant wood sculpture that were both modern and decorative. Upon first viewing his work, one is impressed by the fact that the subject matter and technique are not necessarily ethnic.

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"Lady of Spring" is one of the finest examples of Stone's work. It is classic Art Deco in the tradition of Ferdinand Preiss' "Spring Awakening" or the famous Vargas nudes. Stone never totally abandons realism in his "Lady of Spring" while incorporating abstraction into his organic female form. He uses clean, flowing and sensuous lines. His smooth highly glossed finishes are reminiscent of the shiny metals favored by the Art Deco style.

Roxanne Swentzell (Santa Clara) b. 1963

"The Emergence of the Clowns," 1988

Mixed media clay, A: 22" x 13" x 15"

B: 16" x 23" x 18" C: 17" x 14" x 14" D: 7" x 19" x 11"

The Heard Museum, Phoenix, Arizona

Purchased with funds from the Koll Company

Roxanne Swentzell is a young artist whose artistic wisdom is far beyond her years. She brings to Native American sculpture an integrity of technique and understanding of her materials. Swentzell is the niece of Nora Naranjo-Morse and is also well grounded in the realm of Santa Clara pottery produced by her grandmother, her mother and her aunts.

She has developed a style of figurative sculpture that is derived from the figurative effigy forms of her Pueblo ancestors. These ancient forms are abstract and are not meant to be realistic. Swentzell's figures are very realistic. Her knowledge of the human form, more specifically the Pueblo body is evident. Her technique is true to the ancient coil and scrape method of pot building. She takes that method to another level with the use of sculpture's tools to define her human forms.

"The Emergence of the Clowns" represents the ascendance of the Pueblo people into this world. The Koshares or Scared Clowns are remembering the migration of the First People. Swentzell's ability to capture human emotion is most evident in this sculpture. She has captured the feelings of wonderment, awe, knowledge and joy in the four figures. Her use of the partial human forms which gradually bring forth the complete body with the final figure represents and further accentuates their journey upward.



## **Twentieth Century American Sculpture at The White House: Honoring Native America**

The contemporary Native American fine art sculpture tradition is relatively new, with the artistic style of Allan Houser dominating its short history. This history is less than one hundred years old. The purpose of this exhibition is to feature the leaders of this fine art form as well as, to demonstrate the diversity of style and cultural context among the artists.

The end of the 1800s brought tremendous change to the Indian Nations within the United States. It marked the end of the Indian wars and the beginning of the Reservation period in American history. A large number of culturally diverse tribes from the various regions of the United States were relocated to "Indian Territory." This region was to become the state of Oklahoma. This large concentration of Indian populations within Oklahoma made the state one of the main centers for growth and development of American Indian arts and crafts. Historically, the Southwest and California were also regions that had equally large populations of Indian people. Today these three areas are the leaders in the promotion and appreciation of Native art.

The late 1930s and early 1940s marked a change in direction in Indian education. Two official special art programs, one at the University of Oklahoma and one at the Santa Fe Indian School were developed to encourage and nurture the growth of Indian painting as well as, the traditional arts. Out of these programs, the leaders in the Native American Fine Art Movement emerged. The late 1930s and early 1940s also saw a growing interest by collectors and promoters of Indian art in the small wood carvings being produced by Native artists.

In the first half of the 1900s, museums were developing and growing in number within the United States, dedicated to collecting and exhibiting American Indian cultural materials. The number of collectors/enthusiasts of Native American cultural arts was also growing. Many of these collectors

developed their own institutions such as the Thomas Gilcrease Museum of American and Western Art in Tulsa, Oklahoma and The Heard Museum in Phoenix, Arizona founded by Dwight and Maie Heard. While others donated their collections to institutions like the Wheelwright Museum of the American Indian in Santa Fe, New Mexico.

However, historically very few national fine art institutions have collected Indian art and even fewer have collected contemporary Native American fine art. The reasons for this are complex and involve the academic discipline of anthropology, issues of economic development, intervention by the Federal government and the politics of fine art museums. To further complicate the equation, very few Native artists work in the fine art tradition and even less work in the sculpture tradition of stone and bronze and only a handful of them have explored the realm of monumental sculpture. All of these factors contribute to the reality that very few Native American artists are represented in national sculpture gardens or in the collections of fine art institutions. The challenge is to have this little known about American art form recognized and acknowledged. This exhibition, **Twentieth Century American Sculpture at The White House: Honoring Native America** is a milestone in the history of the Native American Fine Art Movement.

Margaret Archuleta  
Curator of Fine Art  
The Heard Museum, Phoenix, Arizona



R.E. Bartow (Yurok) b. 1946

"The Cedar Mill Pole," 1997

Carved cedar, 26' x 19.5" base diameter

Washington County, Oregon and Oregon College of Arts, Portland, Oregon

Funding from the Regional Art and Culture Council, Portland, Oregon and private contributors

R. E. Bartow is emerging as one of the outstanding Native artists of this century. He is very well known for his paintings, works on paper and carved contemporary masks. Bartow has exhibited extensively in his home state of Oregon, as well as, nationally and internationally. He has worked with international indigenous artists, attending artists gatherings in Japan and New Zealand. It was in New Zealand that Bartow developed a friendship with Maori artist, John Bevan Ford and learned about the Maori carving tradition. The two artists exchanged traditional tools and ideas. The untitled pole of carved cedar shows the results of that friendship and their sharing of traditions.

The pole is a gift to the Portland metropolitan community from Washington county and the Oregon College of Art and Craft, as a means to heal the controversy that surrounded a urban development project. The pole ingeniously preserves one of the giant cedars from the groove that was removed for the road project. The pole will be a sentinel on the greenway, ever watchful of the urban development. It will be a reminder of reverence for Nature, a respect for native traditions and a marker of local history. The hopes are that this pole will become a "healing" pole for the communities to which it is dedicated.

Susie Bevins Ericson/Qimmiqsak (Inupiat) b. 1941

"Guardians and Sentinels," 1994

Aluminum, 9' x 12' x 1"

Municipality of Anchorage, Alaska

Susie Bevins Ericson or Qimmiqsak, her Inupiat name, is one of the first Native women artists to successfully explore sculpture. She works in a mix-media format and is one of the few Native artists that has explored the arena of monumental outdoor sculpture. For several years now, she has been very successful in the arena of public art commissions in her home state of Alaska. Bevins Erickson's "Guardians and Sentinels," is an example of one of those commissions. The sculptures' permanent home is at the Anchorage Police Department Training Center.

The three cut aluminum figures are representative of guardian spirits known to the Native people of the North. Many of Bevins Ericson's artworks are inspired by Inupiat stories she heard as a child. She has also incorporated other Northwest Native legends into her art. Her work celebrates Native culture and speaks to the survival of a people.



Doug Coffin (Potawatomi/Creek) b. 1946  
"Earth Messenger Totem," c. 1997  
Painted steel, 28' x 6' x 2'  
Wheelwright Museum, Santa Fe, New Mexico  
Gift of Meg Heydt

Doug Coffin is best known for his monumental, brightly painted steel and mixed media sculptures. He has developed a style that suggests a fusion of the ancient totemic form used by many Native cultures with the abstraction and geometric forms of the modernist.

Coffin has been associated with the Santa Fe Indian art market since the 1970s. His use of bright colors and familiar icons of Indianess are directly as a result of his Santa Fe experiences. He comes from a very well known and well respected family in Lawrence, Kansas. His father was athletic director at Haskell Indian College for many years. In fact, the newly built athletic center is named after him. As a tribute to his father, Coffin constructed a totem which was placed in front of the center.

"Earth Messenger Totem" is good example of Coffin's monumental structures. The totem is composed of two parallel painted steel beams. Balanced atop of the beams in a horizontal configuration are a series of beams that create bands of color. Resting in the center of the first two rows of horizontal beams are three large circles painted yellow. The entire sculpture measuring 28 feet in height is capped with a large red triangle.

Bob Haozous (Apache/Navajo/English/Spanish) b. 1943

"Woman in Love," 1983

Stainless steel, 18" x 53" x 8"

The Heard Museum, Phoenix, Arizona

Bob Haozous is one the most important Native sculptors of the Native American Fine Art Movement. His innovation and experimentation with materials pushes the boundaries of "Indian" art. The boundaries that his father, Allan Houser helped to define. He is best known for his monumental cut steel pieces which often deal with poignant topical issues. He approaches these issues with a bit of a bite and a good dose of humor. His injection of humor allows the serious issues to be more palatable and to have an universal presence.

Haozous has chosen to take back his Apache family name and to reject the anglo version -- Houser. This name was given to his father as a child in an Oklahoma Indian boarding school. Together Haozous and Houser represent the breath and depth of Native American sculpture. Haozous has been able to establish himself as a leading artist because of his father's encouragement and nurturing. As well, Haozous has encouraged and supported his father work.

"Woman in Love," is a joyful celebration of love and life. The figure floats in ecstasy. Her angelic smile is echoed by the crescent curve of her body. The surface of the stainless steel form is etched with buffalos, used by Haozous as a personal iconographic design element and as a direct reference to the stereotypical, romanticized past of the Indian. His interjection of human commentary is gentle and good natured.



John Hoover (Aleut) b. 1919  
"Sea Weed People," c. 1994  
Bronze, 9' x 4' diameter  
The Heard Museum, Phoenix, Arizona

John Hoover is a contemporary of Allan Houser's. He credits Houser for encouraging his work. It was Houser that recommended Hoover for a teaching position at the newly established Institute of American Indian Art (IAIA) in the early 1960s. Hoover and Houser also shared the same gallery and dealer. Their careers grew together.

However, each artist worked with the subject they knew best, their own cultural heritages. Hoover was born and raised in Alaska. Like many Aleut young men of his generation, he became a commercial fisherman. He continues to fish the cold waters of Alaska during the season. The images he incorporates into his sculptures are from the stories and histories of the peoples of Alaska. His themes are connected to the relationship between man and the spirit world. His work has often been referred to as shamanistic. Many of his pieces are representations of this state of transformation.

"Sea Weed People," is an example of his visual representation of the spirit-helpers that assist the Aleut people. It gracefully represents four humanistic sea weed forms that float upwards and out to capture their grace and movement.

Allan Houser (Chiricahua Apache) 1914 - 1994

"Earth Song," 1978

Alabama marble, 48.5" x 24" x 24"

The Heard Museum, Phoenix, Arizona

Gift of The Gallery Wall, Inc. In honor of the museum's Golden Anniversary

Allan Houser has been referred to as the Grandfather of Contemporary Native American sculpture. He has without question had the most influence in establishing the canons of Native sculpture. He was a member of the 1962 inaugural faculty at the Institute of American Indian Art (IAIA) and over the years there taught hundreds of students about sculpture. His subjects are grounded in a respect for his Apache culture and for all Indian people. Many of his themes are based on stories he heard from his father about the lifeways of the Apache people before the coming of the Europeans. Houser has blended the influences of the Mexican muralists with the sculptural designs of British artists Henry Moore to create his distinctive "Indian" sculptural style. His work has and is the marker on which all others are judged.

As a young man Houser began his formal art training at the Santa Fe Indian School in a newly formed studio class. The class was taught by a young Chicago Art Institute graduate and became known as "The Studio." Houser and the students of The Studio became known for their distinct painting style of pastel colors that were outlined to create a flat and two-dimensional quality. This style of painting later became known as "Traditional Indian painting." It was at the height of his painting career that Houser began to experiment with the three-dimensional media. He first experimented with wood carvings, later working in stone and bronze. He was commissioned in 1968 to create his first monumental piece for Haskell Indian College in Lawrence, Kansas.

"Earth Song," depicts an Apache man singing a song of respect, a prayer to Mother Earth. The rhythm of his prayer is measured by the beats of his water drum as he sings to thank the earth for sustaining all living forms.



Doug Hyde (Nez Perce/Assiniboine/Chippewa) b. 1946  
"Flag Song," 1983  
Tennessee pink marble, 70" x 63" x 19"  
The Heard Museum, Phoenix, Arizona

Doug Hyde was a student of Allan Houser's at IALA in the mid-1960s, during its peak as "the" Indian art school. He adopted the Houser style of sculpting. The Houser-esque style is distinctive for heavy curved forms, fluid lines and foreshortened bodies with oversized hands. Hyde has been very successful in maintaining and continuing the Houser style.

His sculpture "Flag Song," represents the contemporary custom of honoring veterans by many Northern Plains cultures. This modern day activity is usually practiced during gatherings on Veterans Day and is grounded in the ancient ceremonies of honoring warriors. Both men and women participate in the ceremony according to society membership.

In Hyde's stone version, each figure is wearing a blanket. Compositionally, this allows for a solid and curvilinear rendering of the stone, a hallmark of the "Indian" sculpture. The male figure is holding his wide brimmed hat in his hand as a symbol of respect during the ceremony. The female figure is carrying an eagle feather fan. The eagle is held in high esteem by many Indian tribes as a symbol for strength and beauty.

Truman Lowe (Winnebago) b. 1944  
"Bird Effigy," 1997  
Aluminum, 42" x 20' x 11'  
The Heard Museum, Phoenix, Arizona

Truman Lowe has established himself as an innovator in Native American sculpture. He has been able to successfully translate the elegance of traditional wood use by his Winnebago ancestors into his contemporary sculptures. He has masterfully created his monumental wood sculptures to echo the ancient ceremonial mounds and effigies of the peoples from the woodlands area of the United States. His sculptures capture the essence, beauty and spirit of these ancient forms.

For nearly a decade, Lowe has been experimenting with metal as a medium for his work. He began by creating small (averaging three feet in height) bronze pieces directly from his wooden pieces. He has also been pushing the limits of his monumental pieces by fabricating them directly from his designs using aluminum, instead of wood.

An example of this process is "Bird Effigy," a commissioned piece for The Heard Museum's building expansion. The large aluminum effigy has a 252" wing spread and is reminiscent of the small delicate effigies made of wooden sticks woven together. "Bird Effigy" is made with aluminum "sticks" that have been welded together to create a "woven" ethereal lattice work of silver. The large bird figure appears to hover above the ground.



George Morrison (Ojibway) b. 1919

"Red Totem," 1980

Stained cedar, 12' x 20" x 20"

The Heard Museum, Phoenix, Arizona

Acquisition made possible by a grant from Koll Company and Beta West Company

George Morrison has the distinction of being the only Native American artist that has been recognized as an American artist. His abstract style was nurtured at the Student Art League in New York City, where he was a participant during the 1940s. Although he has chosen to work in an abstract style, he has drawn from his childhood memories of growing up on the northern banks of Lake Superior. Often his work references the horizon line, a powerful connection to the land, the water and the sky. The horizon line as a recurring theme provides structure and identity to his work and has become his signature. Morrison brings together and explores the point where his cultural roots intersect with his Euro-American art training. He has been able to create a synthesis of artistic and cultural sensitivity. He has been able to use the medium of Modern art to express himself as an artist who is Indian.

"Red Totem" is a magnificent monument and tribute to Native cultures. His use of stained cedar, cut to fit together like a puzzle becomes the embodiment of complexity resulting in simple elegance. The totemic structure immediately connects to the many Native cultures which utilize this form.

Nora Naranjo-Morse (Tewa) b. 1953  
"Khwee-seng" (Woman-man), c. 1994  
Bronze, 48.5" x 58" x 11"  
The Heard Museum, Phoenix, Arizona  
Gift of The Dial Corporation

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"The Emergence of the Clowns," 1988

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B: 16" x 23" x 18" C: 17" x 14" x 14" D: 7" x 19" x 11"

The Heard Museum, Phoenix, Arizona

Purchased with funds from the Koll Company

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# Sculpture

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Alison Wilding  
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Constructivism  
Biomorphism