

# Nora Naranjo-Morse

Santa Clara



Nora Naranjo-Morse's studio is home to spirits in the process of birth. Bits of clay, moist coils, nascent forms, and finished pieces, standing and hung, are spread throughout her workspace, which is in front of her home in the Santa Clara Pueblo, less than an hour north of Santa Fe.

The studio is a microcosm of her work in clay, mirroring the stages that she follows in developing a piece, and is a clear instance of what Stephen Trimble meant when he wrote: "Potters live in the present; they don't hoard the past."<sup>1</sup> Decidedly contemporary sculptures, fetishes, masks, and clay hangings stand on the floor and adorn the walls and corners of the studio. But even though the imagery is not what comes to mind when Santa Clara pottery is mentioned, Naranjo-Morse still maintains a strong connection to tradition, from digging her clay to filtering it, fashioning it, and firing it. It is her relationship to the clay which places her squarely in the Santa Clara tradition.

Naranjo-Morse was born in Espanola, New Mexico, in 1953, but spent her early life at Taos, where her father, Michael Naranjo, served as a Baptist missionary for nearly three decades. She left Taos at sixteen, but her time there has much to do with the unique look of her work and her use of micaceous clay. Earlier pieces, like A

stop being creative individuals." It's never been like that. If the mainstream cultural institutions and galleries did suddenly recognize us and legitimize us in a way as Native American or Asian-American or African-American artists, that would be just one level. Sure, it would be great and would mean a lot monetarily for artists, and for influencing other artists, and for communicating to a broader quote unquote "world." I mean, if you're not in a magazine or in the media you're not going to communicate with too many people. But at the same time I think that most of us are aware that that probably will not happen in our lifetimes. But why would that stop us? Why would we stop creating, or learning, or teaching?

## SELECTED EXHIBITIONS

- Mario Martinez  
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- "Hot Native Art" (1992), group exhibition, Gallery of the American Indian Community House, New York, NY.  
"We, the Human Beings" (1992), group traveling exhibition, College of Wooster Art Museum, Wooster, OH.  
"Portfolio III: Ten Native American Artists" (1991), group exhibition, American Indian Contemporary Arts, San Francisco, CA.  
"Our Land/Ourselves" (1991) group traveling exhibition, University Art Gallery, State University of New York, Albany, NY.  
"The New Genre: In the Dissidence of Tradition" (1989), group exhibition, Berkeley Art Center, Berkeley, CA.  
"Four Sacred Mountains: Color, Form, and Abstraction" (1988), group traveling exhibition, Arizona Arts Commission, Phoenix, AZ.  
"Introductions '86" (1986), group exhibition, Gallery Paule Anglim, San Francisco, CA.

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- Martinez, Mario. "Artist's Statement." In *We, the Human Beings*. Wooster, OH: College of Wooster Art Museum, 1992, p. 30.  
———. "Artist's Statement." In *Portfolio III: Ten Native American Artists*. San Francisco, CA: American Indian Contemporary Arts, 1991, p. 22.  
———. "Artist's Statement." In *Talking Drums: Connected Visions*. Oakland, CA: Koconcept Cultural Gallery, 1990, unpag.

*Christmas Scene* (1986) and a 1987 untitled sculpture of a Pueblo village, utilize "images of ladders from the multi-storied pueblo and of clowns not seen at Santa Clara for years."<sup>2</sup>

She has studied at the College of Santa Fe, but the understanding of and respect for clay came from watching and experimenting and, after she returned to Santa Clara in her twenties, following her own lead. "Holding that clay was the first time I ever felt a connection with something greater than myself. . . . I had come home."<sup>3</sup>

But the key to appreciating the vitality of Naranjo-Morse's work is to recognize its diversity and its evolution. Throughout the 1980s her work included Pueblo scenes and clowns; other sculptures, like *Wheat Girl*, originally done in 1988; and the reflective, meditative *My Favorite Time of Night/The Bird Is Transformed*. *When She Comes Home* (1986),<sup>4</sup> and the *Pearlene* series, for which she is best known. The satirical edge to these pieces, and their gentle but pointed humor, provide her comment on contemporary Pueblo life.

With the close of the *Pearlene* series Naranjo-Morse has not stopped exploring new directions. She continues to find different ways of expressing her vision and reflecting the changes she experiences. Her most recent work, like the *Mask of Singer* series and *We kwee na man* (both 1991), show her openness to fresh influences. The latter piece, the delicate suggestion of a female form in repose, reveals a new level of accomplishment in her handling of clay. She has written: "I'm stretching the boundaries of what the clay has been asked to do so far. . . . The pieces just represent who I am and what I go through at particular stages in my life. I think that is what art is."<sup>5</sup>

In 1992 Natanjo-Morse's book of poems, *Mud Woman*, was published by the University of Arizona Press. Like her work in clay, the poems explore different facets of her art and her life, from the character of Pearlene to her family to her role as a modern Pueblo woman.

We talked one afternoon in late July 1991 in her studio while she took a break from work on some new figures, and then again a year later when she was working on some new bronzes at a foundry outside of Santa Fe.

LA: How did you begin in clay, and how did your early work develop and evolve?

NNM: My mother and most of my six sisters do pottery. When I started, everyone was doing symmetrical bowls, perfectly shaped. But that was the hardest thing for me to do, and I thought that something must be wrong with me. Not being able to make those kind of pots represented to me that I wasn't part of this group of women who make pottery. But I wanted to work with clay, so I started making things. That's what happened. I just picked the clay up, and instead of worrying about what turned out, I started making forms and figures. I knew that something was happening because I could feel it. Do you know when something is right? I had never had that "so right" feeling so strongly before, so I kept on making the figures. That's how they began.

LA: When was this?

NNM: About fifteen or sixteen years ago, in the 1970s.

LA: Some of the figures and scenes are humorous, even satiric, like *The Intellectual from Tuba City* [1988] and the Pearlene pieces, like *The All American Woman* [Someone Take That Credit Card Away from Pearlene] [1988] and *Pearlene Teaching Her Cousins Poker* [1987].

NNM: I think that Pueblo people have a great sense of humor, but it's often lost in the translation. But it's very basic, raw, and sharp. When I go to, say, Las Vegas, where I went for the first time, how could I not leave there without saying something about it? The statement in clay which involved Pearlene teaching her cousins how to play poker, I mean the idea of this modern Pueblo woman teaching her traditional cousins the art of the game, verged on the ridiculous. I combined what I had done while visiting Las Vegas with who I am in the Pueblo. So that's how some of those pieces came about. And, yes, the humor is on purpose, but that's the way it comes out on its own. I don't dare manipulate it, because it could become contrived. When it is humorous it's because it should be that way.

LA: How did Pearlene as a character develop?

NNM: I don't make Pearlene anymore; she was a phase that's now over. She started maybe ten years ago when I was trying to figure out my place and, being a modern Pueblo woman, trying to find out where I belonged. And I was trying to say things that I was not ready to say, or was afraid to say. It was easy for me to make these sculptures that said those things, like, "Hey, I went to

Vegas and had an incredible time and I want to tell you about it." Or the Pearlene that's shopping [*The All American Women*]. So she evolved that way because of circumstances I experience on a daily basis. What was so magical about her was that once I did her, people immediately started to relate to her and see reflections of themselves or their relatives or their friends in her. She has a universal appeal. That's also why I stopped making her. The last of Pearlene came about because some businessman from California wanted me to make a mold so we could mass-produce her. She had been such an important part of who I was that to mass-produce her would reduce her message and make her less meaningful for me. Pearlene was a real turning point in what I was trying to do as a human being and as an artist that I couldn't just let her become ordinary or overdone. I wanted her to be special. So one day I came in the studio and made the last one. That was it. People still call me all the time about her. We're talking about her now. Sometimes I miss her and wonder what it would have been like to keep making her. But something would have been stunted in who I am and who I'm trying to be, if I kept making her because of market demands.

L.A.: She sounds like she was an alter ego.

NNM: She was an alter ego who honestly told me the way things were. She represents the soul or the source of us as a good, kind, creative, conscious, and often mischievous people. That's why so many people related to her.

L.A.: As much as you created her, she created you.

NNM: Exactly. That was such a wild thing because I had never experienced that before and it was great. I could come into the studio and just look at her for hours and think about her and her next move. It was good to know her.

L.A.: It sounds like when a style turns into a formula it prevents an artist from following a new direction. You're sort of caught by success.

NNM: Marketing of Indian art is very popular and has been a strong creative and monetary influence in the Pueblos for a long time. My mother even talks about the traders who would come in and ask her to make the same bowl over and over again. The tourists like things that are identifiably Southwestern. The talk has become more sophisticated, but it's really the same basic message about which direction you should go. That goes against my grain and what I want to accomplish. I'm here in this life for such

a short time that I want it to be real for me. I understand that whatever decisions others make are fine for them, but for me I wanted to try it my way. I think that's really reflected in what I do.

L.A.: An artist might get well-known for a particular thing, but then if she goes on to something else, people will only relate to the past work.

NNM: And people want that because it's easiest and most comfortable. I think it's hard for a lot of people to see and accept new work. It's hard for me to accept new things, because after Pearlene I was really nervous and didn't know what to do. I was afraid, but I see that also in people who are collectors. They generally have to be told what is good or what's not so good, what the criteria are, instead of just seeing something and saying, "Yes, that's it!" One simply has to trust that part of the self that feels, allowing the choices one makes, whether it's to purchase a new form from an artist, or for the artist to create something new and exciting. I want my life to be that way, so it's probably hard for people who collect my work. There are some things I'm really certain about, but at the same time I'm not ever sure where I'm going.

L.A.: It sounds like there are some perils to success.

NNM: I used to worry about it, but now I just do what I want. I'm getting ready to do life-sized sculptures out of adobe and metal. That's always been in the back of my mind, but I've never had enough confidence. Success has given me the confidence. But that's a difference type of success that comes from learning. The other kind of success I have a hard time relating to. Somebody will want to interview me, and I get nervous, because the way I see myself is, I'm the person who, after you leave, will go to the house and cook and clean. That's who I am. Going to the Smithsonian or a gallery opening for a cocktail party is something I have to acclimate myself to. Traditional Pueblo women don't know about that. Five o'clock cocktails? I have to get used to all that. The cooking and cleaning I've got down, though.

L.A.: You once wrote, "It makes sense that whatever emotion I bring into the studio is released into the clay. You're touching it. It's a circle, the connection between me and the finished product. People that react to my work enter the circle. They are involved in the experience. That's what pottery is all about for me." Could you talk about how that connection process works?

NNM: That has a real strong traditional base, because every

spring my mother, sometimes my sisters, the children, cousins, we put our picks and shovels in the truck and go out to get clay. From the moment we make the decision to do this it becomes the start of a coil; digging the clay out of the earth becomes an involvement in a real powerful thing. In the larger society everything is fast-moving, but what clay does for me is slow everything down. The whole process is long and can be difficult, especially if you're carrying out wet mud from the side of a mountain and dragging it to the truck. You're giving yourself. It's a commitment and I really love that; it nurtures me, does something to me, it does something to my mother. And that's why I say it probably comes from a traditional base. And once I start on this process, all that I am, Indian woman, wife, mother, and all the things I do, like baking cookies, making chili, eating sushi, visiting Hawaii, everything I am or have done, gets released into this clay, this material, because I feel very close to it and I allow myself to be comfortable with it. I build a rapport and commit myself to it. That creative channel is opened and there's a feeling of tremendous freedom.

And if you work with clay on a daily basis you appreciate it more, it becomes more symbolic. I believe in my heart that the Indian people where I'm from feel that, too, because they have the connection to the earth. Many talk about their connection to the earth, and this is how I get it for myself. Clay teaches me the wild, wonderful, precious things that come from creating, but also all kinds of other things about life. That's why it's such a powerful thing.

L.A.: There's a whole dimension of touching, of hauling, of carrying, the physical labor, that people don't realize.

NNM: Yeah, it's not just what you see at the end. In fact, the final, finished product is only a small part of the entire creative process.

L.A.: Although your work is not traditional, in the sense of bowls and the like, you are still sustained by pottery-making traditions.

NNM: It's a basic feeling, very primal. I become so involved that I feel that the more clay that's all over me, the better. I can be covered in it. It's very sensual. For the Pueblo people, it was originally spiritual and utilitarian. Those things are really basic to human life and growth, and it is no different for me, living in this time period.

L.A.: Could we talk about how you go about conceptualizing and executing a piece? What are your working methods?

NNM: Well, I can give you an example, using those masks I was showing you. I have twins. They are very connected. If you live with twins you really know how connected they are! Sometimes they'll finish each other's sentences. So I was thinking about that one day and how special that is, and I started making a form. Then somebody called me up, the phone company or something, and I wasn't listening to them; I was looking at the form. And it hits me: cut it in half and make twins. It wasn't really a voice in my head, but a whole picture just snapped. Like I was saying, I've become so comfortable that I feel connected to this creative will. What happens, if I allow myself to be immersed in that creative will, is that I could be talking on the phone and have an idea by the way somebody says something, or by looking at how a line in your shirt goes a certain way. All that just gets absorbed into who I am, so that when I come to the studio I often don't draw a picture or plan anything out. It's almost as if I'm ready to release, and I feel very lucky for that. I just release what I've absorbed.

L.A.: We've talked a little already about the amount of work that goes into making the finished piece.

NNM: The whole process involves getting the clay and bringing it home. I'll dig out about one hundred gallons, and after I bring the wet clay back, I lay it out in the sun to dry into small, hard nuggets. Then I put the dried clay in a barrel, water it down into a soup, and sift it through an old door screen, which purifies the clay from rocks and other impurities. I pour the mud into a pillow sack and let the extra water drip out. Then I put it on a large plastic sheet and add volcanic ash, mixing them together with my feet for about three hours, constantly mixing, until the mud becomes a supple, workable clay. It takes a month until the clay is ready to be used. That's when a whole other part of who I am comes out.

I use the coiling method, so if I'm going to make a form I start doing coils, like snakes, one after another. The snake-like coils are layered one on top of the other until a basic shape starts forming. I allow that source of creativity to envelop me and to direct the growth of each piece. The coils are different because I'm different everyday. When I go into the studio and start making a coil, whatever I'm feeling and whatever is happening to me that day gets coiled into the piece I'm doing. So it's always changing, and the way I'm looking at things is always changing. But after the coiling is done, I let it sit and dry slowly, carefully packing the

surface of the piece with a knife to make it smooth. After the piece is dry I sand it with sandpaper and smooth the surface again with a wet cloth.

After I sand the form I fire it, and if I fire it outside in the pit, I chop wood and put it all around the container I made out of corrugated tin. And I place the piece inside the tin box, light the fire, and if it doesn't explode, the piece is pretty much done. Then I'll bring it back in to see if it needs anything else, like a necklact or whatever.

LA: Do you paint on the piece after firing?

NNM: Yes, I do, and I've used from coffee to paint, whatever it takes that will balance the piece. I think about ways to enhance it at that point. If Pearlene had just been done with a natural matt she wouldn't have had the same voice she does. I had to use paint with lots of colors to make her look a certain way. But I shouldn't get too much credit for making these things. They basically tell me; I'm just ready to play, I just listen to that part of me.

LA: You do a lot of different types of work — fetishes, masks, sculpture like *Wheat Girl* [1991]. Even the fetishes, like *Moon Fetish on the Half Shell* [1991] are unique.

NNM: This one's a TV fetish; here's the antenna. The bear fetish is more traditional. I was throwing clay on the floor and getting different textures from the way the floor is uneven. Each fetish liberates me even more. This piece here represents a small spirit, like a baby spirit, and it needed lines. Why it needed lines I don't know and so, on intuition, I cut a stencil and sprayed a coating of sealer over it, so the colors are sort of muted, not garish. But this is a more subtle statement than Pearlene. You have to hold her down sometimes.

LA: *Pueblo Traveler* (1986) is a striking piece.

NNM: I like that piece. I did a series of about twenty of those, and they were all very different and exciting. I like color very much, and I guess we're so used to seeing Santa Clara pottery on a table in a certain perspective that I kept thinking to myself, Why couldn't you bang clay, frame it, do all sorts of things with this earth? That's where that idea came from. I wanted to see how clay looked on the wall and that was the beginning of what I'm doing now. And when I first did that series, I took some of them into a gallery and they just weren't accepted, nobody wanted them. That response was interesting because I was so excited about them. I felt that I had gone another step in exploring clay. And it's

not like I'm being disrespectful or anything, but my work is done with my sincerest intentions. That shows in the work. So that goes back to the marketing response. Santa Clara women are supposed to be making highly polished jars and wedding vases and I wasn't. I haven't been doing that. So that collision with the market was strange. I thought that all I had to do was walk in and say, "Here I am." But there was that whole aspect of selling and what would and wouldn't move. I had to wake up to that. I just thought that if you did art, it would be accepted. Little did I know.

LA: Has the market and gallery response changed in the five years or so since that happened?

NNM: I don't know. Now I don't have much to do with the people who didn't accept my pieces then, probably because they would still be uninterested in my work. They have their own paths to go. I'm not going to stop what I'm doing, and the people who are somewhat interested in what I do understand that.

LA: Do you consider yourself a potter, a sculptor?

NNM: I'm just a woman having a good time in the studio and trying to learn all the time. I can't be identified in that sense, and I really don't want to be. A hundred years ago there wasn't that separation or labeling. People were farmers, potters, builders, herbalists, medicine women, all sorts of things. Lives just flowed; there wasn't compartmentalization. That's happening with me. My husband and I built our own home, we have children, I cook, bake, can food, read, build coyote fences, not just work with clay. What's wonderful about that is, when I'm with my children, they feed me on many levels, so when I come to the studio I've been nurtured. When I'm here working, I'm here, then I'm ready to be a good mother. There's no breaking off — it's a continuous flow, like the flow in making a pot; it's seamless. That's why I like clay, because it reflects what I'm doing, and I like that.

LA: Are the masks a new direction?

NNM: I do masks every now and then, when I get the urge. They're becoming more simplified. Once they were a caricature with a lot of detail. Now the masks are straightforward and simple, like what's happening to me. They are very stylistic from the design point of view, though. There's an interplay of paint and natural colors, which represents the blending of living in a more organic environment with the rush of living in the dominant society.

LA: Did anything influence you in the particular design you use in the *Mask of Singer* [1991] pieces?

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NNM: I'm sure. I think I had been looking at a book on African tribes. They use a lot of adobe and their buildings are incredible. If I see something like that, how can I not be influenced? And I think that's the purpose of art, in a way. You see things and then express them in your own way.

LA: What were the influences on you growing up?

NNM: Clay was always there; it wasn't a foreign thing. I had a lot of interesting times with my mother. You know, when you're close to someone and there's something you don't understand about that person—the times that we've been most emotionally together were when we were involved with clay. So she's been an influence. I played with clay as a kid; I learned the process of clay when I was quite young. I remember walking to where my mother was working, at two in the morning, and I'll never forget the way she looked, so involved and happy, as she worked on a large storage jar. That's how Indians traditionally learned, through observation and example. It's not linear like in Western societies. I remember the contrast, too, of going out to sell the work. That was a completely different arena. I was really impressionable and those things stuck in my mind. Besides my mother and my husband, my children are a big influence today. They teach me how to be a better potter. I draw from traditional and contemporary experiences. It's very inspiring to be alive.

LA: Your book came out from the University of Arizona Press in early '92. How did it come about?

NNM: It's called *Mud Woman*. Have you ever had an idea that wouldn't leave you alone? I thought to myself, Why is it that most of the books done about Pueblo pottery are done by anthropologists or non-Indians? That's fine, and I'm glad. It needs to be recorded. But it's always been once removed from the experience, by someone who's an observer. I wanted to talk about the direct experience, like when a piece breaks after you've spent six months on it, or how it feels to go sell a form you've spent months working on and caring for. I wanted to talk about those things. I started putting poems together that I had written, and I started realizing that the poems and the clay figures were very closely related, and that I was writing about Pearlene and making her at the same time. It never dawned on me until I got this idea in the middle of the night that something was happening, a creative volley between words and clay, clay and words, and it needed to be looked at. The book shows my creative process in simple form.

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I present some poems, and each poem is more or less related to the overall subject. It's been really interesting and has taught me a lot about putting a book together. It's a dream. I've written poetry since I was fifteen—I'm now thirty-eight—and to have this happen is pretty major. It makes me think that some ideas in the back of my mind should be looked at more carefully, too.

LA: How do you balance writing with your other work?

NNM: I take all sorts of approaches. I'll be driving down Cerillos Road in Santa Fe, a very busy street, and I'll have an idea, these words in my head, and I'm trying to maneuver through the traffic, and I'll write down as much as I can. Or I'll spend time sitting down and just let the words come. My father was in the hospital and I wrote about that while waiting for the doctor to tell us about his operation. Everything has equal time, and I try giving as much thought as I can to each part of who I am and what I'm doing as a human being. I want to be conscious while I'm living.

LA: Is there a connection between the physicality and the tactility of clay and the more abstract nature of words? Both can be manipulated in their own ways.

NNM: For me, in my own vision, there is a connection, and I need that connection; I really do. If you see Pearlene you think, "I wonder what she's saying," and then you see a poem about what she's saying, that she's talking about Indians, actually human beings in general, even though she looks like the American consumer. That all helps make the whole picture for me. The more I add and blend color, form, and written word to my work, the more each creative endeavor has to offer in the way of communicating and inviting the balance I'm striving for. The possibilities really astound me.

LA: Are you writing new poems?

NNM: Yes, and they're very different from the *Mud Woman* poems. Once I finished the book it was as if I'd closed a chapter in my life. What I'm doing now is very different. I had to go through *Mud Woman* and make the things in *Mud Woman* and write of the things in *Mud Woman* in order to get to where I am now. What will come next will be new chapters in my life, exciting, difficult, continually confusing, and constantly enriching. But my responsibility to myself is to keep recording what is happening.

LA: Could we look at some of the newer clay pieces? *Seasons of the Fetish* is fairly large. What led you to the larger works?

NNM: The larger bronzes are a new direction which evolved

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# JAUNE QUICK-TO-SEE SMITH

Flathead-Cree-Shoshone



Jaune Quick-to-See Smith's work encompasses both the lyrical and the political. Some of her earlier series, like the *Red Lake* series (1979-80), are delicate landscape abstractions, often in pastel, with such recurrent imagery as horses, buffalos, and petroglyphs. In 1986 Smith completed a set of drawings on paper entitled *Horses Make a Landscape Look More Beautiful*, which spoke about aspects of her childhood and her view of the land.

Environmental concerns and perceptions of the land have informed and continue to inform Smith's work. The series *A View of Western Lands* (1990) appears to be abstract landscapes, but on another level it deals with the preservation of the environment. In this series Smith "includes vessels traditionally used to store or save life-giving things. It is her plea to save the environment. The paintings are composed of layers of pigment, scraped expanses and pictoforms — the vocabulary in which she attempts to portray a reverent view of the land."<sup>1</sup> The *Chief Seattle* series (1991) continues this plea, with each work focusing on a different aspect of the environment, such as *Chief Seattle Series: The Colorado* and *Chief Seattle Series: Prince William Sound*. In these works, some of which are pastels and others mixed-media collages, she embeds words and messages to the viewer.

from my experiences in building our home. If you work on building a structure that requires five thousand adobe bricks, with seventeen-foot-high walls, then it's not too difficult to think of making larger sculptures. That's how it works for me. Inside the house the walls are uncluttered, so that one can see and feel the uneven surfaces that bend and curve from one room to the next. It's very sensual, very sculptural. I'd like to make those same textures and feelings of movement in my sculptures. I want to share these exciting revelations, no matter how simple, with others, because I think that's how my people, the Pueblos, really thrived — through feeling, by taking the time to become conscious of their surroundings, of the textures and the lines. One aspect of life was fuel for the next, and so on.

The newer pieces evolved in size and materials. What's appealing to me about them is that from whatever angle you look at them, they have very simple lines. The way I'll place them, one line will lead you down here and another line will lead you another way. I like that feeling, when a simple line can lead you here and there, collectively telling a story, or in the case of *Seasons of the Fetish*, showing the connection between men and women, even though we are very separate species. We are connected by simple lines in our bodies, even if our lines are not visible all the time.

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## SELECTED EXHIBITIONS

- "Earning Her Place under the Willow" (1992), solo exhibition, Maxwell Museum of Anthropology, University of New Mexico, Albuquerque, NM.
- "Portfolio III: Ten Native American Artists" (1997), group exhibition, American Indian Contemporary Arts, San Francisco, CA.
- "Separate Visions" (1991), group traveling exhibition, Smithsonian Institution, Washington, DC.
- "Artifacts for the Seventh Generation" (1990), group exhibition, American Indian Contemporary Arts, San Francisco, CA.
- "Earth, Earth Life" (1988), group exhibition, Heard Museum, Phoenix, AZ.

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- . "Artist's Statement." *Portfolio III*. San Francisco, CA: American Indian Contemporary Arts, 1991, p. 25.

MARIO MARTINEZ

- 1 "Mario Martinez," in *Portfolio III: Ten Native American Artists* (San Francisco, CA: American Indian Contemporary Arts, 1991), p. 22.
- 2 Mario Martinez, "Artist's Statement," in *Talking Drum: Connected Vision* (Oakland, CA: Concepts Cultural Gallery, 1990), unpag.

NORA NARANJO-MORSE

- 1 Stephen Trimble, *Talking with the Clay* (Santa Fe, NM: School of American Research Press, 1987), p. 103.
- 1 Stephen Trimble, "Brown Earth and Laughter: The Clay People of Nora Naranjo-Morse," *American Indian Art Magazine* 12, 4 (Autumn 1987): 60; see also Linda B. Eaton, "Nora Naranjo-Morse," in *A Separate Vision* (Flagstaff, AZ: Museum of Northern Arizona, 1989), p. 14.
- 3 Trimble, *Talking with the Clay*, p. 50.
- 4 This piece has been reproduced under both titles. Naranjo-Morse told me that each is correct. The circumstances of its production, and even the process of giving titles, provide an insight into her work: "I did this particular piece very late one night, when all living things seemed to be sleeping, [and] there was a certain density to the early morning air that filled the studio with peace and utter silence. . . . The messages I receive from a magical night of creating rest on a certain level inside my memory bank, and the memories will surface and feed me when I then try to make sense of these other worlds I live in. When I left the studio that night, I made preparation to leave for . . . New York City, for business. When I returned home, I arrived very late at night [and] got out of the car and just stood in the freezing cold. . . . I was home. I was being transformed. . . . I get tired telling this all the time to people, so I just say the titles; funny, but they just keep getting longer and more often [a work will have] two or three titles" (personal communication, February 26, 1992).
- 5 "Nora Naranjo-Morse," in *Portfolio III: Ten Native American Artists* (San Francisco, CA: American Indian Contemporary Arts, 1991), p. 25.
- 6 Trimble, *Talking with the Clay*, p. 50.

JAUNE QUICK-TO-SEE SMITH

- 1 *New Paintings by Jaune Quick-to-See Smith: A View of Western Lands*, exhibition brochure, Bernice Steinbaum Gallery, New York, NY, 1990.
- 1 "Jaune Quick-to-See Smith," in *Portfolio III: Ten Native American Artists* (San Francisco: American Indian Contemporary Arts, 1991), p. 31.

SUSAN STEWART

- 1 Susan Stewart, *Paintings by Kathryn and Susan Stewart* (Browning, MT: Museum of the Plains Indian and Crafts Center, 1979), unpag.

FRANK TUTTLE

- 1 Frank Tuttle, "Artist's Statement," in *Innovations: New Expressions in Native American Painting* (Phoenix, AZ: Heard Museum, 1983), unpag.
- 2 Frank Tuttle, "Artist's Statement," in *The Extension of Traditions: Contemporary Northern California Native American Art in Cultural Perspective*, ed.

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Frank LaPena and Janice Driesbach (Sacramento, CA: Crocker Art Museum, 1985), p. 71.

- 3 George Longfish and Joan Randall, "Made by Choice," *ibid.*, p. 47.
- 4 Frank Tuttle, "Artist's Statement," *ibid.*, p. 70.
- 5 Junpero Serra (1713-84), a Spanish Franciscan priest, led the Spanish missionary efforts at present-day San Diego from 1769 until his death, a period during which members of his order established nine missions in California. In the 1980s the church's desire to canonize him met with opposition because of the cruelty and racism of the mission system and its near-genocidal effect on Indian communities, and the plan was dropped. See Robert L. Schuyler, "Indian-Euro-American Interaction: Archaeological Evidence from Non-Indian Sites," and Edward D. Castillo, "The Impact of Euro-American Exploration and Settlement," in *Handbook of North American Indians*, Vol. 8, edited by Robert Heizer (Washington, DC: Smithsonian Institution, 1978).
- 6 Dorothy Dunn (1903-92) founded a painting studio for Native artists in Santa Fe and operated it from 1932 to 1937. She encouraged a flat, two-dimensional style in the work of her students (who included Allan Houser, Fred Kabotie, and Pablita Velarde) which became known as "traditional Indian art." See Dorothy Dunn, *American Indian Painting of the Southwest and the Plains Areas* (Albuquerque, NM: University of New Mexico Press, 1968) and "America's First Painters," *National Geographic* 108, 3 (March 1955): 349-77.
- 7 Tuttle, "Artist's Statement," in *Innovations: New Expressions in Native American Painting*.
- 8 Frank LaPena, "My World Is a Gift of My Teachers," in *The Extension of Tradition*, p. 13.

KAY WALKINGSTICK

- 1 Kay Walkingstick, "On Spirituality in Landscape," slide and lecture presentation, Women's Caucus for Art Annual Convention, San Francisco, CA, January 1989.
- 1 *Ibid.*
- 3 Vivien Raynor, "The Male Figure, Dual Images and Landscapes," *New York Times*, March 26, 1989, p. 17.
- 4 Lucy Lippard, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990), p. 186.

EMMI WHITEHORSE

- 1 Lucy Lippard, "Shimá: The Paintings of Emmi Whitehorse," in *Nerováá* (Santa Fe, NM: Wheelwright Museum of the American Indian, 1992), unpag.
- 2 Emmi Whitehorse, quoted in Jan Best, "Indian Museums Combine the Old and the New," *Banowetos* (Santa Fe, NM), Summer 1992, p. 30.
- 3 Lippard, "Shimá: The Paintings of Emmi Whitehorse."
- 4 Emmi Whitehorse, "Artist's Statement," in *Eight Native American Artists* (Fort Wayne, IN: Fort Wayne Museum of Art, 1987), p. 44.
- 5 Emmi Whitehorse, "Artist's Statement," in *Six From Santa Fe: Contemporary Native American Art from Santa Fe* (Charleston, SC: Gibbes Museum of Art, 1989), unpag.
- 6 Regarding the Santa Fe Studio of Dorothy Dunn, see Frank Tuttle, note 6, above. The Kiowa Five (actually six) were a group of artists who studied at the University of Oklahoma around the same time as Dunn's group was





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**Stand in the Center of the Good**

*Interviews with Contemporary Native American Artists*

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