THE SANTA FE INDIAN SCHOOL

THE STUDIO
FOREWORD

In 1920, Oscar B. Jacobson, the first director of The University of Oklahoma Museum of Art began to collect paintings on paper by American Indian artists for the museum's permanent collection. THE STUDIO: The Santa Fe Indian School is an exhibition created using 44 paintings from this collection that document the art of a specific period and place which played an important role in the development and direction of American Indian Art.

Our intention is to make this art work available to the public through exhibitions in art museums across this nation. Our goal is to encourage others to come to appreciate and learn from this collection of unique paintings which portray a people and a heritage still unfamiliar to many of us.

We are indebted to Dr. Rennard Strickland for sharing his expertise on this subject by writing the exhibition catalogue notes. Dr. Strickland, a legal historian of Osage and Cherokee heritage, is currently Director of the American Indian Law Policy Center and Professor of Law at the University of Oklahoma. Professor Strickland was the organizer of "Shared Visions," an internationally touring exhibition of twentieth century Native American painting and sculpture.

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Thomas R. Toperzer
Director
The Fred Jones Jr. Museum of Art,
The University of Oklahoma
The Indian Fine Arts Movement is rooted in the period between the World Wars when Indian easel art was initially recognized as a distinctive movement separate from Native arts and crafts, such as pottery and baskets. The Santa Fe Studio of the Indian School was a significant institution in that emergence. Organized and directed for five years by Dorothy Dunn, few educational institutions, salons or studios have been as controversial. Few have had as long-lasting an impact on an art form. The Studio, founded in 1932, operated under Dunn's leadership only until 1937 but survived in the Indian School for decades under the direction of Geronima Cruz Montoya.

Although remembered today in terms of art history, at the time the Studio was primarily a part of the Indian vocational training movement. Seen from a New Deal perspective, the Studio was designed to produce artists who could earn a living and be commercially successful. In the post-Merriam Commission world of John Collier's Bureau of Indian Affairs, the Native arts movement, including painting, was intended to create an economic force in the form of a tribal arts and crafts industry capable of sustaining Pueblos, tribal villages and reservations. In the broader world of Indian educational policy, art was a form of creating work. Economic survival came first while cultural survival and artistic self-expression was clearly secondary. Therefore, the art produced at the Santa Fe Studio was not designed to raise contemporary social or political issues but to create a marketable nostalgic yearning among non-Indian patrons for artistic works of the noble Redman. In painting, the goal was to please, not to agitate.

Studio art cannot be separated from the other federal programs of the depression era which preceded it. For example, the close relationship of the Studio and the WPA Art Project is shown by the hiring of Indian painting
students, including Pablita Velarde and Andrew Tsinahjinnie, to work on larger federal programs during summer months away from Santa Fe. The Studio further encouraged the widespread exhibition and sale of these student works which were shown not only in major museums and university galleries but in shows which toured Europe. The Studio helped create national and international interest in Indian painting.

The stated objectives of the Studio, as outlined by Dorothy Dunn, were more art focused and less vocational or market-oriented than the New Deal perspective which, nonetheless, dominated the Studio. Dunn’s goals were:

- To foster appreciation of Indian painting among students and public thus helping to establish its rightful place as one of the fine arts of the world;

- To produce new paintings in keeping with high standards already attained by Indian painters;

- To study and explore traditional Indian art methods and productions in order to continue established basic painting forms, and to evolve new motifs, styles, and techniques in character with the old and worthy of supplementing them;

- To maintain tribal and individual distinction in painting.

Dunn, who had studied at the Art Institute in Chicago and worked in the Indian Service, created at the Studio a broad educational plan of procedure which she described as follows:

- To determine, insofar as possible, each student’s personality, interest, abilities, the background of his tribal art and its relationship to his individual art and the general arts;

- Without teaching in the formal sense, to create a guidance technique which would provide motivation, clarification, and development for each individual student’s painting process.

As Dunn’s procedures note, the Studio’s educational emphasis was upon teaching each individual artist. Over the years, hundreds of Indian students at the Santa Fe boarding school participated in this art program. The Studio is most favorably remembered in terms of the achievements of the individual painters who worked as students in the Santa Fe Studio. These include such distinguished Indian artists as Allan Houser, Oscar Howe, Pablita Velarde, Narcisco Abeyta, Cecil Dick, Harrison Begay, Joe Herrera, Gerald Nailor, Quincy Tahoma, and Andrew Tsinahjinnie.

The work at the Studio reflected the earlier art of Native peoples including independent narrative genre painters, such as the Arapaho Carl Sweezy (1881-1953) and the Shawnee Ernest Spybuck (1883-1949) as well as a group of San Ildefonso artists including Crescencio Martinez (1888-1918), Awa Tsireh (1898-1955), Julian Martinez (1897-1943) and Tonita Peña (1895-1949) and Hopi painters, Fred Kabotie (1900-1986), Otis Poleonema (1902-1981) and Waldo Mootzka (1903-1938). Six Kiowa artists —Stephen Mopope, Lois Smokey, Monroe Tseto, Jack Hokeah, James Auchiah and Spencer Asah—who had begun to paint with the encouragement of Susan Peters, an Indian School matron, had earlier studied in a similar studio environment with Oscar Jacobson at the University of Oklahoma. The Santa Fe School had also instructed painters before the establishment of the Studio, and that influence continued after Dorothy Dunn revitalized it.
Studio painting followed in the tradition of these earlier artists who were seeking to preserve their tribal lifeways and heritage through this new painter’s art. The subject matter of the Studio artists included dancers, ceremonial occasions, pastoral and family scenes, and nostalgic visions of an idealized Native lifeways. Although mostly on paper or smaller canvases, the earlier muralist style dominated Studio art. While the subject matter and style of the Studio is clearly a part of this historic continuum, individual Studio painters reflect both their personal and tribal traditions, as well as the broader art world. The Woodland, Plains, Hopi, Navajo and Rio Grande Pueblo paintings created by these young Indians are in many ways as distinctive as the art deco and WPA elements mirrored in the works of a Studio artist, like Paul Goodbear.

Perhaps even more than association with individual artists, the Studio is identified with a style of easel art known as “Traditional Indian Painting.” Students trained at the Studio were among the leading traditional painters and for almost half a century dominated the field through collectors, galleries and competitive shows and sales which often, formally or informally, limited participation to artists working in this style of painting.

“Traditionalism,” along with “Historic Expressionism,” “Modernism,” and “Individualism,” is one of four styles in the modern Indian Fine Arts Movement. The curators of the Magic Images exhibition define this style as follows:

TRADITIONALISM—Known for its flat, two-dimensional representation of historic native scenes—was taught and encouraged by white patrons such as Dorothy Dunn and Oscar Jacobson. Traditional pictures generally portray an idealized version of earlier Indian ways, using areas of smooth color surrounded by darker outlines. Traditional painters have gradually evolved a style that seeks absolute accuracy in historic detail but has become increasingly dramatic in theme and less stylized in form, particularly with the addition of background and perspective.

The paintings in this exhibition come from the permanent collection of the Fred Jones, Jr. Museum of Art of The University of Oklahoma. All the works in this show were produced by students of the Santa Fe Studio and executed during the Studio period before the beginning of the Second World War. Most were completed as a part of the Studio program itself and bear a rubber stamp so indicating. They were acquired for the University by Oscar Jacobson, who was the first director of the Museum of Art at the University of Oklahoma. He was credited with bringing the Kiowa artists to study at the University. Earlier Jacobson had taken the Kiowas to New Mexico, and throughout this period there continued to be an Oklahoma/New Mexico connection in Indian art. This was solidified at the Studio where a number of Oklahoma tribes sent students and in the commercial marketing of Studio paintings to Oklahomans both in the state and when they ventured as tourists to Santa Fe. Dorothy Dunn in her autobiography concludes that “The College of Fine Arts, University of Oklahoma, has led all colleges in educating Indian painters and in collecting their works for its fine arts gallery.” The Oklahoma/New Mexico connection became international with the publication in France in 1950 of Oscar Jacobson and Jeanne d’Ucel’s two volume portfolio American Indian Painters, which reproduced a number of Studio paintings from the collection of the University of Oklahoma, including several in this exhibition.

Through the sixties, seventies and into the early eighties, as modernism began to emerge in the Indian Fine Arts Movement, the Santa Fe Studio became the center of great
controversy. The Studio policy of encouraging a specific set of Indian themes taken from daily life and ceremonial occasions drew strong negative reaction. One critic argued, “students were not given the freedom to decide what they wanted out of their art [with] well-meaning instructors [who] compiled a collage of prehistoric Pueblo motifs, and for Navajos and other nomadic tribes, an assemblage of romantic images such as barren buttes, windswept weeds, plateau land, sheep grazing at sunset, defiant steeds, and homey Indians.”  The Studio is frequently cited as an example of “the white man’s knowing what is best for Indians.”

Most Indian students remember the Studio as a warm and positive experience but most often because of the camaraderie with fellow artists, the availability of quality artist’s materials, and the encouragement and recognition of their talents. Older established artists, such as Tonita Pena, were present at the school working on murals. Pablita Velarde remembers Pena, the “mother of Pueblo painting,” telling her of the sacrifices an Indian woman who paints must make. Joe Herrera, Tonita Pena’s son, does not recall that he was ever actually taught by Dunn. The Cherokee, Cecil Dick, refuted the idea that the Studio dictated a style and felt that Dunn brought the broader world of art history to him so that his own style would emerge. Allan Houser insists that everyone else at the Studio seemed so much better or more talented than he.

Whether one approves or rejects the methodology of Dorothy Dunn and her successors, there is no question that few teaching institutions have had greater influence on any art movement than the Studio. Professor J.J. Brody concludes: “Through the Santa Fe Studio, Miss Dunn became the single most influential individual for an entire generation of Indian painters.” As Brody notes: “The Studio became the model for art departments at other Indian Schools, and no significant changes in method or philosophy occurred until thirty years after she had begun her work. Virtually all of the important Indian painters of her generation came under her guidance or were taught by her students, and in turn they taught most Indian artists of the succeeding generations.”

As we have come to recognize the depth and diversity that is the Native American Fine Arts Movement, art critics and historians have ceased to attack the Studio and Dorothy Dunn. We have begun to place the era of the Santa Fe Studio in historical perspective as an important transitional period out of which emerged Native artists, such as Allan Houser, Oscar Howe and Joe Herrera who through their art created the bridge between traditionalism and modernism. We have also come to understand and appreciate the beauty of the traditional works themselves and the significant contributions of such Studio trained masters as Pablito Velarde, Cecil Dick, Harrison Begay, Merina Lujan and Quincy Tahoma. As T.C. Cannon, the Kiowa-Caddo artist whose work symbolizes the equally controversial Santa Fe based Institute for American Indian Art, proclaimed: “Art is big and there’s room for everybody. I used to argue the old argument about the traditional painters and the modern painters . . . I don’t think that kind of debate makes any sense anymore. There’s room for every kind of painter.”

1  Dorothy Dunn, American Indian Painting of the Southwest and Plains Area (Albuquerque: University of New Mexico Press, 1968), 252.
2  Ibid.
4  Dunn, 329.
5  Wade and Strickland, 13.
6  For a general view of the recollections of Studio students see Tryntje Van Ness Seymour, When the Rainbow Touches Down (Phoenix: The Heard Museum, 1988).
8  Quoted in Wade and Strickland, V.
The common themes of most Studio paintings are tribal ceremonies, dancers, village life, hunting parties, along with legends and stories. *Buffalo Dance*, for example, was the subject of these three Pueblo watercolors painted at the Studio by Joe Vigil of Tesuque (1937) (figure 1), Ben Quintana of Cochiti (1939) (figure 2) and Pablita Velarde of Santa Clara (nd.) (figure 3). Dorothy Dunn thought of Native American painting as related to oriental watercolors and Persian miniatures. Both, she believed, depicted a limited range of themes and gradually but delicately evolved in execution from one generation of artists to the next. Although each of these Studio watercolors depicts the same ceremonial dance, each painting clearly reflects differing influences of earlier Pueblo painters. Each is an historic variant of the Indian easel art tradition. The Vigil work most clearly mirrors Crescencio Martinez and is executed in the earliest and simplest Pueblo style. Quintana, by contrast, incorporates, particularly in the decorative elements in the sky, Pueblo pottery design motifs so beloved of second generation Indian artists such as Julian Martinez, who used such elements on the surface of his wife Maria's ceramics and in his own paintings. Finally, Pablita Velarde's *Buffalo Dance*, while less formal in design and composition, is definitely influenced by her association with Tonita Pena. Note particularly the addition of the drummer and chanter. Quintana, generally regarded as the most promising of the Studio painters after having won a $1,000 prize in a national student art competition, was killed in action in the South Pacific during the Second World War. Pablita Velarde became the most important and influential Pueblo traditional narrative genre painter of her generation and succeeded Tonita Pena as the grand lady of Native American painting.
Much of the Hopi painting tradition was tied directly to the Katchina and the Katchina dances. The Hopi artist, Homer Grover's *Hopi Katchina* (1936) (figure 4) combines elaborate kiva and pottery designs with formal Katchina figures. Note the differences in reverential mood and use of space between the Hopi Katchinas painting and the three versions of the *Buffalo Dancer* (figures 1, 2, and 3).
Lorenzo Beard's single figure *Cheyenne Dancer* (1936) (figure 5) is reminiscent of earlier Plains painting, particularly the Kiowas who studied at the University of Oklahoma. Like these earlier artists, Beard, a Southern Cheyenne who had painted at the Concho Indian School before coming to Santa Fe, concentrates on the ethnographically correct portrayal of his own people at a time when styles and lifeways were under the constant pressures of change. Note, however, what appear to be Southwestern elements in the dance apron, which may be a precursor of coming post-war pan-Indianism.

Lorenzo Beard (Horse Chief). Cheyenne-Arapaho. 1914-
*CHEYENNE DANCER*, tempera. 1936.
Dorothy Dunn remembered Cecil Dick as the Studio student most tenaciously determined to retain his own tribal tradition. Dick always portrayed the Cherokee Woodland lifestyle in his paintings. His *Cherokee Man* (nd.) (figure 6) represents a typical Indian of the southeastern forests. Note the curvilinear Woodland floral designs on his leggings and hunting jacket, the heron plumed turban and the buffalo-headed platform style pipe. This commitment to cultural authenticity and tribal integrity was the hallmark of Dick's fifty plus years as a professional artist. The Cherokee Nation recognized this cultural contribution by casting and awarding to him the Sequoyah Medallion, only the third time in national history a citizen was so honored.
Even in Studio days, the Navajo Narcisco Abeyta (Ha-So-De) was a unique individualist who painted everyday life in a most extraordinary way. Although using the flat, outlined style of the studio tradition, Abeyta infused his compositions with energy, excitement and mystery. *Directing Guests* (1940) (figure 7) is a typical scene of Navajo people coming together from the isolation of their scattered homes. After the War, Abeyta completed a degree at the University of New Mexico, and he has continued for more than half a century to refine the special style he began as a teenager at the Studio. Today, Abeyta is universally praised for having extended Traditionalist painting beyond the commonplace dictates of the Studio era.

Narcisco Abeyta (Ha-So-De). Navajo. 1920-.
*DIRECTING GUESTS*, tempera. 1940.
Paul J. Goodbear (Ahmehate, Flying Eagle). Cheyenne. 1913-.  
CHEYENNE VILLAGE SCENE. tempera. nd.

Paul Goodbear's *Cheyenne Village Scene* (nd.) (figure 8) combines traditional flat Indian style with the proletarian workers art of the Depression Era on a theatrically Art Deco Indian prairie. This mural-like painting could as easily be the building of a post office or a dam with strong men working together to build a strong state. *Cheyenne Village Scene* is clearly not a nostalgic traditional Studio Indian scene nor was the artist a traditional Studio student. Nonetheless, Dunn seemed much enamored of the originality and strength in Goodbear's work.

A Northern Cheyenne, Paul Goodbear grew up in Oklahoma and was one of a group of Indian painters who from time to time worked at the Studio and were associated with the movement but were considered too old or for other reasons were not formally enrolled in the Indian School. Others in this category included the Taos artist Merina Lujan (Pop Chalee), and one of the original Kiowas Jack Hokeah. The coming and going of such associated artists was apparently difficult for the Indian School bureaucracy but an extremely important ingredient in the dynamics of the Studio. Dunn seemingly had no difficulty as she encouraged these associated artists, many of whom painted murals at the school and met with the enrolled students to discuss art as a profession. After the War, Goodbear returned to the area to complete a degree at the University of New Mexico.
Joe Herrera, Oscar Howe and Allan Houser were the most successful and influential artists of the Santa Fe Studio. After the War each continued his art education. Herrera studied with Raymond Jonson at the University of New Mexico where he completed a Master's degree; Houser worked with Olaf Nordmark and was the first Native American to receive a Guggenheim to study sculpture and painting; Oscar Howe completed an M.F.A. at the University of Oklahoma. Each, in their own unique way, bridged the gap between the traditionalism taught at the Studio and mainstream contemporary American art. Each has been widely recognized and honored.

Oscar Howe (Mazuha Hokoshina, Trader Boy).
Yanktonai Sioux. 1915- .

SIOUX HORSES. tempera. c. 1937.

Cochiti painter Joe Herrera’s single figure Basket Dance (1939) (figure 9) does little to suggest the revolution his petroglyphic abstract interpretations would bring to Native American painting. This is a beautifully executed traditional dance figure very much in the style of earlier Pueblo painters including his mother Tonita Pena. Oscar Howe’s Sioux Horses (c. 1937) (figure 10) suggests an early interest in composition, color and style. The horse was a major figure in the Plain’s ledger paintings of Howe’s fellow Sioux tribesmen. In ledger art, the animal was abstracted, shown for example, with only two legs or transparent or faceless but never as a realistic representation. These horses from Howe’s Studio work seem a mid-point on the way to Howe’s later Cubist abstractions which continued to include the horse.
The elegance and simplicity which would come to characterize Houser's later sculpture is suggested in this meticulously drawn and colored Studio painting *Hunting Song* (1936) (figure 11). Because Houser became a dominate international figure in the history of sculpture, his achievement as a painter is often overlooked. Even as a student, Houser's paintings had an honesty, truth and humanity particularly rare in the popular nostalgia of the Studio style.
CHECK LIST OF
THE EXHIBITION

Narcisco Abeita (Ha-So-De). Navajo. 1920-
CHILDREN TO DAY SCHOOL.
tempera. nd.
10 x 9".
1135.

Narcisco Abeita (Ha-So-De). Navajo. 1920-
DIRECTING GUESTS.
tempera. 1940.
11 x 13".
1134.

Sam Arquero. Cochiti Pueblo. 1930-
CORN DANCER.
tempera. nd.
12 3/4 x 9".
1408.

Lorenzo Beard (Horse Chief). Cheyenne-Arapaho. 1914-
CHEYENNE DANCER.
tempera. 1936.
9 1/2 x 3".
998.

Lorenzo Beard (Horse Chief). Cheyenne-Arapaho. 1914-
CHEYENNE DANCER #1.
tempera. 1936.
10 1/2 x 7".
1006.

Harrison Begay (Haskay Ne Yah, Warrior Who Walked Up To His Enemy). Navajo. 1917-
TWO HORSEMEN.
tempera. nd.
11 3/4 x 15 3/4".
1403.

Reggie B. Dewa. Zuni Pueblo.
KATCHINA.
tempera. nd.
12 5/16 x 7 5/16".
1008.

Wilson Dewey. Apache. 1915-
THREE WARRIORS.
tempera. c. 1937.
9 x 8 1/2".
985.

Cecil Dick (Dagadahga, Standing Alone). Cherokee. 1915-
CHEROKEE MAN.
tempera. nd.
12 x 9 1/2".
1142.

Mary Ellen. Navajo.
NAVAJOS AT WORK.
tempera. 1936.
8 x 11".
1003.

Paul J. Goodbear (Ahmehate, Flying Eagle). Cheyenne. 1913-
CHEYENNE STALKING THE WAGON TRAIN.
tempera. 1942.
12 3/8 x 10 3/4".
1203.

Paul J. Goodbear (Ahmehate, Flying Eagle). Cheyenne. 1913-
CHEYENNE VILLAGE SCENE.
tempera. nd.
13 1/8 x 19 1/4".
1206.

Homer K. Grover (Ku Lu A Nu). Hopi.
HOPI KATCHINAS.
tempera. 1936.
9 1/2 X 13 3/4".
1570.

CORN DANCE SINGERS.
tempera. nd.
12 x 9".
995.
CHECKLIST CONTINUED

Juan B. Gutierrez. Santa Clara Pueblo.  
*MASKED DANCER.*  
tempera. 1936.  
9 1/2 x 6".  
990.

Joe Hilario Herrera. Cochiti.  
*BASKET DANCER.*  
tempera. c. 1939.  
11 x 6".  
989.

Allan C. Houser. Chiricahua Apache. 1915-  
BUFFALO HUNT.  
tempera. 1936.  
9 x 17".  
992.

Allan C. Houser. Chiricahua Apache. 1915-  
HUNTING SONG.  
tempera. 1936.  
11 x 14 1/2".  
1572.

Oscar Howe (Mazuha Hokshina, Trader Boy).  
Yanktonai Sioux. 1915-  
*SIOUX HORSES.*  
tempera. nd.  
6 7/8 x 9 1/4".  
1002.

Oscar Howe (Masuha Hokshina, Trader Boy).  
Yanktonai Sioux. 1915-  
*SIOUX HORSE CHASE.*  
tempera. 1936.  
9 1/2 x 12 1/8".  
1015.

George Campbell Keahbone. Kiowa.  
BUFFALO HUNTERS.  
tempera. nd.  
9 1/2 x 15".  
1571.

Charles Lee (Hushka Yel-Ha-Yah). Navajo.  
1926-  
RESTING.  
tempera. 1946.  
9 1/4 x 13 1/2".  
1410.

Merina Lujan. Taos.  
BLUE FLOWER.  
tempera. nd.  
3 1/2 x 3".  
1529.

Vincente Mirabel. Taos.  
TAOS BUFFALO DANCE.  
tempera. 1939.  
9 3/4 x 15 7/8".  
1568.

Stanley Mitchell. Navajo.  
*NAVAJO FAMILY.*  
tempera. 1929.  
12 1/2 x 17 3/4".  
1132.

Nellie Montoya. San Juan.  
CORN DANCE.  
tempera. nd.  
7 x 17 1/2".  
1404.

Ignacio Moquino (Waki Yeni Dewa). Zia Pueblo.  
1917-  
ANTELOPE HUNT.  
tempera. nd.  
8 1/2 x 12 1/4".  
1565.

Ignacio Moquino (Waki Yeni Dewa). Zia Pueblo.  
1917-  
ZIA ANTELOPE HUNT.  
tempera. 1936.  
8 1/2 x 13 1/4".  
1012.

Gerald Nailor. Navajo.  
FEMALE RAIN AND CORN.  
tempera. nd.  
12 1/2 x 10".  
1833.
Eddie Nequatawa. Hopi. 
**HOPI KATCHINAS.**
tempra. 1937. 
9 3/4 x 16 3/8". 
1011.

Robert Pena. San Ildefonso. 
**BUFFALO DANCER.**
tempra. nd. 
8 x 3 1/2". 
1405.

Ben Quintana. Cochiti. 
**BUFFALO DANCE.**
tempra. 1936. 
10 x 20 1/2". 
1016.

Ben Quintana. Cochiti. 
**TWO ANTELOPES.**
tempra. 1939. 
10 1/2 x 10". 
1083.

Joseph Tafoya (Oku Wa Tsa). Santa Clara Pueblo. 
**BASKET DANCE.**
tempra. 1936. 
10 5/8 x 10 7/8". 
986.

Rosita Tafoya. Santa Clara. 
**CORN DANCE.**
tempra. nd. 
13 x 13". 
1081.

Raney Tahoma. Navajo. 1919- 
**NAVAJO ANTELOPE HUNT.**
tempra. 1936. 
9 x 19". 
1567.

Andrew Trujillo. Cochiti Pueblo. 
**HOPI DANCE.**
tempra. nd. 
8 x 4". 
1409.

Andy Tsinahjinne. Navajo. 
**NAVAJO N'DA A'S SOCIAL DANCE.**
tempra. 1935. 
9 1/2 x 17". 
987.

Pablita Velarde. Santa Clara. 
**THE BUFFALO DANCE.**
tempra. nd. 
10 5/8 x 15 1/4". 
1014.

Pablita Velarde. Santa Clara. 
**SUN BASKET DANCE.**
tempra. nd. 
14 x 23". 
1063.

Albert Vigil. San Ildefonso. 
**CORN DANCE.**
tempra. 1946. 
9 x 5". 
1555.

Joe G. Vigil. Tesuque Pueblo. 
**BUFFALO DANCE.**
tempra. 1937. 
6 1/2 x 9 1/2". 
1001.

Pete Vigil. Tesuque Pueblo. 
**MASKED DANCERS OF TESUQUE.**
tempra. 1937. 
7 x 10 1/8". 
1000.

Rufina Vigil (Sah-Wa). Tesuque Pueblo. 
**FIRING POTTERY.**
tempra. nd. 
8 1/2 x 10". 
1007.
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