UNTITLED. TREE IN LANDSCAPE. WATERCOLOR. CIRCA 1960. 18" X 24"

ALLAN HOUSER
THIS COLLECTION OF ALLAN HOUSER'S two dimensional works represents an archive of more than eleven thousand pieces of art created by the artist during his lifetime. This artwork as well as the artist's collection of ethnographic materials is now housed in the Allan Houser Archives and maintained by the Allan Houser Foundation. This artwork is not for sale. It is the intention of the Foundation to maintain this collection in trust for the public and primarily for the Native American people who Allan Houser represented. This Archive will be available to students and scholars from around the world.

BOB HAOZOUS, Executive Director
THE ALLAN HOUSER FOUNDATION
ALLAN HOUSER: AN APPRECIATION

RARELY IS THERE AN ARTIST who defies all categories of culture, medium, and style. Too often we typecast artists into groupings that provide an easy handle by which we carry their identity, often missing out on the complexity of their work. To place Allan Houser in a simple category is an error in judgment. The only good qualifying adjective for him is—great artist.

Allan spent his life exploring the arts. When he left his home in Oklahoma in 1934 and came to Santa Fe to study with Dorothy Dunn at the Painting Studio of the Indian School, he began a journey that further committed him to the arts with each step he took. Immediately he experienced successes as his paintings were part of traveling exhibitions to major museums like the National Gallery of Art and the Art Institute of Chicago, and in the special American Exhibition at the New York World’s Fair.

Encouragement kept coming in the form of commissions, awards in exhibitions, teaching opportunities, and a prestigious John Simon Guggenheim Foundation Fellowship in 1949. With this he was able to dedicate his life to painting and sculpture, giving rewards of beauty back to so many people.

As an American Indian, he brought new attention to his native subject matter that, with others, has too easily been trivialized. Tirelessly, he worked to bring more attention to his fellow Indian artists through his teaching, public commissions, and being part of special group exhibitions. His subjects brought a nobility to the American Indian, especially to the family group and the honor of their traditions.

As an American sculptor, he continued a lineage that could be traced back to the massive, expressive figures of Auguste Rodin and Gaston Lachaise. His human forms gracefully
emerge from the firmness of the stone and bronze like a delicate butterfly emerges from its chrysalis. Life is just below the surface and it comes forth with a mix of gentleness and authority. The faces take on a universality that speak for the American Indian and the human race. Coming from the tradition of Henry Moore, Allan explored the essential nature of forms that were reduced to elegant abstract forms highly suggestive of shapes in nature.

As an American painter, Allan’s skill in drawing enabled him to create imagery that is accessible and seductive. The early paintings are more polished in their finish and made dynamic through their compositions emphasizing the drama. It seemed easy for him to focus on the individual detail of a face and expression that made the scenes very personal. Later drawings and paintings were more freely drawn with wide-sweeping strokes that spoke of his artistic confidence and his energetic pace of thinking through a picture. Looking at these is like looking at a personal notebook of inner thoughts and visions.

A survey of Allan’s career is not easy to grasp—he worked for so long and accomplished so much. By looking at the different aspects of his long career, one can quickly gain an understanding of his devotion to exploration. He continually wanted to make work that spoke to many.

Through his large body of existing work, Allan will be remembered as an influential American artist who learned much and taught more. He was unselfish with his ideas, almost to the point of distracting him from his work. We all feel a sense of appreciation for this.

David G. Turner, Director
Colorado Springs Fine Art Center
THE EXHIBITION "WATER" REPRESENTS only one facet of the artistic legacy of Allan Houser. His career is remarkable in the range of artistic mediums he was able to master. The Allan Houser Archives, maintained by the Allan Houser Foundation, houses everything from charcoal and pastel drawings to acrylic, tempera, casein and watercolor paintings. It is obvious that the artist became proficient in each of these mediums, while at the same time mastering the techniques of wood and stone carving. The Archives have an inventory of eleven thousand sixty drawings and paintings, two hundred artist copies of bronzes and several hundred clay maquettes. In this collection one can clearly see how Houser's two-dimensional work served as a catalyst for his sculptural creations.

These watercolors demonstrate Allan Houser's proficiency with the medium as well as his understanding of spatial concepts and a profound connection with his environment. The scenes reflect the landscape of the southwest and the culture of its people. They were painted between 1960 and 1975 on trips with students and friends, as well as at his studio in Santa Fe.

NELSON FOSS, Curator
THE ALLAN HOUSER FOUNDATION

UNTITLED, RIDERS HERDING CATTLE, WATERCOLOR, CIRCA 1965. 8 13/16" X 5 5/8"
ALLAN Houser (Haozous)

SELECTED AWARDS AND HONORS
1949 Guggenheim Fellowships for Painting and Sculpture
1954 Palmes d'Academique from the French Government
1973 Gold Medal, Sculpture Exhibit at the Heard Museum
1985 Inducted into the Oklahoma Hall of Fame
1992 National Medal of Arts
1993 Ellis Island Award
1993 Prix de West from the National Cowboy Hall of Fame
1993 Allan Houser Art Park, Institute of American Indian Arts

SELECTED EXHIBITIONS
1936 New York World’s Fair
1939 National Gallery of Art, Washington, D.C.
1939 Art Institute of Chicago, Ill.
1979 Hopkins Center, Dartmouth College, Hanover, NH
1981 Salon d’Automne, Grand Palais, Paris, France
1983 FIAC International Exhibit, Salon d’Automne, Paris, France
1989 The Gibbes Museum of Art, Charleston, South Carolina
1991 Taiwan Museum of Art, “A New Mexico Tradition: Southwestern Realism,” Taichung, Taiwan Republic of China

SELECTED COMMISSIONS
1940 Department of Interior, Washington, D.C.
Commissioned to paint life-size murals.

1948 Haskell Institute, Lawrence, Kansas
Memorial Sculpture honoring Native Americans who died in World War II.

1989 Oklahoma State Capitol, Oklahoma City, Oklahoma
Monumental bronze “As Long as the Waters Flow”

SELECTED COLLECTIONS
Denver Art Museum, Denver, Colorado
United States Mission to the United Nations, New York City, New York
Metropolitan Museum of Art, New York, New York
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
National Museum of the American Indian, Smithsonian Institution, Washington, D.C.
The White House, Washington D.C.
Dahlem Skulpturensammlung, Staatliche Museen Zu Berlin, Berlin, Germany
Centre Georges Pompidou, Paris, France