



ALBUQUERQUE MUSEUM

SCULPTURE GARDEN

WEST LOBBY

1.

Luis Jiménez

1940 El Paso Texas - 2006 Hondo,
New Mexico

Progress I

1974

painted cast fiberglass with epoxy
resin, glitter, enamel, and electric
lights

Albuquerque Museum, museum purchase,
1981 General Obligation Bonds
PC1983.87.1

Progress I is a bold, energetic sculpture of an Indigenous hunter on horseback. A close look reveals several hidden animals common to the Southwest. Their diverse forms create both a sense of movement and drama. The work brings attention to the interconnected relationship between humans and nature. *Progress I* is the first in a three-part series reflecting human existence in the western United States. The next sculpture in Jiménez's series features a Vaquero on horseback roping a Longhorn, and the third, which exists only as drawings, features the stagecoach.

Having mastered the art of figurative sculpture in New York, in the 1960s, Jiménez selected fiberglass as an unexpected material. Public sculpture dating back 5,000 years to the time of ancient Egypt was typically made of stone or metal. Although some initially rejected Jiménez's use of unorthodox materials, he succeeded in introducing this industrial, slick material to the world of art. Jiménez's use of glitter and brilliant, airbrushed colors is a nod to the low rider and Latino culture which he used to challenge the definitions of fine art and sculpture.



WEST ATRIUM

2.

Basia Irland

born 1946 Fort Smith, Arkansas; lives
Albuquerque, New Mexico

Desert Fountain

1997

cast bronze, granite

Albuquerque Museum, museum purchase, 1997
General Obligation Bonds
PC1999.11.1.1

Desert Fountain sheds light on the scarcity of water in the Southwest. When the fountain is dry, as it often is; the viewer is faced with a stark and poignant scene. Seeing this parched fountain, along with etched lines on the ground where the water would otherwise run, is a wake-up call and a reminder to value this resource and never take it for granted. A river is etched onto the bronze surface through the middle of the arms referencing the rivers that flow through the natural world. On the lower arm, an ancient astronomical drawing references the moon's influence on tidal waters and the interconnectedness of the environment.

When it rains or snows, water is collected on the museum's roof and channeled through a gutter into a 50-gallon tank, then through copper tubing into the first of the cast bronze hands, pouring over the other two arms and into the stone basin. The overflow then streams toward the drain in the middle of the patio. If the roof tank fills to capacity, the water will take approximately thirty hours to flow through the fountain.



3.

Luis Jiménez

1940 El Paso Texas - 2006 Hondo,
New Mexico

Venus Figure

1965

welded 16 gauge steel

Albuquerque Museum, gift of Kurt and
Edith Kubie
PC1994.35.1

Venus Figure is one of Luís Jiménez's earliest known sculptures. It is very different from his later works, such as *Progress I*, seen in the hallway to the left. Jiménez makes explicit the inspiration he received from some of the earliest known representational art: "Venus" figurines found in European caves and burial sites dating back tens of thousands of years. Jiménez's series of Venus figures made between 1963 and 1965 were created with a desire to express fundamental human experiences. In this case, he addressed women's ability to produce and nurture life. He intentionally left his sculpture "unfinished" stating, "I wanted it to rust and appear to be a discard from an earlier civilization. philosophically, it is."



4.

Federico Armijo

born 1946 Albuquerque, New Mexico;
lives Cubero, New Mexico

Orgullosa (Pride)

ca. 2006

carved steatite on basalt base

Albuquerque Museum, gift of Keith Roth and
Frauke Roth
PC2015.4.1

Federico Armijo's stone figure *Orgullosa* richly expresses the emotion of pride. The sculpture's stylized upright forms reference the human body in an abstract manner while the facial features at the top of the forms represent different attitudes and feelings depending on the vantage point from which they are viewed. Armijo's sculptures often reference the intersections of Native American and Latino culture in New Mexico.



EAST ATRIUM

5.

Paul Suttman

1933 Enid, Oklahoma - 1993 South Kent, Connecticut

Braque Visited by the Conquering Venus- Armed with the Apples of Discord

1991

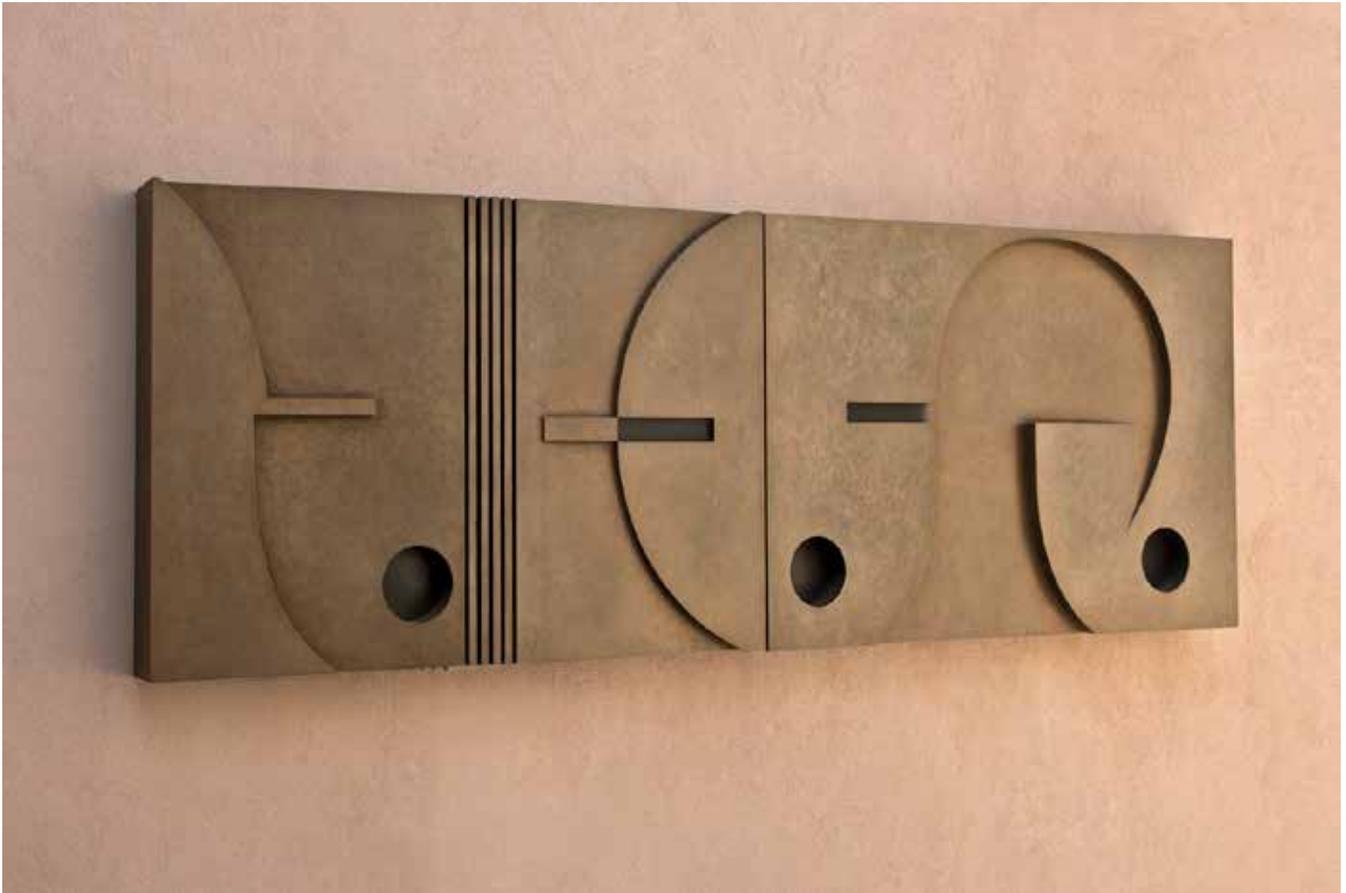
bronze

Albuquerque Museum, museum purchase, 1993 General Obligation Bonds and The Albuquerque Museum Foundation PC1994.36.1

Braque Visited by the Conquering Venus features a display of objects perched precariously on a table and chair. The organic, natural forms like the arm and the apples contrast with the sharp corners and geometric shapes of the furniture.

Two art historical references are made in Paul Suttman's sculpture. One is to the early 20th-century Cubist painter Georges Braque, who painted scenes with the intention of showing multiple viewpoints at once. The other reference is to the 19th-century sculptor, Antonio Canova's portrait of Pauline Bonaparte as Venus Victorious. Venus Victorious refers to the Greek myth of the Judgement of Paris in which Paris, a Trojan shepherd was assigned the task of determining which of three goddesses would receive a golden apple marked "to the fairest." Each goddess tried to bribe Paris and Venus was victorious after she offered him the most beautiful woman in the world, Helen of Sparta. This turn of events led to the Trojan War.





6.

Arlo Namingha

Tewa, Hopi

born 1974 Santa Fe, New Mexico; lives Santa Fe, New Mexico

Clouds

2009

fabricated bronze and stainless steel

Albuquerque Museum, museum purchase, 1% for Arts General Obligation Bonds, Commissioned by City of Albuquerque's Art in Municipal Places Program
IL2009.46.1

Arlo Namingha, raised in the San Juan Pueblo, comes from a long line of artists. Arlo is the son of artist Dan Namingha, great-grandson to Nampeyo, the famous potter credited with reviving the Hopi pottery tradition; and grandson to Dextra Quotskuyva Nampeyo, who created pottery focused on modern Hopi society and values. As a child, Arlo spent summers studying the craft of making Kachina dolls with his grandparents. Kachinas are immortal beings who communicate between the earthly and spiritual realms.

Clouds is inspired by Namingha's study of Kachinas. The abstract shapes created by the lines of the sculpture convey hints of facial features reminiscent of Kachinas as well as a sense of movement. Namingha's work often depicts abstractions of Hopi imagery that incorporates deities with landscape, scenery, and symbolism.

7.

Ron Cooper

born 1943 Ojai, California; lives Ranchos de Taos,
New Mexico

Labyrinth of Gravity

1990

bronze and iron

Albuquerque Museum, museum commission, purchase, 1987
General Obligation Bonds
PC1990.89.2

Ron Cooper's *Labyrinth of Gravity* references the classical figure while creating a sense of mystery. The large torso is etched with groupings of lines that form geometric patterns that seem simultaneously historic and futuristic. The towering human torso appears to defy gravity as it is held in place with minimal support and the etched lines create a contrast between the three-dimensional form and the two-dimensional patterns.



8.

Greg E. Reiche

born 1957 Socorro, New Mexico;
lives Santa Fe, New Mexico

Sky Hook

2002

sandstone, plate glass

Albuquerque Museum, gift of the
Albuquerque Museum Foundation, from
the estate of Lawrence Calcagno
PC2002.15.1

Sky Hook unites enduring natural materials to form a rustic balance of beauty. The simple vertical line of hard static stone and the layers of reflective plate glass generate a delicate balance between the solid strength of the rock and fragility of the glass tiles. The sculpture appears to come alive as the semi-translucent layers of glass respond to subtle changes in the environment. Movements of the sun, shadows, clouds and ambient lighting can instantly change the appearance of the sculpture.

Greg Reiche is inspired by the southwestern landscape and the geology of his native New Mexico. He incorporates his inspiration from nature, science, history, and the constructed world into his sculptures.



VENTANA SALON PATIO

9.

Jesús Moroles

1950 Corpus Christi, Texas - 2015
Jarrell, Texas

Bas Relief

1990

granite

Albuquerque Museum, gift of Michael Henningsen and Family
PC2015.8.1

Jesús Moroles's *Bas Relief* is a formidable monolith of solid grey granite. To create his stone sculptures, Moroles drilled small holes into granite, then inserted wedges to tear the rock and expose the untouched center. Moroles always left part of the stone raw and would polish or carve only selected areas. *Bas Relief* displays this interaction between the rough texture of the raw granite and the carved horizontal lines that create a rhythmic pattern from top to bottom. Moroles took his inspiration directly from the stones that he carved in an effort to create a harmonious coexistence between nature that is untouched and nature that is transformed through human hands.



EAST SCULPTURE GARDEN

10.

Sebastian (born Enrique Carbajal González)

born 1947 Santa Rosalía de
Camargo, Mexico; lives Mexico
City, Mexico

Variacion Nuevo México 1989

painted steel

Albuquerque Museum, museum
purchase, 1987 General Obligation
Bonds and 1% for Art Funds, City of
Albuquerque
PC1989.40.1

Inspired by the natural and built environment of New Mexico, *Variacion Nuevo México* is reminiscent of the traditional architecture of Taos Pueblo and the smooth, sweeping lines of adobe churches. Sebastian is best known for his monumental sculptures in steel and concrete. Applying the math and science disciplines of crystallography (the study of atomic and molecular structure) and topology (the interrelated or arrangements of parts to each other), his sculptures become geometric poetry. They can be found in over 200 urban settings around the world.



11.

Ali Baudoin

born 1949 Rochester, Minnesota; lives
Albuquerque, New Mexico

Skater of the Wind

1994

stainless steel

Albuquerque Museum, museum purchase, 1997
General Obligation Bonds
PC2001.19.1

Skater of the Wind is made of hard rigid steel, yet the abstract form suggests a delicate and fluid sense of movement. Appearing to defy gravity the viewer is confronted with the height and tension of the sculpture. The diagonal lines gently guide the eye upwards. The changing light that is reflected on the surface transforms the sculpture throughout the day. The interaction between the positive space of the sculpture and the negative space around it is further revealed as light and weather conditions change.

Baudoin's sculptures are made by joining sheared pieces of metal together to create *monocoques*, which are forms that bear their own weight through their external skin (such as an eggshell). Baudoin's interests in engineering and Eastern art principles and philosophies are channeled into his work.



12.

Lincoln Fox

born 1942 Morrilton, Arkansas; lives Alto, New Mexico

The Basque Shepherd

1989

bronze

Albuquerque Museum, museum purchase with funds from 1987 General Obligation Bonds; 1% for Art Funds, City of Albuquerque; and the Albuquerque Museum Foundation PC1990.24.1

The Basque Shepherd is a larger than life homage to shepherding which has been a part of cultural and farming practices across the globe for millennia. Shepherding was a distinct way of living during the development of the Western United States. While the cowboy became the most well known symbol of the West, the shepherd was an integral member of the community throughout the 17th and 18th century. In Albuquerque, the 1790 census revealed that agriculture and weaving were the primary occupations in Old Town. The shepherd is depicted with strength and dignity to honor his profession's hard work and contributions to New Mexico's culture and history.



13.

Nora Naranjo Morse

Tewa – Santa Clara Pueblo

born 1953 Santa Clara Pueblo, New Mexico; lives Espanola, New Mexico

Numbe Whageh

Earthen work with native plant garden featuring boulders from nearby Pueblo

collection of Albuquerque Public Art (1% for Arts Funds, City of Albuquerque)
PAC.2005.83.2

The title of Nora Naranjo Morse's earthwork, *Numbe Whageh*, comes from the Tewa language spoken by Pueblo peoples in Northern New Mexico and refers to a spiritual center place. The term can also refer to a sacred area or metaphorically as a sacred, spiritual place within a human being. The work is comprised of a spiral path that opens to the east and is surrounded by an area planted with native flora and boulders carved by women from nearby Pueblos. The path gently descends into the center where a small solar-powered fountain features a stream of water pouring over a Pueblo water serpent carved into the surface of a boulder. The water serpent "Ah venu" in Tewa, signifies goodness, well-being, and prosperity. Another pathway extends upward out of the spiral and ends at a boulder sourced from Acoma Pueblo.



The process of planning and installing the sculpture was difficult and not without controversy. In response to the challenges that surrounded the Cuarto Centenario Project, Naranjo Morse stated, "The city wanted the Cuarto Centenario sculpture to be a solution to historical trauma. This particular project wasn't going to have that easy solution, It was very difficult to navigate through this [territory] that had been started almost 400 years ago. We're wearing different clothing and living at a different time, but I truly believe many of the same issues still exist. That's why this project is epic; it comes back to remind us that historical trauma continues unless we actively and frankly seek solutions."

Nora Naranjo Morse's earthen sculpture, *Numbe Whageh*, was created as part of the *Cuarto Centenario* project that commemorated 400 years since the arrival of the Spanish in New Mexico. It sits in close proximity and is a response to, *La Jornada*, which depicts Spaniards arriving in the region led by Don Juan de Oñate who is known for claiming this region for Spanish settlement as well as the violent massacre and treatment of the Acoma people, a history that is not forgotten but is sometimes ignored. The project was envisioned as a collaboration between artists representing the purported tricultural trinity that composes New Mexico - Anglo, Hispanic, and Native American. Naranjo Morse chose to create *Numbe Whageh* separately from *La Jornada* in order to honor the values of Pueblo communities that existed before Spanish arrival and continue to exist today. The contrast between the two artworks is one that invites contemplation of the history of New Mexico, the trauma and injustices that have shaped that history, and an opportunity to consider how these issues relate to each of us today and in the future.

14.

Betty Sabo

1928 Kansas City, Missouri - 2016 Albuquerque, New Mexico

Reynaldo "Sonny" Rivera

born 1938 Mesquite, New Mexico; lives Albuquerque, New Mexico

La Jornada/Cuarto Centenario

1998 (installed in 2005)

bronze

collection of Albuquerque Public Art (1% for Arts Funds, City of Albuquerque)
PAC.0583.1

La Jornada (The Journey) is part of the Cuarto Centenario project which commissioned artists Betty Sabo, Sonny Rivera, and Nora Naranjo-Morse to create an artwork to commemorate 400 years since the arrival of the Spanish settlers and their families in what is now New Mexico. Sabo and Rivera worked together to create depictions of a few of the original 400 men (130 of whom brought families), 83 wagons and carts, and over 7,000 stock animals who arrived in New Mexico in 1598. Naranjo Morse created *Numbe Whageh* just west of *La Jornada* as an alternative, Indigenous perspective on the historical event.



Rivera sculpted Oñate, an Indigenous guide, soldiers, cattle, horses, oxen, and the *carreta* (ox-drawn cart) with people struggling to push it up the hill. Sabo sculpted the women, children, shepherders, Churro sheep, goat, donkey, pig, baby, and priest in the group. The hardship of the journey is evident in many of the faces and bodies of the statues. Some New Mexicans can trace their lineage to the original families that settled in the area. Oñate remains a controversial figure in New Mexico. In 1608, he was removed from power and in 1614, was convicted for his extreme abuse of power and mistreatment of the people of Acoma Pueblo.

15.

Ron Davis

born 1937 Santa Monica, California; lives Taos, New Mexico

Adam's Spirit House

1993

painted steel, stuccoed wall

Albuquerque Museum, gift in memory of Adam Price
PC1994.20.1

Adam's Spirit House incorporates design elements from a large Navajo *Hogan* or spirit house. The layers of boldly colored hexagons are stacked in decreasing size toward the sky. Davis's background in the "hard edge" painting style which incorporates geometric shapes and bold blocks of color is present in his sculpture. *Adam's Spirit House* is a model for a larger installation and is intended to be an interactive experience for children and an homage to the loss of a child.





16.

Glenna Goodacre

born 1939 Lubbock, Texas - 2020 Santa Fe, New Mexico

Park Place

1998

bronze, ed. 2/18

Albuquerque Museum, museum purchase, 1997 General Obligation Bonds and the Albuquerque Museum Foundation;
Mr. and Mrs. Francis A. Peloso; Ken and Cindy Johns
PC1998.29.1

The group of life-size bronze statues in *Park Place* represents people engaged in everyday activities. They are posed as if they have wandered onto the museum grounds. A young woman ties her shoe and stretches before a run, a man intently reads his newspaper, a mother spends time with her child, lovers embrace, an elderly gentleman talks to his canine companion. The figures are connected by place even as they go about their separate activities. Glenna Goodacre's sculptures can be found in settings like this all over New Mexico and they invite the viewer to bring their own narrative to each character in the scene.

17.

Oliver LaGrone

1906 McAlester, Indian Territory
(present-day Oklahoma) - 1995
Detroit, Michigan

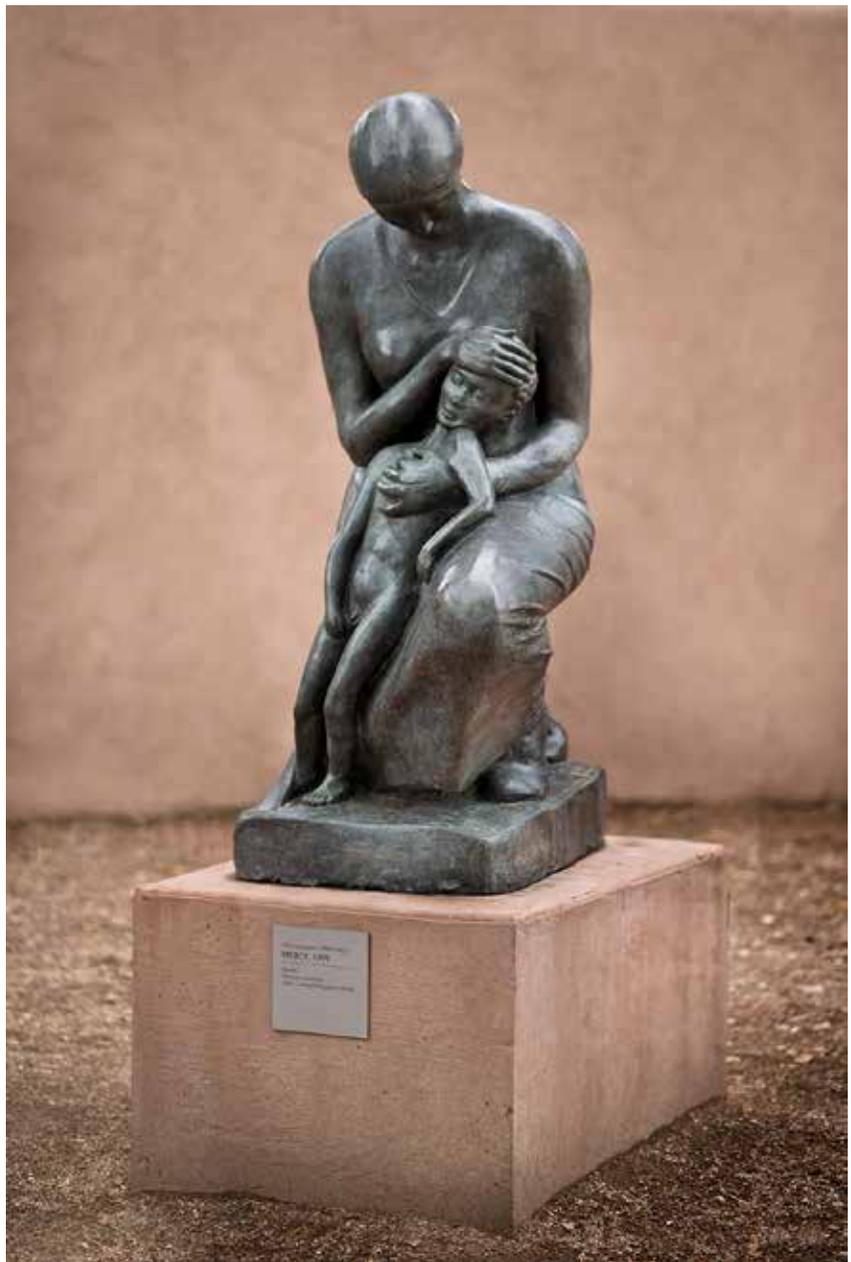
Mercy

1991, cast from 1937 plaster

bronze

Albuquerque Museum, museum purchase,
1989 General Obligation Bonds
PC1991.97.1

When Oliver LaGrone was eight years old, he suffered from malaria. *Mercy* is an homage to his mother who cared for him through his illness. According to LaGrone, "She held me in exactly the same pose I've carved into the statue. You see, the statue is actually a love story. My mother's hand was a direct thermometer from my body to her heart. Her bathing me was a physical and psychological thing; it was an act of someone caring for someone else." The original *Mercy* sculpture was made in 1937 during LaGrone's employment with the Works Progress Administration for the Carrie Tingley Children's Hospital in Truth or Consequences where it remains today. It was recast in 1991 for display in Albuquerque.



LaGrone moved to New Mexico at the age of 24 and received a bachelor's degree in sociology and a minor in fine arts from the University of New Mexico. He was the first African-American to attend the Cranbrook Academy of Art in Detroit from 1941-42. LaGrone was also a poet, educator, humanitarian, and civil rights activist.

18.

Allan Houser

Chiricahua Apache
1914 Apache, Oklahoma -
1994 Santa Fe, New Mexico

Prayer

1994

bronze, ed. 1/8

Albuquerque Museum, museum
purchase, 1997 General Obligation
Bonds
PC1999.1.1

Prayer depicts a figure looking up to the sky with his arms outstretched. The body is an abstract form but the hands, face, and headdress of the figure are naturalistically rendered. Houser's sculpture is rooted in his Apache heritage while simultaneously addressing the contemporary world around him. The work is both specific to his culture and traditions but also universal in its message reflecting on the interconnected relationships between people, the land, and the spiritual world. Houser is one of the most celebrated and important artists from the United States and was a prolific painter, draughtsman, and sculptor. His sculptures often include both abstract forms and figural elements, many of them monumental in scale. He

worked with a wide range of materials including stone, steel, bronze, and wood. *Prayer* is among the last major works created by Allan Houser before his death in August of 1994. This bronze version is based on a unique steel sculpture that stood at the entrance to his studio for nearly a decade.



19.

Michael Orgel

1940 Canton, Ohio - 2013 Albuquerque,
New Mexico

Nurturance

1999

bronze, sandstone

Albuquerque Museum, gift of Arthur M. Rosenberg
and family, in memory of Deborah S. Rosenberg
PC1999.13.1

Nurturance is a smooth, abstract sculpture made up of rounded organic forms. The work conveys a sense of circular motion while simultaneously drawing the viewer's eye into the void at the center. According to Michael Orgel, *Nurturance* represents two connected figures, one grounded and one floating in a spiritual realm. Together they symbolize the cycle of life and death.





20.

Tom Waldron

born 1953 Minneapolis, Minnesota; lives Albuquerque, New Mexico

Blue Tank

1986

painted steel

Albuquerque Museum, museum purchase, 1985 General Obligation Bonds
PC1986.78.1

Deceptively complex, *Blue Tank* is an elegant sculpture with both gentle curves and sharp transitions. Viewing the sculpture from the point of view of the curved edge, it appears that the tank could extend all the way around to form a complete circle, but instead, it stops abruptly to create a flat edge on the opposite side. Depending on light and perspective the shapes may be perceived differently. The minimal yet contemplative design of *Blue Tank* alludes to the importance of water in the desert Southwest.

Tom Waldron's transformation of cast-off objects from the industrial urban landscape integrates practical concerns such as stability, safety, and durability with an interest in inviting different aesthetic points of view.

21.

Jesús Moroles

1950 Corpus Christi, Texas - 2015
Jarrell, Texas

Floating Mesa

1982

Texas pink granite, stainless steel,
and fountain mechanism

Albuquerque Museum, museum purchase,
1% for Art Funds, City of Albuquerque
PC1984.24.1

Floating Mesa towers overhead with three steel poles supporting two slabs of granite. Water pours out of the poles and flows into a metaphorical river during the summer months. The sculpture incorporates different elements from the earth to create a multisensory experience of sight, sound, feel, and even smell of the water on the rock. Jesús Moroles preferred to work with granite over other types of stone that were softer and easier to shape. He loved to negotiate both the controllable and uncontrollable nature of granite in sculptures that considered human relationships with nature. *Floating Mesa* brings the earth, water, and sky into dialogue and reflects on the history, geology, and culture that is unique to the New Mexico landscape.



22.

Dan Namingha

Hopi - Tewa
born 1950 Keams Canyon, Arizona;
lives Santa Fe, New Mexico

Vertical Passage

1998

bronze

Albuquerque Museum, gift of Dr. Loren
Lipson
PC2005.64.3

Dan Namingha's sculpture, *Vertical Passage*, guides the eye from the earth to the sky with references to Hopi symbols serving as guides between the two. The sculpture incorporates an interaction between positive and negative space. The negative space creates a strong and dynamic line that moves between the darker bronze geometric shapes. The sculpture also engages with time and light as different shadows are cast throughout the day. According to Namingha, "the idea is to give the viewer partial images, passageways into other aspects that might be unknown. Such as when the general public witnesses one of our ceremonies, they are only going to get a glimpse of what is going on."



23.

Michael A. Naranjo

Tewa - Santa Clara Pueblo
 born 1944 Santa Clara Pueblo, New Mexico;
 lives Santa Clara Pueblo

The Dancer

1990

bronze

Albuquerque Museum, museum purchase, 1987
 General Obligation Bonds
 PC1990.25.1

For an immobile bronze statue, *The Dancer* evokes a strong sense of motion as the figure is seen in mid-movement twisting around with his hair swinging in front of his body. He is dressed for traditional Native American dance with feathered bustles and bells down both legs. The whistle held in his right hand represents whistles used to signal drummers.

Michael Naranjo grew up in Santa Clara Pueblo modeling small animals out of the clay his mother used for her pottery. In 1968 at the age of 22, while serving in the Vietnam War, Naranjo was struck by a grenade that blinded him and permanently maimed his right hand. In the hospital, he asked for some modeling clay and began creating small figures using only his left hand, initiating his career as a sculptor. His sculptures often depict his memories from his childhood: native dances, eagles and buffalo, women carrying water as well as mythical creatures such as mermaids and centaurs. Naranjo has sculpted using no tools for over 40 years, creating dark patina and bold forms that viewers are encouraged to touch and experience through an alternative way of seeing.



24.

Bill Barrett

born 1934 Los Angeles, California;
lives Santa Fe, New Mexico

I am Myself

1990

bronze

Albuquerque Museum, gift of the artist
PC1995.34.1

Organic lines and geometric forms make up Bill Barrett's sculpture, *I am Myself*. The title and the abstract composition of the sculpture suggest that the self is an ever-changing, complex phenomenon that may be difficult to define within a particular form. Bill Barrett's work is non-representational; the shapes and forms that make up his sculptures are sweeping gestures that create a dynamic sense of motion. *I am Myself* is an expression of emotions and creates an experience that evokes a variety of responses and interpretations.



25.

Una Hanbury

1908 Middlesex, England - 1990 Santa Fe, New Mexico

Isadora Reflected

1988

bronze

Albuquerque Museum, museum purchase, 1985 General Obligation Bonds
PC1988.16.1

The figure in *Isadora Reflected* refers to the early 20th-century dancer Isadora Duncan. Duncan was famous for breaking away from conventional dance traditions such as ballet and performing dance that involved impulsive and intuitive natural movements. She was well-known for performing without shoes and wearing her preferred costume- a Greek tunic. Both Duncan and sculptor, Una Hanbury's dynamism are evident in *Isadora Reflected*. Hanbury once stated, "I am interested in life and movement, in dance and music, in joy and celebration."



26.

Ed Haddaway

born 1950 Fort Worth, Texas; lives Albuquerque, New Mexico

A Tree of Mixed Metaphors

1987

painted steel

Albuquerque Museum, museum purchase: 1% for Art Project, City of Albuquerque
PC1988.25.1

Ed Haddaway's sculptures often represent thoughts and emotions through playful and imaginative forms. Shape, color, and references to language are embedded in this abstract sculpture. Haddaway's approach to art-making relies on a good sense of humor and an understanding of the human need and desire to connect with others. *A Tree of Mixed Metaphors* invites the audience to interact with the sculpture and observe how it changes when viewed from different angles, pointing to the idea that one object or situation can have many different interpretations.



27.

Fritz Scholder

Luiseño

1937 Breckenridge, Minnesota - 2005 Phoenix, Arizona

The Last Ride

1990

bronze, ed. 7/7

Albuquerque Museum, museum purchase, 1991 General Obligation Bonds and 1% for Art Funds, City of Albuquerque
PC1992.99.1

Fritz Scholder's artwork challenged both the conventional artistic representations of Native Americans and the expectations placed on contemporary Native American artists. *The Last Ride* depicts a rider on horseback, a common motif in public sculpture. The figure and the horse, however, are anonymous abstracted forms rendered with few naturalistic details. Scholder's sculpture challenges the ideas of memorializing individuals as a way of commemorating history. In many of his paintings, Scholder depicts Native Americans in highly abstract portraits that contrast with the overly romanticized imagery of Indigenous peoples that is common throughout the Southwest. Scholder, who was one-quarter Luiseño, did not grow up identifying as indigenous; he pushed artistic and political boundaries by painting Native Americans in settings that were considered unconventional. .

Along with fellow instructors Allan Houser and Charles Loloma at the Institute for American Indian Art, Scholder contributed to changing how Native American Art was perceived. Their work demonstrated how Native American artists incorporated many subjects, styles and methods which expanded the context of Art History and contemporary American Indian Art.



28.

Bob Haozous

Chiricahua Warm Springs Apache, Fort Sill Tribe

born 1943 Los Angeles, California; lives Santa Fe, New Mexico

Bear with Clouds and Planes

1986

painted and rusted steel

Albuquerque Museum, museum purchase, 1985
General Obligation Bonds
PC1987.32.1

Bear with Planes and Clouds includes a representation of a larger-than-life bear among clouds and a fleet of uniform planes. The bear's large zigzag mouth extends across his face and body to his heart. Using a single sheet of steel, Bob Haozous layers the three elements of his sculpture giving it a subtle sense of dimension while creating tension between the bear inhabiting both the earth and the sky simultaneously. The bear appears large and powerful, but also agitated and vulnerable within the matrix of the imposing fleet of airplanes. Haozous has carried on his father Allan Houser's legacy as a prolific sculptor. His steel sculptures, often executed with clean lines and distinct juxtapositions, do not shy away from challenging environmental, social, and political subjects. Haozous incorporates an important animal in Native American traditions but also raises questions about the impact of man, technology, and militarism on the environment.



WEST SCULPTURE GARDEN



29.

John Suttman

born 1955 Albuquerque; lives Winslow, Arizona

Gate

1994

patinated steel

Albuquerque Museum, museum commission, 1993 General Obligation Bonds.
PC1995.73.1.1-2

John Suttman specializes in functional metal artworks including furniture, gates, and architectural elements. A variety of shapes and textures are joined together to form the gate to Albuquerque Museum's west sculpture garden. Solid overlapping metal contrast with windows filled with different rhythmic lines, grids, and spirals. Suttman's gates fuse form and function into a dynamic and engaging artwork.



30.

Dan Ostermiller

born 1956 Cheyenne, Wyoming; lives Loveland, Colorado

Les Bears

1991

bronze, ed. 2/12

Albuquerque Museum, museum purchase, 1991 General Obligation Bonds and the Albuquerque Museum Foundation PC1992.81.1

Dan Ostermiller grew up in Cheyenne, Wyoming, with a father who was a famed taxidermist. Dan's early experience learning about the anatomy of wild animals influenced his focus on animal subjects in his sculptures. Ostermiller's sculptures are not only rendered with physical accuracy, they also convey a sense of character quintessential to the animal depicted. *Les Bears* are charming and inviting, but also give a sense of the power and strength of the animals.



31.

David Anderson

born 1946 Los Angeles, California; lives New Mexico

Tea and Steam

1989

bronze, steel, and antique tractor wheels

Albuquerque Museum, museum purchase, 1987 General Obligation Bonds
PC1989.41.1

Tea and Steam is a combination of bronze, steel, and antique tractor wheels sculpted into a carefully balanced composition. The larger than life tea bowl and table are emblematic of the ritual, stillness, and calm of tea ceremonies while the steam and tractor wheels hovering above conjure ideas of movement and progress. Anderson's sculptures incorporate a variety of materials into layered and thoughtful compositions.

32.

William Moyers

1916 Atlanta, Georgia - 2010
Albuquerque, New Mexico

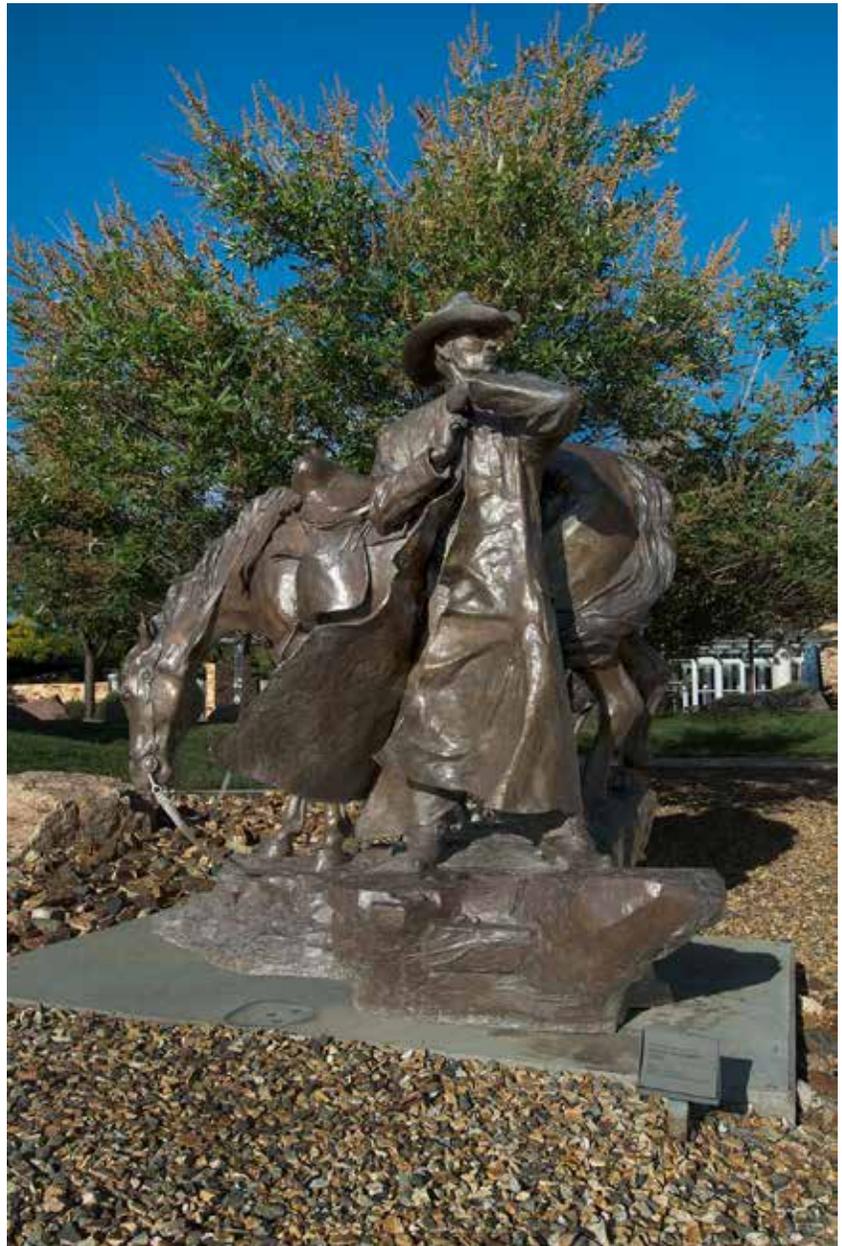
Wind and Rain

1990

bronze, ed. 1/3

Albuquerque Museum, museum
purchase, 1989 General Obligation
Bonds
PC1990.74.1

William Moyers's cowboy figure in *Wind and Rain* buttons up his coat against the prevailing wind and looks into the distance. The cowboy has been glorified in the American west; it was a tough lifestyle that involved hard work, unpredictable weather, and an inconsistent livelihood. Moyers grew up with a similar lifestyle, breaking broncos and mending fences on a Colorado Ranch. He was educated at Adams State College and paid for his education by working on hay crews and breaking horses. His strong illustration background brought him success as an animation artist for Walt Disney Studios in California, but his primary artistic inspiration was the cowboy and the West.



33.

Betty Sabo

1928 Kansas City, Missouri - 2016 Albuquerque, New Mexico

St. Francis, Guardian of Nature

1998

bronze

Albuquerque Museum, joint gift from local business leaders and PNM
PC2000.53.1

Saint Francis is the patron saint of animals and the natural environment. In a famous tale, he was living in the Italian city of Gubbio when a wolf began attacking livestock and humans. Saint Francis successfully tamed the wolf and the creature no longer disturbed the town residents. Saint Francis is often depicted with a wolf nearby as well as birds, which he was known to preach to when humans would not listen. Betty Sabo's statue was presented as a gift to commemorate the leadership and generosity of former president, CEO, and chairman of PNM, Ben Montoya.





34.

Betty Sabo

1928 Kansas City, Missouri - 2016 Albuquerque, New Mexico

Julia Resting

1996

bronze

Albuquerque Museum, museum purchase, 1993 General Obligation Bonds atomic PC1996.9.1

Julia Resting is a portrait of Julia Seligman, a friend of the artist, Betty Sabo. Sabo carefully rendered Julia's elaborate jewelry, purse overflowing with papers, and pensive expression, showing her style and personality. Seligman was involved in community service throughout Albuquerque. Her loyalty and tireless efforts on behalf of the museum won her deep respect and Sabo relished the opportunity to depict Julia in a pose she was not often seen in – resting.

35.

John Masee

born 1951 Washington, D.C.;
lives Santa Fe, New Mexico

Esperanza Bar

1993-1994

galvanized steel

Albuquerque Museum, museum
purchase, 1993 General Obligation
Bond
PC1995.1.1

Two abstract figures are seen marching past each other on top of what appears to be a massive pedestal. *Esperanza Bar* is in fact a functional sculpture, complete with louvered panels that open on all four sides and a central grill which sends exiting smoke up through one of the figure's mouths. John Masee's eclectic and humorous sculptures seem to break the rules of sculpture, many of them are meant to be used, others move via remote control, and some have figures with interchangeable heads. *Esperanza Bar* is part of a series of sculptures created while Masee was contemplating basic human needs: water, food, shelter, toilets, love, joy. His belief that sculpture has the power to transfer a sense of magic and wonder is revealed through his engaging works.





36.

Charles Strong

1938 San Francisco, California - 2013 Taos, New Mexico

Cervantes

1997

bronze

Albuquerque Museum, gift of the FUNd at The Albuquerque Community Foundation
PC1997.56.1

Charles Strong's large-scale bronze sculpture of the well known Spanish novelist, Miguel de Cervantes Saavedra, is an example of the sculptor's exploration of scale, the figure, and monuments. Strong pays homage to the author known for his satirical novel *Don Quixote*. He also experiments with concepts of perspective placing the head of the writer directly on the ground rather than upright, allowing the viewer to see the familiar face of Cervantes from one point of view and a completely abstract work from other points of view.

37.

Ho Baron

born 1941 Chicago, Illinois; lives El Paso, Texas

Head Games

2003

bronze

Albuquerque Museum, gift of the artist
PC2019.22.1

Ho Baron's sculptures are not easily categorizable. They are figurative, yet abstract; fantastical, yet tactile, and perhaps even somewhat unnerving, yet engaging. *Head Games* activates the concept suggested by the title in multiple ways. The figure holds a head-like sculpture that spins around 360 degrees and the body is covered in patterns of undulating protrusions and spheres that upon closer inspection resemble a variety of faces. Working from intuition, Baron creates surreal and imaginative figural sculptures that invite unique individual responses and direct interaction.



38.

Ed Vega

born 1938, Deming, New Mexico;
lives Los Ranchos, New Mexico

Untitled

1985

Cor-ten steel

Albuquerque Museum, gift of Fay Pfaelzer
Abrams
PC2014.1.59

Ed Vega's sculpture seems to be formed from a single piece of steel in motion even though it was created with 10 identical pieces of steel. *Untitled* is reminiscent of early photographic experiments by French photographer, Etienne-Jules Marey which depicted several phases of movement within a single photograph. Vega's sculptures are inspired by the ideas of two early 20th-century artistic movements- Cubism, which sought to illustrate a subject from multiple viewpoints simultaneously, and Futurism, which focused on creating a sense of motion and speed despite the static reality of the object. These ideas are applied in Vega's elegant sculptures which express dimensionality of both space and time.





39.

Tom Joyce

1956 Tulsa, Oklahoma; lives Santa Fe, New Mexico

Rio Grande Gates

1998

mild steel and found objects

Albuquerque Museum, museum purchase, 1993 General Obligation Bonds and W & W Steel
PC1998.30.1.1

Rio Grande Gates is a pleasant design of uniform squares. Closer inspection reveals the textures in the squares are conglomerations of found objects. Utilizing materials found in the Rio Grande Bosque including chain link fence, bed springs, a swing set, and erosion control wires, the gate provides a point of intrigue and physical connection to New Mexico. The rhythmic square patterns serve to frame each of these found object compositions and allude to the complex and collective story of New Mexico's inhabitants. It provides an opportunity to contemplate our connection to the land and water where we live and it serves as a commentary on materialism, consumption, and waste.

Tom Joyce

Rio Grande Gates

LEGEND FOR THE RIO GRANDE GATE / 1

Reading the panels from left to right starting at the top left corner:

INSIDE / SCULPTURE COURTYARD

- | | |
|----------------------------------|---------------------------|
| 1. chain link fence | 19. car seat |
| 2. ducting | 20. refrigerator shelving |
| 3. car seat | 21. banding |
| 4. refrigerator compressor motor | 22. car seat |
| 5. truck tailgate latch | 23. chicken wire |
| 6. steel porch railing | 24. bed springs |
| 7. swing set | 25. milk crate |
| 8. whiskey barrel strap | 26. swamp cooler |
| 9. erosion control wires | 27. bed springs |
| 10. bed springs | 28. truck tailgate latch |
| 11. barricade sign angle iron | 29. tube chair |
| 12. bed spring | 30. car seat |
| 13. barb wire | 31. lath |
| 14. camp stove | 32. cable |
| 15. garage door track | 33. car seat |
| 16. sheep fencing | 34. wheel |
| 17. cot bed springs | 35. milk crate |
| 18. chain link (lock panel) | |

LEGEND FOR THE RIO GRANDE GATE / 2

Reading the panels from left to right starting at the top left corner:

OUTSIDE / PARKING LOT

- | | |
|--------------------------------|---------------------------|
| 1. chain link fence | 19. bed springs |
| 2. Washing machine bottom | 20. nuts and bolts |
| 3. wheel | 21. erosion control wire |
| 4. Mobile home step angle iron | 22. car seat |
| 5. Card table | 23. bed springs |
| 6. Car seat | 24. bed springs |
| 7. Tube chair | 25. car seat springs |
| 8. Dryer harness | 26. chicken wire |
| 9. bed springs | 27. bed springs |
| 10. Sheep fencing | 28. washing machine brace |
| 11. Reinforced bar | 29. car speakers |
| 12. Erosion control wire | 30. lath |
| 13. Chain link | 31. muffler |
| 14. High chair | 32. lazy susan |
| 15. Sheep fencing | 33. garage door track |
| 16. Television | 34. car seat |
| 17. bed springs | 35. truck tailgate latch |
| 18. chain link (lock panel) | |

40.

Tony Price

1937 Brooklyn, New York - 2000 Santa Fe, New Mexico

Atomic Needle

ca. 1980

recycled stainless steel and aluminum

Albuquerque Museum, gift of Michael Henningsen and Family
PC2015.8.2

A formidable sculpture, *Atomic Needle* is made up of a series of stacked circular pieces of metal collected from discarded materials from Los Alamos National Labs. Tony Price was deeply affected by the development and use of nuclear weapons and his artwork revolved around confronting this subject. His sculptures, all made from material collected at Los Alamos, often depict deities from different cultures around the world. He transforms offcast artifacts of destruction into new symbols of positive energy.





41.

Beverley Magennis

born 1942 Toronto, Canada; lives Albuquerque

Robert Stout

The Pathway

1992-1993

ceramic tile

Albuquerque Museum, museum purchase, 1991 General Obligation Bonds
PC1993.30.1

Beverly Magennis and Robert Stout's mosaic tile work in *The Pathway* is colorful and festive. The distinct high contrast zigzag trim marks the edge of the path that is filled with a variety of organic and geometric shapes that guides visitors toward the entry gate into Old Town. Beverly Magennis's mosaic work can be seen around Albuquerque including her own house that she spent 11 years covering in ceramic tiles.

42.

Craig Murray

born 1953 Woodbury, Connecticut;
lives Cedar Crest, New Mexico

Gate

1994

bent and welded steel rod

Albuquerque Museum, museum
purchase, 1993 General Obligation
Bonds
PC1996.29.1



43.

Estella Loretto

born 1954 Jemez Pueblo, New Mexico; lives Santa Fe, New Mexico

Earth Mother, Offerings For A Good Life (No Wa Mu Stio)

1994

bronze, ed. 2/10

Albuquerque Museum, museum purchase, 1993 General Obligation Bonds
PC1994.6.1

No Wa Mu Stio represents the spirit of mother earth that connects all people. The sculpture reflects Estella Loretto's cultural heritage growing up in Jemez Pueblo as well as her contemporary innovative artistic style. Loretto is one of the few Native American women who creates monumental bronze sculptures. She traveled extensively around the world at a young age and later studied with sculptor, Allan Houser. Loretto incorporates her Pueblo roots, worldly experience, and personal expression into her works.



44.

Stephen Porter

born 1941 Santa Fe, New Mexico; lives Bangor, Maine

Totem #4

1963

steel

Albuquerque Museum, gift of Mr. and Mrs. Eliot Porter
PC1986.24.3

Totem #4 is a contemporary interpretation of totemic sculptural forms created by Indigenous cultures across the globe. Stephen Porter's abstract geometric design is composed of industrial material of the modern world: steel. *Totem #4* contrasts cultural and spiritual values with the materials of industry and consumerism in American culture.



AMPHITHEATER

45.

Beverley Magennis

born 1942 Toronto, Canada; lives Albuquerque

Mosaic Drinking Fountain

2004

ceramic tile

Albuquerque Museum, gift in memory of Ethel B. Schonberg
PC2004.10.1

Beverley Magennis's *Drinking Fountain* is a memorial for Ethel B. Schoneberg, a long-time docent of Albuquerque Museum. The colorful motif is inspired by nature with plants and flowers and honors the life-giving force of water. *Drinking Fountain* is not only visually refreshing, its functional purpose is a welcome relief on a warm day.





46.

Reynaldo "Sonny" Rivera

born 1938 Mesquite, New Mexico; lives Albuquerque

Seated Portrait of Herbert Candelaria

1987

bronze

Albuquerque Museum, museum purchase, 1985 General Obligation Bonds
PC1987.12.1.A-B

Seated Portrait of Herbert Candelaria was created to honor Herbert Candelaria's long career and dedication to Albuquerque Museum. He started working at the Albuquerque Museum in 1968, at the former airport building and became the first and only security guard at the current location. When he left the Museum in 1980, he was the last original staff to leave. Herbert's familiar face greeted visitors at the front entrance, ready to offer assistance, information, or just a smile. Sonny Rivera created the sculpture with an empty chair as an invitation to sit in the statue's company.

47.

Patrick Mehaffy

born 1951 Beaumont, Texas; lives Santa Fe, New Mexico

Terra Nova

1994

bronze (white bronze patina)

Albuquerque Museum, gift of Cantor Fitzgerald Foundation
PC1994.7.1

Terra Nova depicts a female form missing a head and arms, reminiscent of many Classical Greek and Roman sculptures that are missing appendages. The legs of the figure seem to merge into one at the base anchoring the work. While it appears that the body is clothed, the garment does little to conceal the figure. Patrick Mehaffy demonstrates his skill in creating texture as evidenced in the folds of the covering. He also raises questions about the female form and how women have historically been portrayed in sculpture.



UPPER DECK



48.

Frederico M. Vigil

born 1946 Santa Fe, New Mexico; lives Albuquerque, New Mexico

Santa Madre Tierra y su Alma

1991

buon fresco

Albuquerque Museum, museum purchase, 1989 General Obligation Bonds, 1% for Art funds, City of Albuquerque, and funds provided by Nancy R. Briggs
PC1991.45.1

Santa Madre Tierra y su Alma appears to come alive with movement. Frederico Vigil combines familiar and abstract shapes into a vibrant composition. A central flower is surrounded by an illustration of the phases of the moon as well as a variety of spirals and other shapes alluding to the cycles of nature. Through both abstract and representational imagery and a rich earthen color palette, the fresco honors Santa Madre Tierra y su Alma (Holy Mother Earth and Her Soul).

Fresco is an age-old painting technique that has been utilized by artists across the world including in ancient Greece and Rome and by famous Mexican muralist, Diego Rivera. Frescoes are created by applying a coat of lime plaster to the wall and painting with pigments before the plaster has set. Frederico Vigil has completed more than two dozen major fresco pieces, including one of the largest concave frescos in the world- inside the Torreón at Albuquerque's National Hispanic Cultural Center, a fresco that spans 4,000 square feet.

UPPER DECK

49.

Ron Cooper

born 1943 New York City, New York; lives Taos, New Mexico

Labyrinth of Gravity (maquette)

1990

bronze on steel base

Albuquerque Museum, museum purchase,
1987 General Obligation Bonds
PC1990.89.1



50.

Karen Yank

born 1961 Milwaukee, Wisconsin; lives
Sandia Park, New Mexico

Nocturne

2000

Cor-ten steel, stainless steel

Albuquerque Museum, Museum purchase,
Albuquerque Museum Foundation, Edward T.
Kornowski (by his family and friends) Memorial
Fund
PC2002.30.1

Karen Yank's sculptures reflect her ability to express abstract emotions through art. Using two types of steel she creates a visual juxtaposition. The Cor-ten is rusted while the stainless steel is buffed to a shine. A nocturne typically refers to a musical composition that is inspired by or evocative of the night. Similar to music, Yank feels that art also has the capacity to evoke feelings that cannot be expressed by words. *Nocturne* is a static and strong sculpture, but also soothing, gentle, and inviting. Perhaps it is suggestive of a full moon in the night sky or a more abstract dream state.





51.

John Connell

1940 Atlanta, Georgia - 2009 Mariaville, Maine

Ravens

1989

bronze

Albuquerque Museum, museum purchase, 1987 General Obligation Bonds
PC1989.26.1- 4

Ravens are notorious in the western United States for their cunning and cleverness. John Connell's *Ravens* are playful and artistic interpretations of these sly creatures. Connell left the birds finished with a rough texture that is emblematic of his signature style. Many of Connell's works were made with unusual materials, bits of newspaper dipped in tar, gravel, charred wood, and other discarded materials.



52.

Cynthia Barber

born 1939 Boston,
Massachusetts; lives
Albuquerque, New Mexico

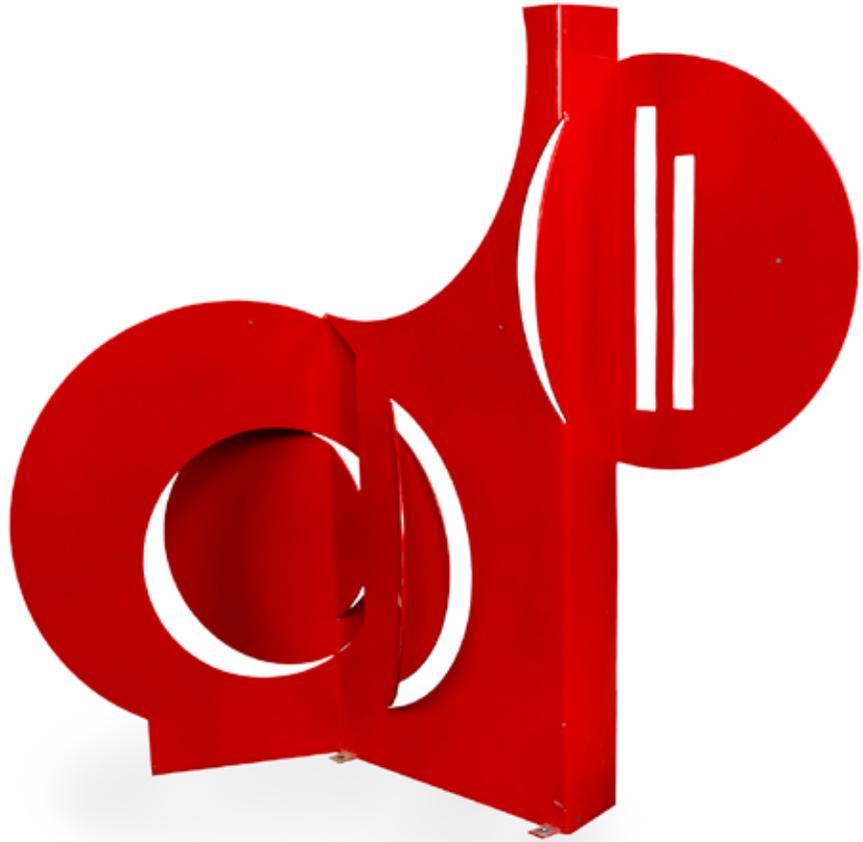
As the World Turns

1993

steel

Albuquerque Museum, museum
purchase, 1997 General Obligation
Bonds
PC1999.4.1

Cynthia Barber transforms flat sheets of cut and bent steel into three-dimensional non-objective sculptures. Barber's vivid red sculpture, *As the World Turns*, conveys a sense of balance, juxtaposing rounded forms with straight lines and positive space with negative space created by the cut voids. These shapes change and merge and sometimes sections of the work seem to disappear when the sculpture is viewed from different angles.



53.

Miguel Arzabe

born 1975 Saint Louis, Missouri;
lives Oakland, California

Sierpinski Gasket

2009

stenciled local earth on wall and
ceiling

Installation made possible by the
Richard Levy Gallery, Albuquerque

For this site-specific installation, Miguel Arzabe incorporates math, placemaking, and art by creating a set of repeated patterns directly on the exterior underside of the Museum's roof overhang. Arzabe chose to construct his image with local mud, applied with a trowel using a hand-cut stencil. Local weather conditions – wind and rain – will determine the life span of the installation.

Polish mathematician Wacław Sierpiński first described the "Sierpiński Gasket" in 1915. Sierpiński's Gasket (or triangle as it is sometimes called) is a fractal, a pattern that repeats its shape and appears the same at any scale. To create a Sierpiński triangle, an equilateral triangle is divided into four congruent equilateral triangles and the center triangle is then removed; this process is repeated infinitely for each of the remaining small triangles. Though the pattern is named for Sierpiński, it appeared centuries earlier in the floor decorations in Medieval Rome.



