

THE SIMON ORTIZ AND LABRIOLA CENTER LECTURE ON INDIGENOUS LAND, CULTURE, AND COMMUNITY

BOB HAOZOUS

Redefining Indigenous Perspectives through Art and Dialogue



THURSDAY, MARCH 15, 2012 7:00 P.M.

Heard Museum, Steele Auditorium (2301 N Central Ave) | www.heard.org | Phoenix, Arizona

Bob Haozous. Warm Springs Chiricahua Apache, b. 1943. "Ozone Madonna," 1989. Painted mahogany, steel. Heard Museum Collection. Photograph by Craig Smith.

Lecture is free of charge and open to the public.

Bob Haozous was born in Santa Fe, New Mexico in 1943 to Allan Houser (Chiricahua Apache) and Anna Marie Callegos (Navajo/English/Spanish). He grew up in northern Utah, where his parents were teachers at the Inter Mountain Indian School in Brigham City. Haozous studied at Utah State University before enlisting in the U.S. Navy, where he served for four years on board of the USS Frank Knox during the Vietnam War. After the war, Haozous attended the California College of Arts and Crafts in Oakland, California, where he earned his BFA degree in sculpture in 1971.

Haozous is one of the most important Native sculptors of the Native American Fine Art Movement. His innovation and experimentations with materials push the boundaries of "Indian" art—the boundaries

that his father, Allan Houser, helped to define. He is best known for his monumental cut steel pieces which often deal with poignant topical issues. He approaches these issues with a bit of a bite and a good dose of humor. His injection of humor allows the serious issues to be more palatable and to have a universal presence.

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

“WHAT REALLY BOTHERS me more than anything is that Native American art is based on the history, romance, and decoration of the past, or on the art dictates of modern man. Our art isn't dealing with the profound problems or the complex people we are today. Why shouldn't an honest self-portrait be the foundation of contemporary Indian art today?”

—BOB HAOZOUS



Photo/courtesy Kimberly Hargrove

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The Simon Ortiz and Labriola Center Lecture on Indigenous Land, Culture, and Community at Arizona State University brings notable scholars and speakers to Arizona for public lectures twice per year. These speakers address topics and issues across disciplines in the arts, humanities, sciences, and politics. Underscoring Indigenous American experiences and perspectives, this series seeks to create and celebrate knowledge that evolves from an inclusive Indigenous worldview and that is applicable to all walks of life.

Sponsored by Arizona State University's American Indian Policy Institute; American Indian Studies Program; ASU Art Museum; Department of English; Indian Legal Program in the Sandra Day O'Connor College of Law; Labriola National American Indian Data Center; Faculty of History in the School of Historical, Philosophical, and Religious Studies; School of Art in the Herberger Institute for Design and the Arts; and Women and Gender Studies in the School of Social Transformation; with tremendous support from the Heard Museum.