

National Native American Hall of Fame
2018 Inductee

ALLAN HOUSER / HAOZOUS
CHIRICAHUA APACHE



ARTS
WORLD FAMOUS SCULPTOR

Two 50-minute class periods

This lesson is best suited to grades 8-12 but can be applied to grades 4-8 in simplified form.

By Shane Doyle, EdD

SELECTED COMMON CORE STATE STANDARDS/SUBJECTS

Writing, Literacy, History, Art

CCSS Literacy SL 10-1

CCSS Literacy WHST 10-4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS Literacy RH 10-5

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS Literacy SL 10-1d

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

GOALS FOR UNDERSTANDING

Students will understand

Who is Allan Houser/ Haozous?

The mediums and subject matter of Houser's/ Haozous's art.

Some ways in which people are drawn to Houser's/ Haozous's work.

The significance of Apache culture in his work.

The purpose of an artist's statement.

The reality and mythology of Southwest Indian iconography.



Allan Houser/ Haozous working on his sculpture "Anasazi"

ESSENTIAL QUESTIONS

Who Allan Houser/ Haozous?

How does the Apache culture impact his art?

In what ways are Apache names important to him and his work?

Why does Allan have two last names?

What is important to you in your work?

How do we come to know each other?

What impact does knowing each other have on our classroom community?

In what ways does the artist use iconographic Southwest Indian images to communicate his message?

What traits from the list of Hall of Fame eligibility criteria did you recognize in Allan Houser/ Haozous? Can you provide examples of where or how these traits were demonstrated?

STUDENT OBJECTIVES

Students will be able to

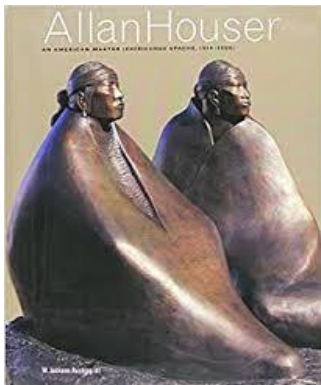
Identify some of the characteristics/iconography of Allan Houser's/ Haozous's work.

Understand some of the factors that influence Allan Houser's/ Haozous's work.

Make connections between Apache worldview and Houser's/ Haozous's work.

Identify important components of their lives and their influence on the work they do and the things they create.

Craft a concise and impactful artist statement.



(L to R) *Allan Houser/Haozous: An American Master*; 1994 "Unconquered" Sculpture at the Oklahoma History Museum; 1994 "Spirit of the Mountains" at the Allan Houser Compound, Santa Fe, NM

ASSESSMENT EVIDENCE

Suggested Formative Assessment of Learning Outcomes

Active listening through note taking

Class discussion

Culminating Performance Assessment of Learning Outcomes

Twenty-five things list

Personal artist's statement



(L to R) Allan working on the plaster for bronze casting of "As Long as the Waters Flow." circa 1988. The monument was commissioned for the Oklahoma State Capitol Bldg. Houser family archive; "As Long as the Waters Flow" refers to President Andrew Jackson's vow to Native Americans that they shall possess their land "as long as the grass grows and the rivers run."

LEARNING MAP

ENTRY QUESTIONS

Is anyone familiar with Allan Houser/ Haozous?

Visit <https://allanhouser.com>

What perspective seems to be presented in the work?

What does the artist seem to know about, as represented by what he paints and how he paints it?

How might the concept of Southwest Indian iconography be related to this work?

MATERIALS

Computer and internet access or printed copies of the materials listed below.

24-minute Hall of Fame “Inspirational Leadership” interview with son, Bob Haozous [Bob Haozous \(Chiricahua Apache\) on Vimeo](#) The interview is also accessible by scanning the Quick Response (QR) code below with a smartphone or QR Reader.



32-minute Hall of Fame “Inspirational Leadership” interview with David Rettig, Curator of Corporate Collections at the Allan Houser Studio in Santa Fe, NM. [David Rettig - on behalf of Allan Houser on Vimeo](#) The interview is also accessible by scanning the Quick Response (QR) code below with a smartphone or QR Reader.



LEARNING MODALITIES

Auditory

Visual

SITUATED PRACTICE

Introduce the students to the Apache artist, Allan Houser/ Haozous. Allow students to view the videos below and read the article about him.

<https://allanhouser.com/the-man>

<https://allanhouser.com/collecting/books-videos-posters>

Before students begin reading the article, ask students to take notes. “As you read listen for the ways in which Southwest Indian culture has been significant to Allan Houser/ Haozous and his work. Write these ways down as you hear them.” What does knowing his culture do for Allan Houser/ Haozous and his art? (Reminds him of who he is in a centering way, causes him to look into the history of his tribe and know them better, and inspires what he wants to paint, draw, sculpt, write about.)

OVERT INSTRUCTION

The students will begin their study of Allan Houser/ Haozous with the instructor initiating a class discussion of a K/W/H/L chart on the dry erase board. What does the class know about Allan Houser/ Haozous? What would they like to know? How can they research their questions? What did they learn from their research study? This K/W/H/L chart will be saved and referred to during the two 50-minute class periods that it will require to complete the lesson. The chart is useful in tracking the research process, from beginning to end.



Mr. Houser at work in his design studio at Haozous Place in 1991. Here he is sculpting a clay maquette in preparation for a large work

Following the initiation of the learning chart, students will review the Allan Houser/ Haozous website.

The teacher will then play the following video of Allan Houser/Haozous:

<https://www.bing.com/videos/search?q=allan+houser+unconquered+utube&view=det ail&mid=6435AF6B461EAF2F1B3D6435AF6B461EAF2F1B3D&FORM=VIRE>

Many artists create what are known as artist's statements. "An artist's statement is an artist's written description of their work. The brief verbal representation is about and in support of, his or her own work to give the viewer understanding. As such it aims to inform, connect with an art context, and present the basis for the work; it is therefore didactic, descriptive, or reflective in nature."

http://en.wikipedia.org/wiki/Artist_statement

To say it simply, an artist's statement attempts to explain why they do what they do. Most artists have a 50-100 word statement and a 500-1000 word statement and most will revisit and revise these many times over the course of their careers.

CRITICAL FRAMING

Kevin Red Star, an Apsaalooke (Crow) artist made this statement about his work, "Indian culture has in the past been ignored to a great extent. It is for me, as well as for many other Indian artists, a rich source of creative expression. An intertwining of my Indian culture with contemporary art expression has given me a greater insight concerning my art." This is [Kevin Red Star's statement](#). It is 49 words long. After reviewing some of Allan Houser's/ Haozous's work on his website, how well do you think you can capture why he does what he does? In 50 words do your best to draft an artist's statement for Allan Houser/ Haozous that you feel best represents what you know about him and the art he has created.

Now think about yourself as an artist. Some of you may see yourselves as artists, while others of you may not. You may think, "I hate art, I can't even draw a stick person." But if you think a little deeper you will notice that in our lives we all create things and we create them for a reason. Even if you create computer programs, if you make them as a way to express your own ideas, you are an artist. Think about what it is that you make in life. What is it that you are passionate about creating? Once you have thought of this, again try to think about yourself as an artist. What is it about what you do that is important? Why do you create what you create?

TRANSFORMED PRACTICE

Read the article ["Twenty-five random things about you."](#)

Think about the article you read, the videos you watched, and the artwork you viewed. Can you list 25 things you know about Allan Houser/ Haozous? Maybe not 25, but the information that you have had access to has allowed you to know him better as a person and that provides you with a connection with his art. The author Luann Udell talks about how the Facebook generation uses 25-Things lists to get a sense of knowing others more intimately and maybe even giving us a reflective glimpse of ourselves we rarely take time to look at. At the end of the article the author gives the reader an assignment – to make a “25 things” list as an artist. How about it?

Think about what is important to you, what makes you feel passionate, why you like the things you like, and where you got the foundation that you have? Then write a list of 25 things about yourself that essentialize these things. Find someone in the class who you feel you do not know as well as you would like, maybe someone you hardly know at all. Exchange lists with this person. Once you have read each other’s list, talk about the kind of art you each see yourself creating. Then, together draft a 50-word artist statement that explains, “This is why I do what I do.” A 50-word statement must be very clear and very precise because it is so short. Sometimes the best approach to writing one is to say what you want to say and then work to carve this down to 50 words. Having a partner who can help you decide what is needed/not needed, what could be said in a more direct/shorter way can be very valuable. After crafting your statements, type them into a Word document. Use any font, but use size 20-24 letters, and make sure your 50 words can fit on one half sheet of 8.5 x 11” paper. Mount each half-sheet statement on a piece of construction paper. On the back of the paper, write your name. Post the statements around the room and number each statement. Allow students to travel around the room reading the statements. They should take a piece of notebook paper around with them. The paper should be numbered and for each corresponding statement the students should list to whom they think the statement belongs. After all of the students have listed their guesses, the correct authors should be revealed. Students should then post their 25-Things lists below their artist statement. Students should note which statements they guessed incorrectly, and they should read the 25-Things lists corresponding to those statements. This will allow students to better know those they may not know well enough and help to build the classroom community. Closing question: What impact has today’s exercise had on our classroom community?

DIFFERENTIATED INSTRUCTION FOR ADVANCED AND EMERGING LEARNERS

Struggling learners may need to have a printed copy of all articles and have more time to read and locate important points using a highlighter. Struggling learners may compose shorter lists. They may also be paired with a student who can help them to craft an artist statement. There are also artist statement generators on-line where students can fill in the blanks with their information and the program will

generate a statement for them. Advanced learners could research the artist's statements of other artists in other genres whose work interests them. They could also write, or make audio or video journals about how these statements provide insight into particular works of art.

BIBLIOGRAPHY AND ADDITIONAL RESOURCES

http://en.wikipedia.org/wiki/Artist_statement – Definition of an artist statement

<http://luannudell.wordpress.com/2009/02/21/25-random-things-about-you-how-to-write-a-better-artist-statement/> – Twenty-five random things about you article



(L to R) *The "Sacred Rain Arrow,"* monumental statue by Allan Houser/ Haozous located at the Allan Houser Sculpture Park and Gallery at Haozous Place in Santa Fe, New Mexico; the image was deemed the best license plate in the nation in 2009 by the American License Plate Collectors Association.