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AN EXHIBITION
OF
SCULPTURE
BY
EUGENIE SHONNARD



MUSEUM OF NEW MEXICO
ART GALLERY
SANTA FE
MAY 16 THRU JUNE 13
1954



EUGENIE SHONNARD

On the Cover — Architectural Ornament
In Rio Grande Tradition
Keenstone, 1954

AN EXERCISE

Honoring

Eugenie Shonnard

NEW MEXICO SCULPTOR

INTRODUCTIONS

By REGINALD FISHER, Director of Fine Arts
Museum of New Mexico, Santa Fe

SCULPTURE AS ONE OF THE ARTS

By J. DONALD ROBB, Dean of Fine Arts
University of New Mexico, Albuquerque

AN APPRECIATION

By VIVIAN SLOAN FISKE, Artist
Santa Fe, New Mexico

SCULPTURE AND ARCHITECTURE

By TRUMAN J. MATHEWS, Architect
Santa Fe, New Mexico

CONFERRAL OF HONORARY FELLOWSHIP

By DANIEL T. KELLY, President
Board of Regents, Museum of New Mexico, Santa Fe

May 16, 1954 3:30 p.m.
ST. FRANCIS AUDITORIUM
MUSEUM OF NEW MEXICO ART GALLERY
SANTA FE

EUGENIE SHONNARD

No other sculptor reflects the spirit of the Rio Grande quite as surely as does Eugenie Shonnard, who adopted Santa Fe as her home a third of a century ago after a studious youth in New York and a distinguished early professional career in Paris. She came to New Mexico steeped in the religious devotion of a Swedenborgian New England home whose great, great, great grandfather on her mother's side was a signer of the Declaration of Independence, and on her father's a General in George Washington's army.

Here in the Rio Grande Valley she encountered the Baroque of New Spain along with the stoicism of the Indian, which she embraced to produce a unique art that has won acclaim throughout America and Europe. The Art Institute of Chicago, the San Francisco Palace of the Legion of Honor, the Colorado Springs Fine Arts Center, the Cleveland Art Museum, the Pennsylvania Academy of Fine Arts, the Metropolitan Museum of New York, the Museum of Modern Art, the Whitney Museum, the Luxembourg of Paris, and many others, have invited showings of her sculpture, and examples of her work are included in the permanent collections of many of these. She is one of but a dozen New Mexico artists represented in the Metropolitan, and the only one in the Luxembourg. In addition, the Brookgreen Gardens, S. C., the Jardin des Plantes, Paris, Bronx Zoo, N.Y., Museum of New Mexico Art Gallery, and innumerable private collectors proudly possess masterpieces of her work.

Born at Yonkers in 1886 the daughter of Col. Frederic Shonnard of the Civil War, Eugenie Frederica Shonnard -- since 1933, Mrs. E. Gordon Ludlam in everyday life -- began her art training at the New York School of Applied Design for Women under Alphonse Mucha, the noted Bohemian painter. After several years study in Paris -- with criticisms from the great French sculptors, Bourdelle and Rodin -- she returned to New York at the onset of World War I and did a bronze portrait of her old teacher, Mucha, which proved one of her early successes. A one-man show at the Galerie Allard in Paris in 1926, which included animals, birds, Indians of New Mexico, and peasants of Brittany -- some 60 pieces in all -- prompted the Paris critic Ciolkowski to say ". . . If America has not as yet a national art . . . she possesses artists who have nothing to envy from the best of old Europe. The beautiful exhibition of Miss Eugenie Shonnard is a proof of this . . . I do not think I am wrong in predicting that this exhibition will definitely classify Eugenie Shonnard among the best sculptors of the day." The truth of Ciolkowski's prediction has been amply proven in that almost every piece shown in the exhibition, in the course of time, has found a permanent and distinguished home.

Eugenie Shonnard has insistently held that sculpture and architecture are wedded arts and that the work of both the architect and the sculptor gains immeasurably when born of this union. She has sought ceaselessly for more effective means of carrying out this belief, and maintains that it can only be accomplished through mutual respect between sculptor and architect, with the sculptor working as a craftsman alongside the other craftsmen -- masons, carpenters, painters, plasterers -- of the building trades.

In support of her conviction, Eugenie Shonnard has just this year developed a technique in the use of Portland cement for production of architectural sculpture. So simple, so direct, so fluid, so functional, so effective, so structurally sound, so inexpensive, and yet so inherent of creative possibilities is this technique that it conceivably could heal completely the estrangement that has existed between architect and sculptor since the advent of the industrial revolution.

Under her own descriptive name, Keenstone, for her Portland cement technique, Eugenie Shonnard has included an amazing year's output of her genius in this retrospective exhibition. Moreover, it is the distinct privilege of the Museum to make the first public announcement of her first commission in her new Keenstone medium -- that of the sculptural ornamentation for the new St. Andrew's Episcopal Church, Las Cruces, for which John Gaw Meem, who last year was awarded the Honorary Fellowship in Fine Arts of the Museum of New Mexico, is the architect.

Nothing could be more fitting in the Rio Grande Valley than such a combination of genius and devotion to the religious and cultural traditions of the region!

Of her work, Eugenie Shonnard says, "God created form and color in this world. Also he gave some of us talents for the use of these, therefore, we human beings must need them in our lives. There is no other answer! We artists must fulfill life's commission as artists!" Perhaps nothing less than the immortal words of Ein'Feste Burg -- the great 16th century hymn of Martin Luther -- which begins "A mighty fortress is Our God", fully portrays the strength of character and sincerity of personality of Eugenie Shonnard.

This Retrospective Exhibition of her art offered by the Museum to pay her honor, presents only a representative sampling of her vast lifetime output, which numbers in the hundreds of major works.

REGINALD FISHER

CATALOG OF THE EXHIBITION

1. THREE HERONS
Architectural Ornament c. 1910
Caen Stone, bas-relief 14" x 14"

2. FOUR PORTRAIT MEDALLIONS IN SILVER
 - a. John Bigelow, 1910
Ambassador to France
 - b. Elizabeth Dwight Wolverton, 1911
Scarsdale, New York
 - c. Louise Shephard Corbusier, 1941
 - d. Harold Dunbar Corbusier, 1941
Santa Fe

3. DINAH (Photograph)
Portrait of a Gorilla
Bronze, life-size
Commissioned for Bronx Park Zoo, New York

4. LITTLE CONFIDENCES (Photograph)
Home Sculpture 1915
Clay Model 20" high
Cut in marble, bought by Mr. William Kalman, New York

5. MARABOU (Photograph)
Garden Sculpture 1915
Indiana Limestone, carved direct 4' high
Owned by Brookgreen Gardens, South Carolina

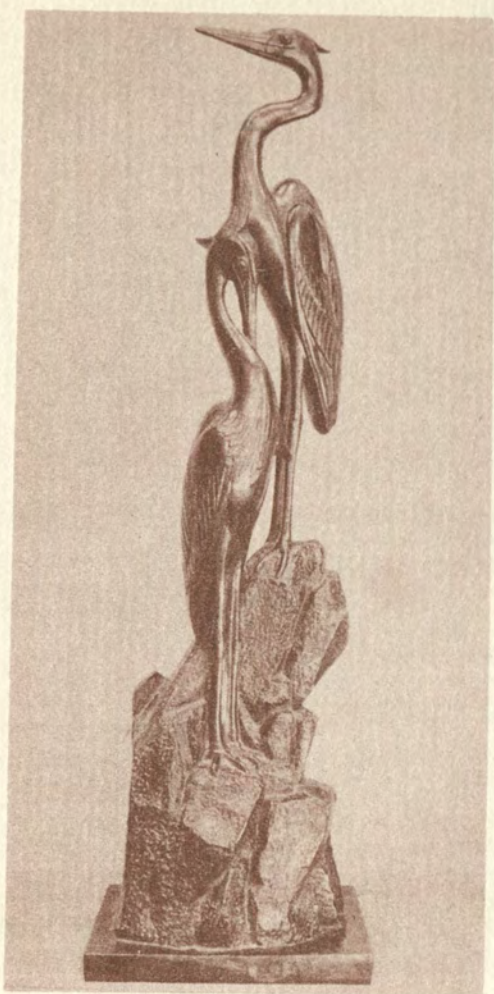
6. GUSTAVE W. FALSTROM
Isle-au-Haut, Maine Coast
Portrait Plaque 1916
Terra Cotta bas-relief 10" diameter

7. ALPHONSE MUCHA (Photograph)
Noted Prague Artist
Eugenie Shonnard's design teacher
Portrait Bust 1917
Bronze, heroic size



Brittany Peasant (17)

8. FISH (Photograph)
Fountain Figure 1920
Bronze 18" high
Owned by Miss Amelia Elizabeth White, Santa Fe
9. INNER CALM
Sculptural Study 1921
Granite 20" high
10. A HERON (Photograph)
Garden Sculpture 1921
Bronze 4' high
Mr. and Mrs. Harold D. Pratt Collection
Glen Cove, Long Island
11. PUEBLO INDIAN WOMAN
Sculpture Study (Head) 1922
Mahogany, carved direct 18" high
12. PUEBLO INDIAN MAN
Sculpture Study 1922
Mahogany, carved direct 19" high
Lent by artist
13. BRITTANY FISHERMAN
Sculpture Study 1922
Australian Oak, carved direct 26" high
Lent by Mrs. H. S. Griffin
Wichita Falls and Taos
14. CROUCHING RABBIT
Home Sculpture 1923
Bronze, 2 castings 10" high
 1. Owned by Luxembourg Museum, Paris
 2. Owned by artistA third carved direct in ebony 1924
Owned by Mrs. Cyrus McCormick
15. PARADISE CRANE
Home Sculpture 1923
Bronze 17" high
Lent by Miss Amelia Elizabeth White, Santa Fe
16. BRITTANY WOMAN
Sculpture Study 1923
Australian Oak, carved direct 21" high



Two Herons (18)

17. BRITTANY PEASANT
Portrait Study 1923
Brittany Granite 16" high
Original owned by artist
Bronze cast owned by Metropolitan Museum of New York
18. TWO HERONS (Photograph)
Garden Sculpture c. 1924
Bronze 4' high
Owned by Mrs. Frederick M.P. Taylor of Colorado Springs
Slightly larger bronze owned by
Arthur Curtis James Collection, Newport, Rhode Island
19. BRITTANY PEASANT MOURNING (Photograph)
Home Sculpture 1924
French Oak, carved direct 18" high
Owned by Mrs. Spencer Penrose, Colorado Springs
20. RELIGIOUS SPIRIT OF BRITTANY PEASANT
Portrait Study 1924
Mahogany, carved direct 24" high
Lent by Dr. and Mrs. Jesse Nusbaum, Santa Fe
21. PUEBLO INDIAN WITH HEADDRESS
Sculpture Study 1924
Coral Wood, carved direct 32" high
22. THE PHILOSOPHER
Home Sculpture 1924
Ebony reduction 11" high of
"The Marabou"
Heroic Sculpture in Belgian Granite
Done in Paris in 1924
Now in permanent collection of Jardin des Plantes, Paris
Lent by Miss Grace Guest, Santa Fe
23. INDIAN MOTHER AND CHILD
Sculpture Study 1924
Pelisand Wood, carved direct 22" high
24. INDIAN CHIEF STANDING
Sculpture Study 1924
Pelisand Wood, carved direct 24" high
25. INDIAN WITH DRUM
Sculpture Study 1925
Mahogany, carved direct 22" high
Represented New Mexico in Second National Exhibition
of American Art conducted by Municipal Art Committee
of the City of New York



Brittany Peasant Mourning (19)



Pueblo Indian With Headdress (21)



Pueblo Woman With Bowl (39)

26. MOTHER AND CHILD
Sculpture Study 1925
Marble, carved direct 27" high
Lent by Dr. and Mrs. Jesse Nusbaum, Santa Fe
Enlarged bronze owned by
Mrs. Frederick M. P. Taylor Collection, Colorado Springs

27. RABBIT LISTENING (Photograph)
Home Sculpture c. 1925
Bronze 14" high
Owned by Mrs. Wm. G. Kendall
Hot Springs, Va.
Ebony done direct
Owned by Mrs. Cyrus McCormick
Santa Fe and New York

28. ELEGANCE--HERON
Ornamental Sculpture 1925
Bronze 35" high
Lent by Miss Amelia Elizabeth White, Santa Fe

29. THE CAT
Home Sculpture 1926
Belgian Granite 20" high
Lent by Miss Amelia Elizabeth White, Santa Fe

30. INDIAN CHIEF SITTING
Sculpture Study 1926
Mahogany 37" high
Gift of artist to Museum Collection

31. TAYLOR MEMORIAL CHAPEL (Photograph)
Architectural Ornaments 1928
Carved and Painted Wood
Chapel now property of Congregational Church

32. MIGUEL CHAVEZ (Photograph)
Heroic Size Portrait Bust in Bronze 1928
Commissioned by the Brothers of St. Michael, Santa Fe
Installed at Old St. Michael's College

33. PUEBLO INDIAN WOMAN
Sculpture Study c. 1930
Plaster Model 38" high

34. ON PARADE
Decorative Panel 1931
Pine, bas-relief 30" x 40"



Rabbit Listening (27)



The Cat (29)

35. PARADISE CRANE
Garden Sculpture c. 1931
Plaster Model 50" high
36. EN GARDE
Garden Sculpture c. 1932
Plaster Model 48" high
37. THE COCK (Photograph)
Home Sculpture 1934
Ebony, carved direct 14" high
Owned by Mrs. H. S. Griffin
Wichita Falls and Taos
38. ALASKA MAIL CARRIER
Rendering 1935
Plaster Model 19" high
For a United States Treasury Department competition
39. FOUNTAIN (Photograph)
Garden Sculpture c. 1936
Terra Cotta 25' diameter
Carrie Tingley Hospital for
Crippled Children, Hot Springs
40. PUEBLO INDIAN WOMAN WITH BOWL
Sculpture Study 1936
Plaster Model 40" high
Invited to represent New Mexico in the
National Exhibition of the Architectural League
of New York in 1938
41. HEROIC INDIAN HEAD
Sculpture Study 1938
Sandstone, carved direct 22" high
Gift of Mrs. Cyrus McCormick to Museum of New Mexico
42. FOUNTAIN ORNAMENT
Garden Sculpture c. 1939
Sandstone, carved direct 2' high
Owned by Mr. and Mrs. Robert McKinney, Santa Fe
43. SCULPTURAL SKETCH
Architectural Ornament c. 1940
Indiana Limestone, carved direct 10" high
44. PUEBLO INDIAN WOMAN (Photograph)
Character Study 1941
Sandstone, carved direct 15" high
International Business Machines Corporation Collection



En Garde (36)

45. YOUTH IN THE DESERT (Photograph)
Garden Sculpture 1942
Sandstone, life-size
Originally installed at Sandia School for
Girls, Albuquerque
Now at New Mexico Institute of Mining and
Technology, Socorro
46. MARABOU
Sculpture Study c. 1943
Mahogany, carved direct 34" high
Lent by Miss Amelia Elizabeth White, Santa Fe
47. DECORATIVE PANEL
Home Sculpture c. 1945
Mahogany, bas-relief, carved direct 44" diameter
Lent by Miss Amelia Elizabeth White, Santa Fe
48. LOPPY (Photograph)
Portrait of an Afghan c. 1946
Clay Model, carved direct, life-size
Owned by Miss Amelia Elizabeth White, Santa Fe
49. SANTO DOMINGO PUEBLO INDIAN (Photograph)
Sculpture Study 1947
Sandstone, carved direct 12" high
Owned by Mrs. Cyrus McCormick, Santa Fe and New York
50. IMMACULATE HEART OF MARY
Religious Sculpture 1948
Plaster Model, life-size
Commissioned in Indiana Limestone
for Immaculate Heart Seminary in Santa Fe
51. HOWARD L. BICKLEY (Photograph)
Justice, Supreme Court of New Mexico
Portrait Tablet 1948
Bronze, bas-relief
Installed in State Supreme Court Building
52. NAVAJO INDIAN WOMAN
Sculpture Study 1949
Terra Cotta 11" high
Lent by Vivian Sloan Fiske, Santa Fe
53. INDIAN FACE
Home Sculpture 1950
Native Sandstone, carved direct 7" high
Lent by Henry P. Chapman, New York City



Youth in the Desert (45).

54. DESERT CONFIDENCES
Architectural Ornament 1950
Indiana Limestone, bas-relief 12" x 20"
55. BRITTANY PEASANT
Home Sculpture 1950
Terra Cotta reduction of No. 17
56. INDIAN HEAD
Sculpture Study 1951
Terra Cotta 18" high
57. ST. FRANCIS
Religious Sculpture 1952
Terra Cotta 33" high
58. PETER THE DRAKE
Garden Sculpture 1953
Pumice Block, carved direct 10" high
59. BIRDS AT FOUNTAIN
Garden Sculpture 1953
Terra Cotta 18" high
60. GROUP OF ARCHITECTURAL ORNAMENTS
Keenstone, carved direct 1953
Copings, columns, capitals, lintels,
doorway and window ornaments, etc.
61. SCULPTURAL SKETCHES
For a Chapel in Rio Grande
architectural tradition 1954
From rendering by Truman J. Mathews, Architect
62. LITTLE BEAR
Garden Sculpture 1954
Keenstone, carved direct 24" high
63. GARDEN FRIENDSHIP
Architectural Sculpture 1954
Keenstone, bas-relief, carved direct 17" x 30"
64. SQUIRREL
Garden Sculpture 1954
Keenstone, carved direct 19" high
65. TURTLE
Garden Sculpture 1954
Keenstone, carved direct 10" high



Immaculate Heart of Mary (50)

66. SONGSTER
Garden Sculpture 1954
Keenstone, carved direct 17" high
67. ROAD RUNNER
Garden Sculpture 1954
Keenstone, carved direct 24" high
68. ALERT
Garden Sculpture 1954
Keenstone, carved direct 29" high
69. FISH
Garden Sculpture 1954
Keenstone, carved direct 12" high
70. INDIAN FACE
Garden Sculpture 1954
Keenstone, bas-relief, carved direct 12" high
71. INDIAN FACE
Garden Sculpture 1954
Keenstone, bas-relief, carved direct 12" high
72. GRASSHOPPER
Garden Sculpture 1954
Keenstone, carved direct 8" high
73. SONG BIRD
Architectural Sculpture 1954
Keenstone, carved direct 23" high
74. GROUP OF CERAMICS
"Turquoise", "Chamisa", and
"Sandstone" glazes developed
by the artist
Bowls, trays, candlesticks,
lamp bases, ornaments 1953-54
75. ST. JOSEPH AND CHRIST CHILD (Photograph)
Religious Sculpture 1954
Clay Model 3' high
For a commission to be executed
life-size in Keenstone



Indian Face (53)



St. Francis (57)



Sculptural Sketches in Rio Grande Tradition (61)



Garden Friendship (63)