

Maloof®

A Newsletter for Friends of the Foundation

EXHIBITION

Neo Native: Toward New Mythologies

Contemporary works by indigenous artists



Racial Profiling, painting by Craig George.

More than forty works by eleven contemporary artists with North American tribal roots will be featured in an exhibition running June 4, 2017 through January 7, 2018 at The Maloof Foundation.

Titled *Neo Native: Toward New Mythologies*, the exhibition is curated by artist Tony Abeyta, who has gathered an unprecedented array of paintings, photography, ceramics, glass, and mixed media installations to be on view in the Jacobs Education Center gallery.

The exhibition, made possible with support from the San Manuel Band of Mission Indians and others, seeks to share the vision of artists whose work

Neo Native

Opening Day Festivities
Sunday, June 4, 1-4 p.m.

Art, Artists and More!

Free to all!

is informed by traditions within tribal cultures, but whose themes express a newfound contemporary narrative.

“We are exploring ways that traditional forms and practices, iconography

and ancestral mythologies influence the expression of contemporary native artists’ urbanity, modernity, technology and social priorities,” said Abeyta.

Featured artists (and tribes) include: Christi Belcourt (Michif), Gerald Clarke, Jr. (Cahuilla), Craig George (Navajo), Steven Paul Judd (Kiowa/Choctaw), Monty Little (Navajo), Cannupa Hanska Luger (Mandan/Hidatsa/Arikara/Lakota), Kent Monkman (Cree), Cara Romero (Chemehuevi), Diego Romero (Cochiti Pueblo) and Preston Singletary (Tlingit).

(Continued)



EXHIBITION

Neo Native: Toward New Mythologies *(Continued)*

Many of the artists are well-known nationally and internationally, with works found in museums and private collections. The selections will represent a cross-section of indigenous cultures in America and Canada. Some works have been created especially for this exhibition.

“The artists’ tribal cultures and traditions are part of the story, but our focus is on the ways in which each individual’s unique experience, vision and evolving artistic practice leads to expression that defies traditions and stereotypes to break new ground,” explained Abeyta, whose own roots are Navajo.

“We see connections through legacy, and in the artists’ shared pursuit of new mythologies.”

Rooted in Relationships

Neo Native would not have happened without 80 years of Maloof and Abeyta family relationships.

Woodworker Sam Maloof’s wife, Alfreda Ward Maloof, met curator Tony Abeyta’s father, Narciso, in the late 1930s while she was teaching art at the Santa Fe Indian Boarding School in New Mexico.

In that era, teaching through art was innovative at the nation’s Indian schools, and Alfreda’s work led to many deep and lasting relationships with students, artists and their families. After Alfreda’s marriage to Sam, the Maloofs together embraced Indian culture, appreciating the art and artists they discovered in their travels throughout the Southwest.

The Maloofs also collected contemporary Native American works of art, now held in The Maloof Foundation’s collection, including works by both Narciso and Tony.



Water Memory, photograph by Cara Romero.

“Sam was an important figure in my life and art,” says Tony Abeyta. “He was a mentor and collector, and we talked at length about everything from line, form and function, to craftsmanship, work ethic and spirituality.”

“In so many ways,” notes Abeyta, “this exhibition grew organically from our dialog, carrying forward Sam’s progressive interest in indigenous art and artists.”

Support, Symposium & More

As plans for the exhibition developed, The Maloof received encouragement from a number of institutional supporters. The San Manuel Band of Mission Indians became an important benefactor, enabling Abeyta and The Maloof to more fully realize their vision. The

Smithsonian’s National Museum of the American Indian and The Autry Museum of the American West also offered expertise and encouragement.

The Maloof is collaborating to offer public programming related to the exhibition, including a Fall 2017 symposium organized by the California Center for the Native Nations at the University of California, Riverside. Scholars, artists, students and others will participate in three days of panels and workshops, November 2–4 at Culver Center of the Arts in downtown Riverside.

“We’re grateful for such broad institutional participation, which is essential to our being able to do such an extraordinary exhibition,” said Maloof Foundation president Connie Ransom.



Middle column, from top: *Bird Effigy*, ceramic tea pot by Diego Romero; *Inside Man*, ceramic, leather and paper sculpture by Cannupa Hanska Luger; *Wolf Basket* by Preston Singletary; *Old Dominion*, sculpture in ceramic and fiber by Cannupa Hanska Luger.

Left: *Study for Hope*, watercolor by Kent Monkman.

ART PHOTOS: JAMES HART

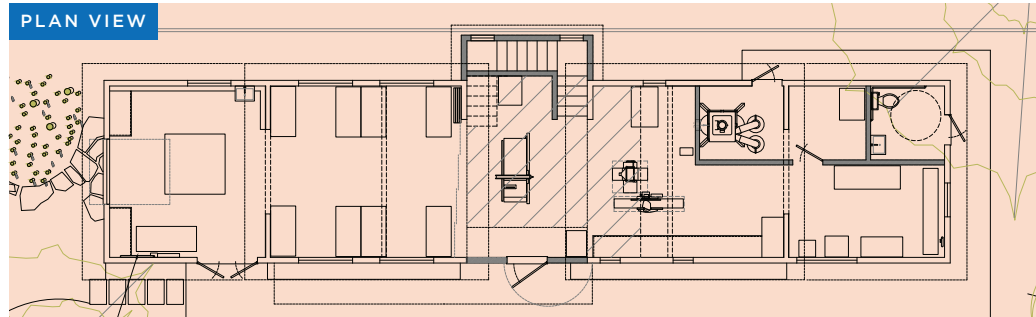
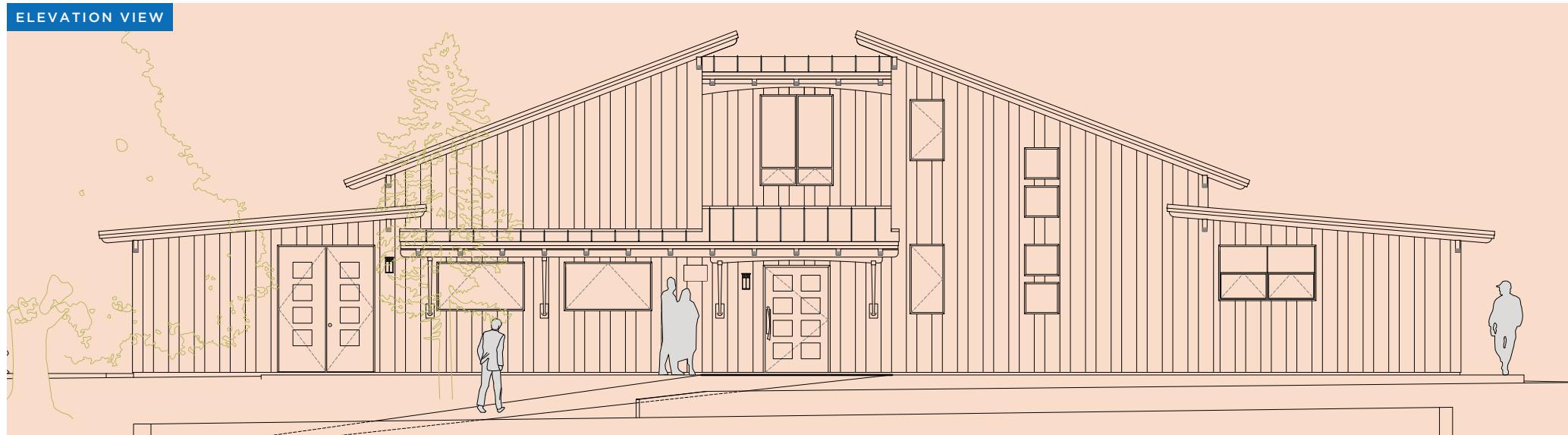


Above: The exhibition grew out of curator Tony Abeyta’s long relationship with mentor Sam Maloof.

RENOVATION

Maloof Barn Renovation: A New Workshop/Studio for Maloof Education

Serving woodworkers, veterans and students—*with your support!*



How might an artist's historic home and workshop evolve over time to serve a community's ever-changing needs?

Maloof Education today serves a variety of people—from K-12 children, teens and teachers in local public schools, to military veterans, artists, woodworkers and the public at large. Classroom visits, exhibitions, garden tours, hands-on art-making and workshops are for many visitors a natural extension of the Maloof experience, providing opportunities to explore craft and creativity in a variety of ways.

The Maloof Barn Renovation project will transform two existing barns built originally for raw materials storage, into flexible, comfortable, well-lit workshop spaces equipped for the demonstration and hands-on teaching of woodworking and other art-making.

The plans here, developed by architect Hudson Pruitt in collaboration with Maloof master woodworker Larry White, offer a first look at the future of Maloof Education.

With the addition of plumbing for sinks and rest rooms, and the installation of heating and air conditioning, the renovated spaces will become suitable for comfortable, year-round use.

Programs such as the Maloof Veterans Workshop, which for the past four years has conducted its courses under canopies in the parking lot, will enjoy facilities designed to accommodate its important mission, without worry of extreme heat, wind or rain.

Your support—whether in the form of an annual membership, or a special contribution targeted specifically to the Maloof Education capital fund—is essential to the project. Please use the reply envelope here to give what you can, knowing that your generosity can make the difference!

For information about major donor opportunities for naming or equipping the new Maloof Education workshop, please call the Executive Director's office at (909) 980-0412.

Two existing, mirror-image barns located at the north end of the property would be joined by a new intermediate structure, adding ground-floor square footage for the workshop and an office above. New windows and doors will transform closed, dark storage areas into comfortable, well-lit work spaces that open onto adjacent outdoor decks.



Clockwise from top left: Wood turner Jeremy Sullivan offers master artist workshop to Maloof teen visitor from local public school; Maloof Veterans Workshop participants, left to right, Daphne Wright, Lauren Verdugo and Ann Duson; Master woodworker Larry White leads Woodworker's Dream workshop. Mike Johnson (center in photo) shows students through the historic shop.

EVENT

World Wood Day Comes to California

Roots theme promotes eco-sustainability of wood



In the five years since the first World Wood Day celebration was held in Tanzania in 2013, the not-for-profit Wood Culture Society's signature gathering has grown into an annual event attracting woodworkers, carvers, turners, artists, students and others from around the globe to destinations in China, Turkey and Nepal.

Held this year for the first time in the United States, World Wood Day 2017 hosted six days of programming at the Long Beach Convention Center. With event sponsors including The Maloof Foundation, the gathering welcomed more than **400 participants** for workshops, demonstrations and performances attended by more than **8,000 visitors**.

Centered on the theme of "Roots," the week's events explored identity, culture, and the interrelationship of nature and wood throughout history. The gathering also celebrated wood as an eco-friendly and renewable bio-material that enhances and sustains everyday life.

Wendy Maruyama, whose work as a master artist was featured in *California Handmade* at The Maloof in 2015, and whose *Project WildLIFE* exhibition is slated to tour to the Maloof in 2018, helped to organize participation from several California-based artists. Among them were Jennifer Anderson, Adam Manley and Brian Newell, whose works were all featured in The Maloof's *California Wood Artists* exhibition in 2016.

A group of about twenty-five students from places such as Australia, Burma, China, Ireland, Latvia, Peru, Thailand, and the United States attended the conference as members of the International Young Adult Furniture Making Invitational. Headed by master joiner Steve Bulman of Australia, the group worked on individual and team projects through which they demonstrated their developing skills. The US lags far behind other nations in understanding the economic value and opportunity of woodworking careers, said Bulman.



Sam and Alfreda Maloof Foundation for Arts and Crafts booth at World Wood Day 2017.

The young woodworkers also traveled to Rancho Cucamonga for a guided tour of The Maloof. Woodworker docent Dennis Hays and wood artist Jeremy Sullivan welcomed the students and talked about Sam's legacy.

"The Maloof is unique as a shrine to California modernist woodworking," said executive director Jim Rawitsch. "World Wood Day reminds us that we're also part of a larger global movement, carrying forward the traditions and culture of wood in its many forms and uses."

Participants in World Wood Day's Young Adult Furniture Making Invitational visit The Maloof.



Left to right: David Trubridge instructs students from California College of the Arts; wood block artist Tokuya Okada from Japan; carver Henrik Sigensgaard of Norway converts drawing into carved image; student woodworker, part of international youth program.



Left: Long Beach Convention Center, World Wood Day 2017 opening ceremonies.





Plan Your Visit

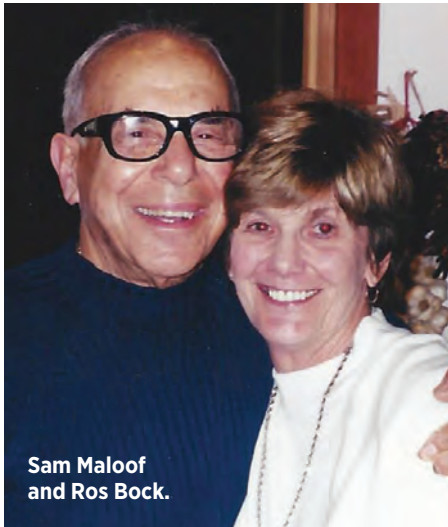
Public Hours:

Thursdays and Saturdays
12–4 p.m.

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malooffoundation.org
North of I-210, Carnelian Exit

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Sam Maloof
and Ros Bock.

In Memory—Ros Bock

She was extraordinary: loyal, smart, trustworthy, hard-working, funny—and a joy to work with.

Born in San Francisco in 1936, Ros graduated high school in Los Angeles and worked for 40 years in the construction business. When she joined the Sam Maloof Woodworker enterprise, after the 2001 relocation of the Maloof Historic Home, she quickly became indispensable.

After Sam’s passing, Ros also became essential to the work of The Maloof Foundation, as it sought to carry forward Sam’s legacy in woodworking.

During last year’s Maloof Centennial, Ros turned 80, deciding it was finally time to retire. After leaving in December, she grew unexpectedly ill, passing away on March 26, peacefully and surrounded by family.

Ros is survived by four adult children (and their spouses): Elaine (Eric) Tipton, Patty (Ted) Hopkins, Robert (Tracy) Bock and Susie (Bob) Gradillas. She leaves 10 grandchildren and 11 great-grandchildren.

She will be greatly missed.

NOW ON VIEW

Sculptures by Six

Through October 28

A Garden Gallery installation
in the Maloof Lemon Grove

Sculpture by Kristi Lippire.



Kristi Lippire
Dee Marcellus Cole
William Catling
Joyce Kohl
Oscar Magallanes
Gina Lawson-Egan

Maloof Foundation

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