

anne Swentzell's studio in its Clara Pueblo could slip easily into a story by the Brothers Grimm — a peaked roof, Hansel-and-Gretel-style eaves by flower beds. It's "to the diminutive sculpture people" she creates. Scaled down, even the loft floor eaves. So small, it is neatly and crisscrossed with sketches, sacks of tools and a kiln for her mother. Comfortably on a stool next to a stove, Swentzell puts clay on a sculpture of a figure on their mother's face, feeling created by a sense of anticipation. Waiting for their father to come, Swentzell explains. In her works, her 5- and 6-year-old son in and out of her studio. Swentzell is up around clay — and not to disturb me." As a Clara Pueblo family member, generations of potters, artists and educators, Swentzell's talent that comes as no surprise to her aunt, well-known potter, Swentzell excels at the art by the two

Photos by Sydney Brink



Roxanne Swentzell in her studio



'The Clowns Are Emerging'

unique idiom that breathes and embodies her figure characteristics. They see feel.

"I want them to look like emerging from the earth," Swentzell says of her *koshari* figures that symbolize her Indian mythology.

"The four *koshari* symbols," she says. "They who came out of the earth brought the rest of the people to the surface. My message is, where you came from."

Fascinated for years by Pueblo-Indian clowns, Swentzell says, "They imitate people —

(While Swentzell says she has a room at the booth to exhibit at Santa Fe Indian Market, Rina Swentzell, will show her open house Friday and Saturday at her Santa Fe home. Call 471-1111 for information.)

Swentzell's gift for sculpture came in childhood.

"When I was little," she says, "it was a rough time learning to be a potter. It was easier to make little people than to express my feelings that way."

She remembers a day when she was feeling sad.

**Continued on Page 34**

## Swentzell

### Page 32

figure of a little girl with her desk, crying." Her mother read constantly, and figures of men sitting in

figures expressed something in my life." Swentzell takes the same figure.

is going on in my life. There is the fact that my son is in size."

Pueblo-Indian artists, with clay. Her mother

my mother on clay-ists, learned the different and fire."

he recognized and went. In high school, he had an unusual opportunity

to study at the IALA American Indian Arts and Crafts Institute, where they don't usually say shyly.

ear in high school, ending more than half of her life. Swentzell

Photo by Sydney Brink



'Waiting for Dad'

work, I just get depressed.

Dealers have proposed editions in bronze, a prospect which Swentzell has mixed feelings about.

"I see bronze as cold and material that can't crumble in the earth. I was reminded of that when the rain was pouring and sculpture through an open window."

"I found myself thinking it would be for my figures to go into the earth. There's something so natural about that. I hold off on bronze until I can work in any material that translates into bronze. Maybe that you could sit on — or

This is Swentzell's fourth year at Indian Market, and if the weather her work will sell out right away.

When she was 23, at her first competition at Indian Market, she walked away with an astounding number of awards, including the prestigious David Memorial Award for promising artists who heretofore had received awards at Indian Market for nontraditional pottery, and innovations (painted jars and firsts for single figures in sculpture and ceramic sculpture).

At her third year at Indian Market, Swentzell's work was

supported herself from her sculpture since she was 17 years old.

handled.