Roxanne Swentzell in her studio

'The Clowns Are Emerging'

Swentzell

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Figure of a little girl with her desk, crying, her read constantly, figures of men sitting in my figures expressing things in my life. Swentzell takes the same care going on in my life, the fact that my n in size. Pueblo-Indian artists, with clay. Her mother and my mother on clay, learned the different things and fire, recognized and not. In high school, had an unusual oppor-
ut to study at the IAIA Native American Indian Arts, now American Indian and Arts and Crafts Development don't usually say shyly. In high school, spending more than half of Institute, Swentzell supported herself from her sculpture since she was 17 years old. As Swentzell's clay_photo

work, I just get depressed. Dealers have proposed editions in bronze, a prospect which Swentzell has mixed feelings about. 'I see bronze as cold, a material that can't crumble earth. I was reminded of a time when the rain was pouring through an open window and I found myself thinking, would be for my figures to go out into the earth. There's something about the way bronze holds on to bronze until I can't work in any material translate into bronze. May that you could sit on — or walk on.'

This is Swentzell's first Indian Market, and if her work will sell out right away. When she was 23, at the competing at Indian Market, and walked away with an astoundingly good review awards, including the prestigious David Memorial Award for promising artists who have received awards at Indian for on-contradiction, pottery, and innovation (painted) and firsts for single figures sculpture and ceramic sculpture. At her third year at Indian...