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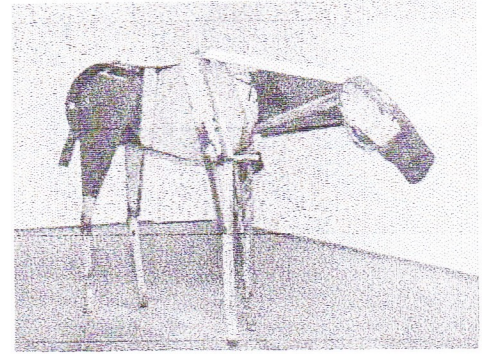
Palma

Found Steel Sculpture

1990

Deborah Butterfield

1949-



Montana-based artist Deborah Butterfield finds beauty in the arch of a piece of driftwood or in the shape of a rusty piece of scrap metal. She then transforms the beauty of these materials into monumental sculptures of horses. The internationally acclaimed sculptor has focused on the image of the horse as an icon of power and a symbol of human relationships with the natural organic world.

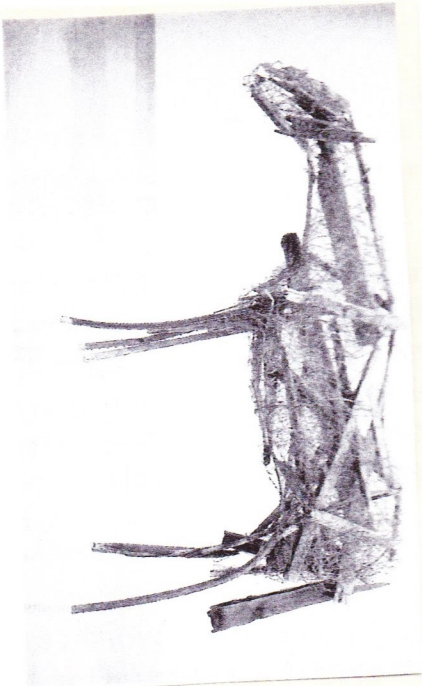
Bold and powerful in form, the horses are created from an array of reclaimed and recycled materials. Butterfield combs salvage yards until she finds a material that intrigues her. "Palma," named after Butterfield's mother-in-law, is constructed of recycled farm equipment parts, and conveys strength and grace. Another sculpture named "Rondo" is fabricated from the chaises of 1930s automobiles, a collage of rusty steel transformed into an elegant equine silhouette. Butterfield also utilizes reclaimed stair treads, bronze castings of driftwood, and welded steel in her sculptures. Each piece refers to a horse Butterfield owns or knows, and references a specific memory from her life.

Working in an "additive and subtractive process" in which she considers the balance of negative space within the shapes of her added components, Butterfield collages these materials with the help of two assistants. In an interview in June, Butterfield stated, "I want the pieces to be organically formed. I bore easily so I work quickly. It has to be fun or I won't want to do it." Her creative process results in sculptures with a sense of spontaneity, freedom, and power. She said her work has progressed and gotten larger with experience and time. "I've become better at physically making things and more skilled at utilizing my assistants and my equipment. The artwork has become more fluid as I become less afraid."

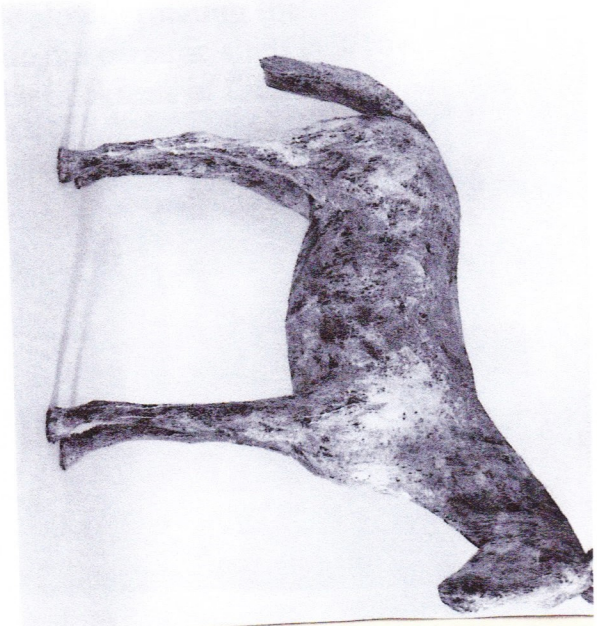
Butterfield resisted the urge to create horses in the beginning of her career because she thought it might be perceived as "corny." Once she broke through that fear, the resulting works have earned Butterfield a long list of national honors and awards. Butterfield received both her bachelor's and master's degrees in fine arts from U.C. Davis, and her work is exhibited widely across the United States and Europe at museums and public sites.



Reindeer
1972
plaster, steel, water, life-size
Courtesy of the artist



Powder
1981
metal and wood, 74 x 120 x 33 inches
Phoenix Art Museum, Gift of Dr. and Mrs. Jay Cooper and funds provided by Mr. David Kluger, Mr. and Mrs. Orme Lewis, Mr. Karl Ljthenfeld, Mr. and Mrs. S. Kooetz, Mr. and Mrs. H. Luce, and Mr. and Mrs. R. Miller, by exchange

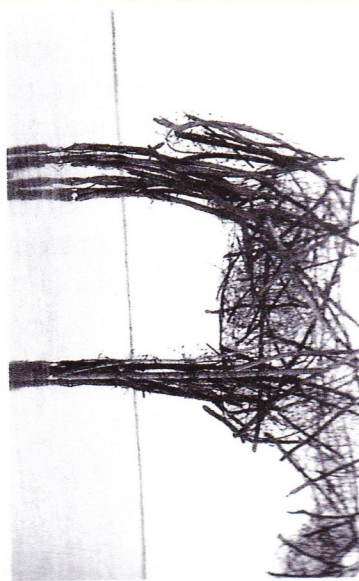


Untitled
1976
mud, straw, whitewash, life-size
Collection of Harold Hirschman and Lorie Chaiten

The ~~sculptures~~ sculptures of the Everlast Horses!



*Palma
1990*

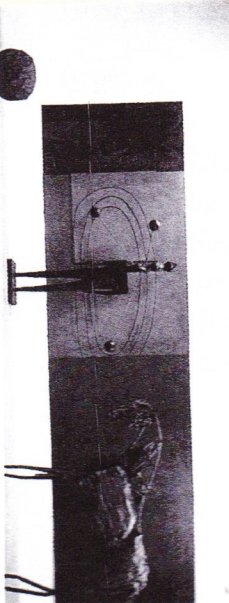


Large Horse #4
1979
steel, wire, sticks, 71 x 114 x 28 inches
Marc and Livia Straus Family Collection



Deborah Butterfield and her husband, John Buck, 2003

John Buck/Deborah Butterfield: A Collaboration
1986
canvases, acrylic paint, wood, steel, 102 x 318 x 66 inches
Yellowstone Art Museum, Billings, Montana



Master Manual Sheet

ARTIST Deborah Butterfield

TITLE & DATE PALMA 1990

SIZE/CURRENT LOCATION 77x119x26 inches/ Weight: over 3,000lbs.
Private Collection

MEDIA Found steel sculpture

The sculptor, equestrian, and horse lover conveys a sense of calm and serenity with the rusted, aged, steel found pieces, in 3 primary colors, used to create this slightly larger than life horse sculpture standing at rest. The red, blue and yellow flat colors represent and separate the body parts, and the metal pieces are circle, rectangle, and trapezoid shaped. There are no details; no eyes, mouth, mane, or ears (a very expressive part of the horse). Palma's proportions and angles are anatomically correct and the posture reflects the horse's dressage training, roundness of the rump and shoulders, and the stately way he holds his head.

Classroom suggestions:

What colors/shapes do you see?

How does the horse feel? How would it help if it had ears?

What do you think it's made of? Where might the pieces have come from? How do you feel about the sculptor using these materials? What other materials could the sculptor use to make her sculptures?

Is it a work horse or a horse you ride?

Can you see into the horse? Why?

Do you think the artist might get bored making just horses, or are they interesting enough to keep making them?

Do you see any lines? How do they help shape the horse?

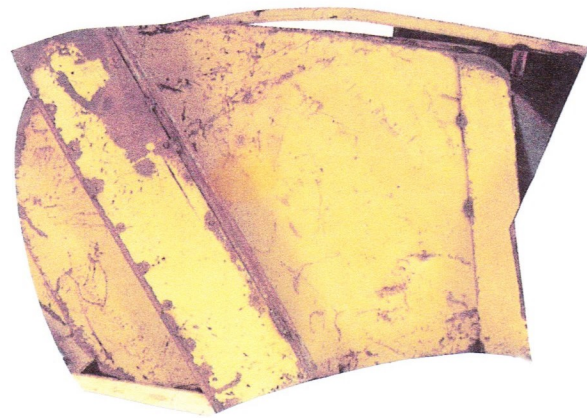
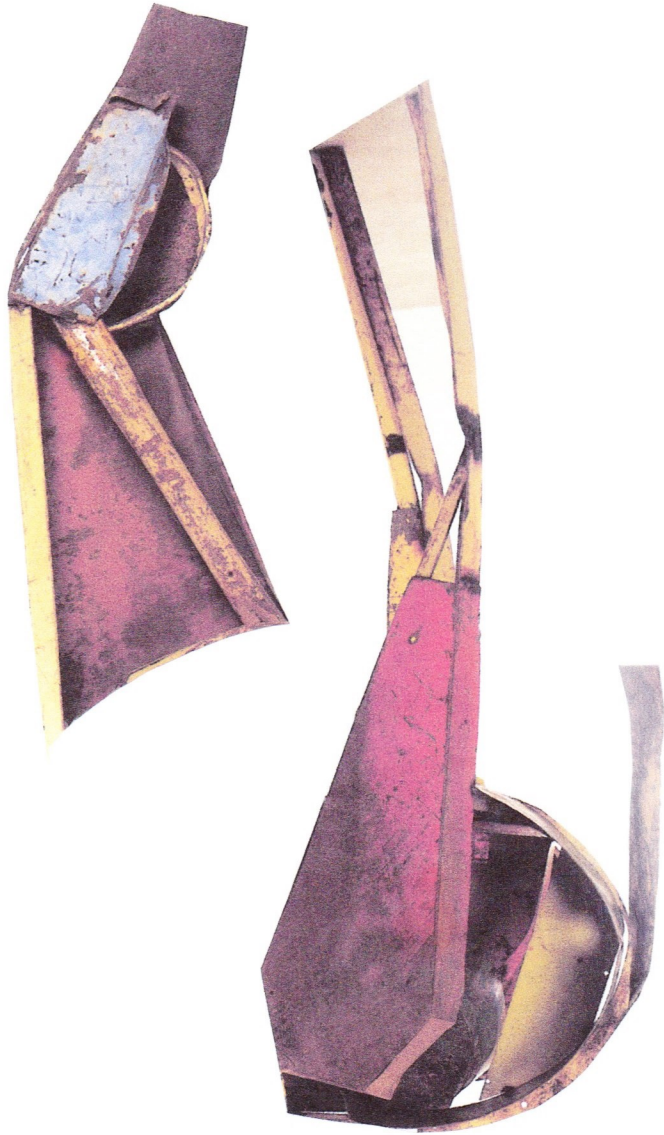
Do you like the name Palma? What would you name it?

Grab Bag: Plastic horse

Compare to:

1. Remington's - The Scout: Friend or Foe
2. Standing female figure

Can you cut out the puzzle pieces and make
your own horse? What would you name it?



"PALMA" Horse Sculpture 77"x119"x26"

Deborah Butterfield Farm machinery,

Steel agricultural junk, rusty paint

Deborah Butterfield grew up riding horses. She works from memory using geometric parts. She's also done reindeer. This horse wears blinders. This piece could be compared with Picasso's goat or his bicycle seat and handlebar bull at the Philadelphia Museum of Art.

The artist who splits her time between Bozeman, Mont. and Hawaii has spent 30 years trying to understand horses. She's used mud, tree limbs, barbed wire, a wrecked trailer and junk for her found welded work. Her subjects and their stances are quite believable.

Born in San Diego in 1949 she lived on a farm while she was in school. Undecided between art and veterinary school she entered University of California at Davis in 1973. By 1976 she moved to Montana where she now teaches art and lives on her ranch. Wrecked cars are some of the materials in a flat, simplified, abstracted "Palma". At one time horses were needed for agriculture and transportation but now they are part of a "throw away" society.

Butterfield also made a reclining horse of mud and sticks that is more rounded. Another horse standing is from industrial parts that were welded together and features oversized letters. In 1992 she made a hollow wire horse that she covered with steel and aluminum pieces. Her Chinese horse had a surface of irregular plates for skin. She also made one of straight steel strips in orange. Most have their heads down and skinny legs and are rather geometric you can see thru.

For more than ten years she has been making more permanent materials and techniques such as bronze that is finished to look like driftwood. She built an armature, attached the wood, photographed her horse and then disassembled it to cast each piece in metal. Using the photos she patinas the pieces and reassembles the horse. Horses are up to 6 1/2".

Artist(last name/first)	Butterfield, Deborah
Birth/Death / Nationality	1949 USA (western)
Title of Work	PALMA
Date of Work	1990
Period or Style	Contemporary Expressionist Sculpture
Size and Medium	77" x 119" x 26" Found steel
Location of this Work	Private Collection
Other Works by Artist	Redhead (2005), Huluhulul (2009)



Fast Facts:

About the Artist

1. Born on the same day as the 75th running of the Kentucky Derby which she admits inspired her to use horses as the subject matter for all of her art for 30 years.
2. As a child, she liked to ride, draw and pretend she was a horse. Now she is an equestrian who lives with her family on a 12 horse ranch in Montana and also in Hawaii where she creates her horse sculptures in the winter.
3. She is a professor of Art at Montana State University

About this Art


1. Although constructed of sticks or scrap metal, the horse sculptures suggest a real horse. The artist's love and knowledge of the horse creates a believable, emotional, elegant and graceful sculpture.
2. Her art is influenced by Native American, African and Asian art.
3. Touching her sculptures is not allowed because they are fragile and the metal is sharp, they belong to the artist and they may fall over.

Biographical Highlights Of Artist

Deborah Butterfield was born in San Diego, California where she had a love of horses at a very young age. She grew up to be a dressage* competitor and she attended college in California, graduating in 1972. Her early (1973) sculptures were fragile forms made of mud, sticks and straw and life size horses made of sticks and found metal. During the Viet Nam war, Deborah Butterfield reacted to the link between horses and war by creating riderless mares that were not war horses out of plaster, paper-mache, mud and sticks. The horses without the rider became a new form of equine art. She created a horse sculptures in Israel made of steel remnants of war. Since the mid-1980's, her sculptures start out as models made of driftwood branches which are cast into a finished full-size horse sculptures made of bronze. Butterfield is a very popular American sculptor whose work is desired by many collectors. She has been given many awards and she has earned honors for her work which is exhibited in the U.S. and in Europe. Her sculptures can be found in NY at the Whitney and Metropolitan Museums, Israel Museum, San Francisco Museum of Contemporary Art, The Kansas City Zoo, the Portland Oregon International Airport to name a few locations. She is married to John Buck, a sculptor and printmaker and they have two sons, Wilder and Hunter.

Butterfield is careful not to sculpt a real horse with exactness. She leaves the sculptures open and focuses on their mass, shape, structure and posture. She does this so that the person looking at her sculptures can interpret what they see in their own personal way. Butterfield's sculptures take years to complete. First, she collects found materials like driftwood, branches, and scrap metal. She then wires the branches to a wire framework called an armature. Her early sculptures were complete at this point, but her later ones involved much more work. She will photograph each part of the horse from every angle, takes the stick horse apart, casts the pieces in bronze and puts the horse back together by welding the pieces, forming a bronze cast of the original sculpture. Twenty people are needed in the casting process that takes several months. After the entire sculpture is in bronze, the metal is tooled to make it the texture of wood. As the artist became more experienced, her sculptures got larger.

*Dressage: a strict, formal, traditional, disciplined competition requiring intimate knowledge and

	communication with your horse.
Information about THIS Painting	<p>PALMA is named for the artist's mother-in-law. It is made of recycled farm equipment which is rusted and aged, but the sculpture conveys strength and grace. The steel is in three primary colors—red, blue, and yellow. The colors represent different parts of the horse and they separate the different parts. Although the sculpture has no eyes, no mouth, and no mane, you know it is a horse—there is no doubt about it. There are many shapes of metal—circles, rectangles, trapezoids in the body of the horse sculpture. The artist is careful to construct the sculpture in the correct proportion and angles and she creates the proper posture of the horse, so as to be very believable and lifelike. The artist's love for and knowledge of horses is reflected in her work.</p> <p>There is one curious element of the artist's work: the legs of the sculptures are very straight and thin, as if the horse is attached to the floor and could not move. Perhaps this quote by Butterfield explains this feature: "My work is not overtly about movement. My horses' gestures are really quite quiet, because real horses move so much better than I could pretend to make things move. For the pieces I make, the gesture is really more within the body, it's like an internalized gesture, which is more about the content, the state of mind or of being at a given instant. And so it's more like a painting...the gesture and the movement is all pretty much contained within the body."</p>
Presentation Ideas and Questions	<p>What would you name this horse? What shapes do you see? Colors? Lines? What is the sculpture made of? How is it made? Is this a work horse or a riding horse?</p> <p>Pass around a piece of driftwood or a piece of found metal, allowing everyone to feel the weight and texture of the materials. Why do you think the artist used these materials to make a horse?</p> <p>How are the artist's horse sculptures different from other horse art?</p>
Compare or Contrast to	<p>Caravaggio's horse in <i>Conversion of St. Paul</i>. Trego's horses in <i>Civil War Battle Scene</i> Other Deborah Butterfield horses</p> 

Deborah Butterfield: Horses

September 17 - December 11, 2005

Deborah Butterfield: Horses features twelve evocative sculptures of horses in bronze, steel, and mixed media by the internationally acclaimed Montana sculptor. On view at the Norton Museum of Art from September 17 through December 11, 2005, most of the pieces are from Deborah Butterfield's personal collection and have rarely been seen by the public. An enormously popular and significant American sculptor, Deborah Butterfield first gained wide notice at the 1979 Whitney Biennial. Horses have been the single, sustained focus of Butterfield's work for over 30 years. Her early work, fragile creations of mud, sticks, straw, and found metal, evoke horses either standing or resting on the ground. Since the mid-1980s she has been creating medium and full-size horses from driftwood branches, casting the finished sculpture in bronze. The intricate casting process involving twenty people takes two to three months for a large horse. A true lover of horses, Butterfield is an accomplished dressage rider. She owns twelve horses and rides daily when at home in Montana. (right: Deborah Butterfield, *Ferdinand*, 1990, found steel, 77 x 116 x 33 inches)



Artist Biography:

Deborah Butterfield is one of the world's leading sculptors and teachers of fine arts, with a solid career and many honors to her credit. She received her Bachelor of Arts degree from the University of California at Davis, in 1972, followed by her Masters of Fine Arts degree in 1973. In 1997, she received an Honorary Doctorate of Fine Arts from Rocky Mountain College in Billings. This honor was repeated in 1998 by Montana State University, Bozeman, Montana. Butterfield's teaching career began in 1974 at the University of Wisconsin, Madison.

In 1979, she joined the staff of Montana State University, Bozeman, as an assistant professor and in 1984 became an adjunct assistant professor and a graduate student consultant. Her honors and awards are numerous and include a National Endowment for the Arts Individual

Artist Fellowship in 1977; a John Simon Guggenheim Memorial Fellowship in 1980; a National Endowment for the Arts Individual Artist Fellowship in 1980; a Citation for Excellence Award from the UC Davis and Cal Aggie Alumni Association in 1992; and an American Academy of Achievement Golden Plate Award in 1993.

Butterfield has exhibited across the United States and Europe. Her work is widely collected by private individuals and museums, and she has been commissioned to create site-specific sculptures by a number of significant museums and public sites, including the Whitney Museum of American Art; the Metropolitan Museum of Art; Israel Museum; San Francisco Museum of Contemporary Art; Oakland Museum; Urban Development Corporation of Boston, Massachusetts - Copley Square; the Walker Art Center Sculpture Garden, Minneapolis, Minnesota; the Greenwich, Connecticut, Arts Council; the Portland, Oregon, International Airport; the Kansas City Zoo; and the Denver Art Museum.

Deborah Butterfield's casting process:

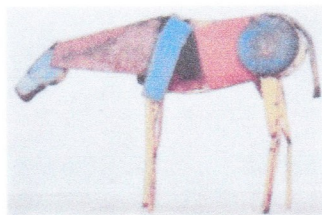
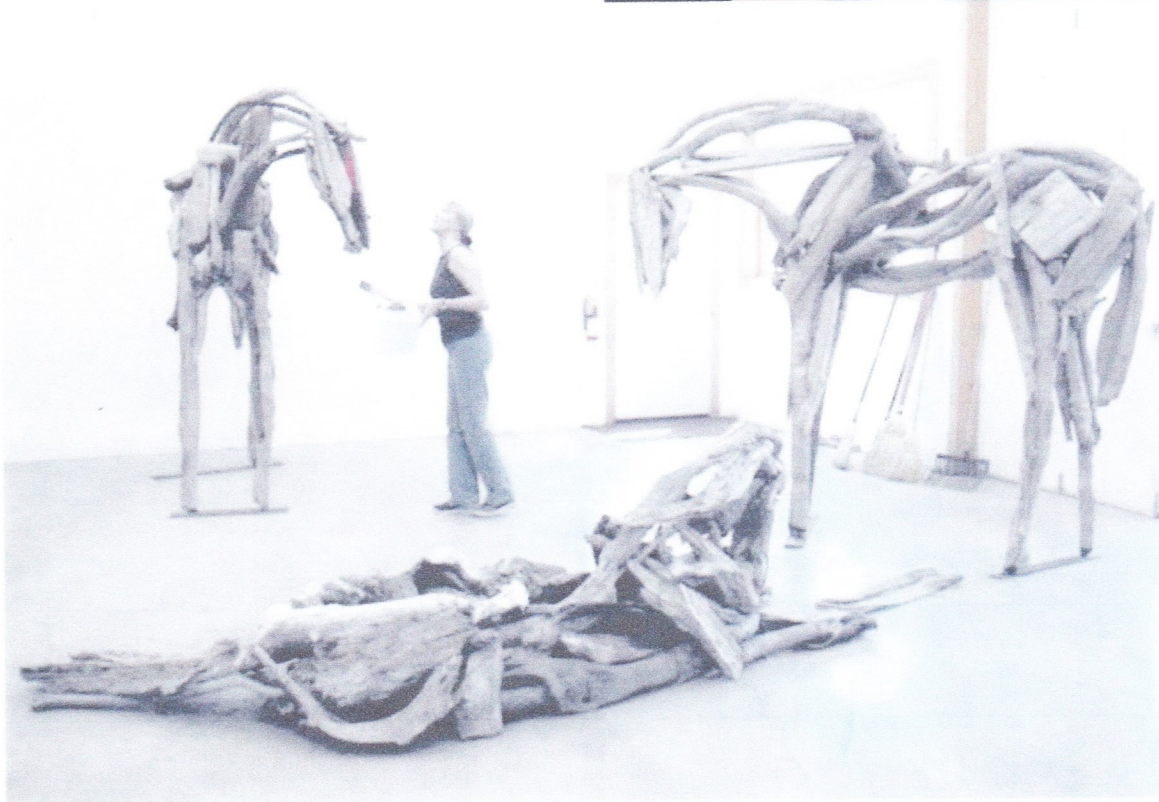
Butterfield assembles the original by fastening logs, branches, sticks, planks and boards onto an armature that gives the basic posture of the particular horse. The piece is photographed from all sides and angles, particularly the areas where individual pieces are joined. These photographs are used to reconstruct the various elements after casting. A bronze casting of a wood stick is made by taking the natural wood and covering it with ceramic-shell molding material, which is capable of picking up exacting detail. The wood is completely burned away during firing.

The kiln used to cure the ceramic is the "fired down" (the temperature is reduced), and the ceramic shells are removed. Any ash left from the wood is vacuumed or washed out of the shells. The shells are taken to the wax-pattern department, where microcrystalline wax heated to a temperature of 200 degrees Fahrenheit is poured into the cavity within the shell. The pattern maker then pours the hot wax back out while slowly rotating the shell. This process is repeated several times until the wax inside the ceramic shell is 3/16-inch thick. The thickness of the wax will eventually become the thickness of the bronze alloy. Next the shells are connected at their tops with wax rods called "gates." These gates will guide the flow of metal from the top of the mold into the stick shells. The gated shells are then submerged into a cylindrical form full of plaster-based molding material, which hardens around the ceramic shells. When the plaster molding has set hard, it is placed inside the kiln and fired to 1000 degrees Fahrenheit. At this





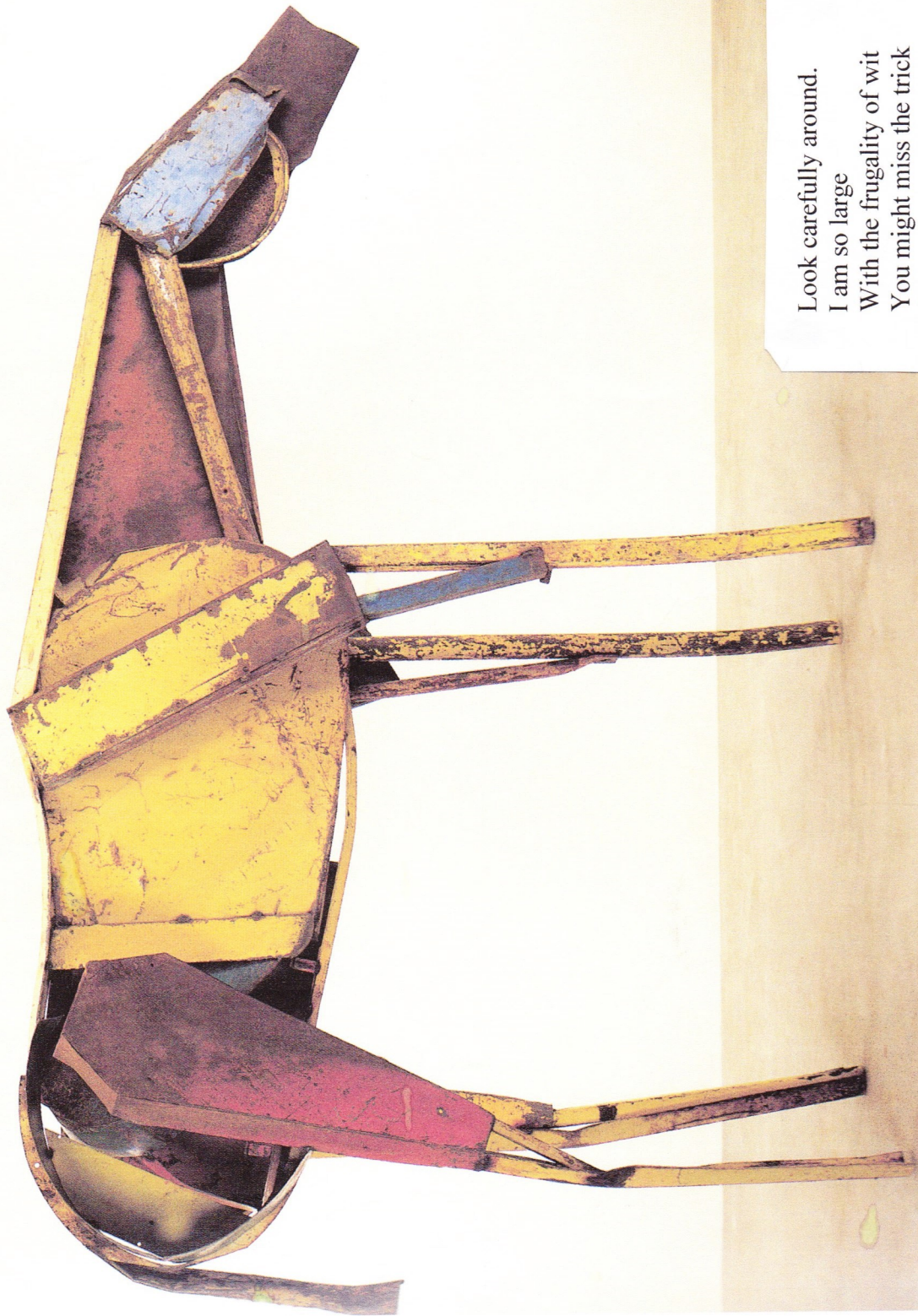
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Deborah Butterfield (1949 - American)
"PALMA" 1990
77" X 119" X 26" Found steel
Private Collection

(other side)

Palma



Look carefully around.
I am so large
With the frugality of wit
You might miss the trick
Color plays on meaning.

(A Rusted wheelbarrow)

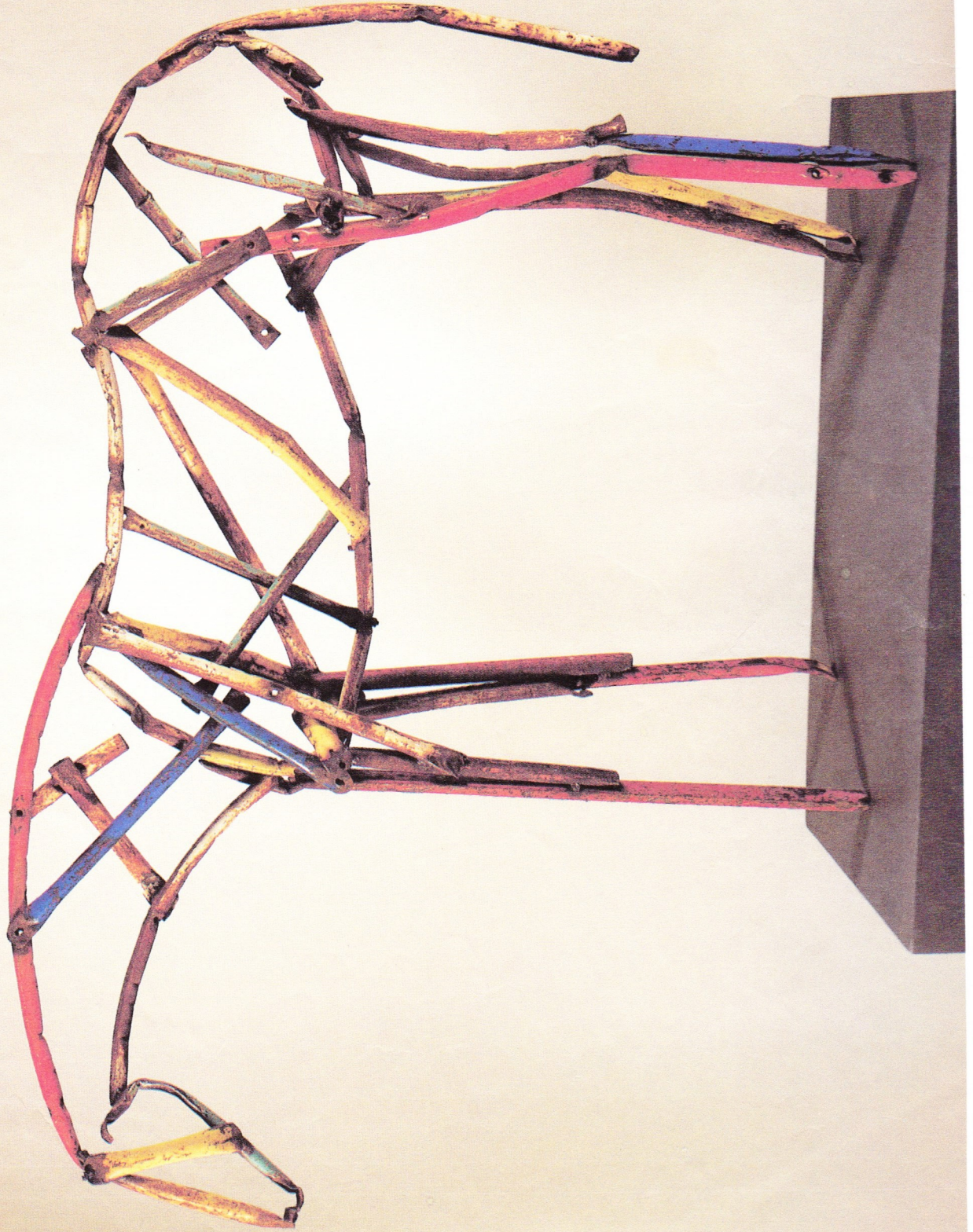
Wheelbarrow
1993

found steel, welded
34 X 38 X 20 "
Call. of Bagley &
Virginia Wright



Jungle Jim
2001
found steel, welded
44 x 60 x 18"

(Her children's playground
equipment.)



(8)