



Monday, August 15, 2005

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**FOR IMMEDIATE RELEASE**

Doyle Foreman  
Sculpture  
September 16 to November 6

Doyle Foreman, professor of art at UCSC, has taught clay and bronze sculpture, and African art there since 1968. His bronze, bas-relief sculptures use forms drawn from nature. Rather than producing copies of his subjects, Foreman captures their spirit and feeling by presenting his imagery in intimate natural relationships.

Doyle studied sculpture at Arizona State University where he worked with Benjamin Goo and Harry Wood. He received his B.F.A. in Fine Arts in 1960 from California College of Arts & Crafts, where he studied with Ella Hayes, Richard Diebenkorn and Jim Weeks. While living in Berkeley in the early 60s, he audited classes with Peter Voulkos and Harold Paris. A fellow of Merrill College and founding member of the Art Department, Doyle was hired to set up the first sculpture studios, which were metalworking and figure modeling.

Currently Professor Emeritus, in the Art Department at Benjamin F. Porter College University of California, Santa Cruz, he was a Professor in the Art Department at University of California, Santa Cruz from 1968 to 2001. His work has been exhibited in Arizona at Udinotti Gallery in Scottsdale and at Mathews Center at ASU as well as a number of locations around the country.

His public art installations include the Totem Pole located at UC's Porter College, a collaborative effort between UCSC students and the Santa Cruz Community. His artwork has been published in *Song of Andoumboulou* by Nathaniel Mackey, *African American Art and Artists* by Samella Lewis, and *Art in the San Francisco Bay Area* by Thomas Allbright. He was Director of Yardbird Publishing Company, which published anthologies containing art, poetry and short stories in the late 60s.

Foreman's sculpture will stay on display in the Hoover Foyer at the Museum until November 6.

In his own words, his detailed biography follows:

West Valley Art Museum is open 10 AM to 4 PM Tuesday through Sunday. The Museum is located at West Bell Road and 114th Avenue. With five exhibition galleries, a Museum Store, *Classic Café*, and regularly scheduled education programs, the Museum welcomes all visitors. There is a small admission charge for non-members. \$7 adults, \$2 students, ages 5 and under are free.



I was born on June 17, 1933 in Ardmore, Oklahoma, the sixth of nine children. For rainy day activities, my mother would show us how to dig clay from the unpaved street where we lived. This was my first experience with modeling and making images out of clay. In the second grade, I made a head out of clay, used black-eyed peas for the eyes and covered the head with hair from a family haircut. I took it to school to show to my teacher. She looked slightly startled, then later told my mother she was horrified and thought it was a shrunken head.

That was the first manifestation of my artistic awareness. I continued to draw, using cardboard boxes because we couldn't afford paper. We moved to Arizona when I was 10 and I started at Booker T. Washington school where I took a special art class taught by Walter Venerable, who traveled between Booker T. and Dunbar. That was the first time I had any focused art training.

The next year we moved to West Phoenix where I went to Paul Lawrence Dunbar; he was also assigned there. We did a class project: a mural of early man's progress, and won first prize at the State Fair that year. That is when I met Roosevelt (Rip) Woods and formed a lifelong friendship and art relationship.

We had moved back to the East side of town a few years later when they built a new school on the West side named Bethune which was well equipped with kilns for ceramics and an art classroom stocked with art supplies. Walter was assigned to this new school and formed a free Saturday class of students who showed promise, drawing from all three schools. Since this was on the other side of town, Walter would pick me up, take me to class and bring me home again. This was my first exposure to the almost limitless possibilities of art: how the technology and different techniques are interrelated.

My new teacher at Booker T. was Astella Walden who was in the process of developing an art facility there which ultimately resulted in ceramic kilns and an art classroom. She introduced us to the concept of exhibitions and competitions as a means of getting our work seen by the public.

Around this time, I met Eugene Grigsby, who was then an art teacher at Carver High. I was babysitting his two boys and had no art connection as of yet. His house was filled with his private collection as well as his own work, and he held private classes on Saturdays which he let me audit.

I next entered Phoenix Technical High where my major was commercial art taught by Marjorie Wilson. There I learned magazine layout, lettering and composition. In my junior year, Harold Luck took over the class, continuing my art education.

After graduating from high school, I went to California College of Arts and Crafts in Oakland, California for one semester, then was drafted into the U.S. Army for two years. After my release from the army and return to the states, I enrolled at Arizona State College in Tempe, Arizona.

I studied painting with Tom Harter, ceramics with Don Schomberg and sculpture with Benjamin Goo. I had realized earlier that commercial art was not my thing and now was leaning toward sculpture, carving ironwood and mesquite which were readily available in the desert at that time. I stayed there several years, taking several summer courses in Sedona, Arizona taught by Nassan Hibiskaroun, an Egyptian sculptor, and working closely with Harry Wood, who taught painting and was Chair of the Art Department at Arizona State.

The second year of summer session I was appointed to a T.A. position assisting Nassan with the course. While there, I met Jimmy Ernst, the son of Max Ernst, who invited me to the house to see Max's collection. Jimmy was living in the house while Max was living in Europe, and it was filled with his paintings, as well as his wife's, Dorothea Tanning. There was also a cement sculpture outside titled "Capricorn" which was later cast in bronze. I was invited to return with

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my family the next year, which we did. This exposure opened my eyes to the possibilities of three-dimensional art and prompted me to experiment more with other materials, starting with plaster, clay and magnasite.

I transferred back to Arts and Crafts in Oakland, using the G.I. Bill to help pay the private school tuition. There I got a part-time job with the Oakland Recreation Department teaching art to children on Saturdays at the small recreation centers throughout Oakland. While at Arts and Crafts, I met Elah Hale Hayes who was teaching sculpture, took painting from Diebenkorn, met George Miyasaki who was teaching printmaking, Jason Schoener, teaching design and Eric Stearne ,design. Shortly after graduating from Arts & Crafts in 1960, Peter Voulkos was hired at U.C. Berkeley and founded a ceramics studio which became a magnet for young artists in the area. He rented a house near my neighborhood and used the basement for a burnout area for his foundry. I would go over and help him in the process, which was the beginning of my interest in casting.

In the next few years, I did landscape gardening and helped a friend manage his vineyard in Sonoma County, along with Ron Russell, who was doing space paintings under glass. I was beginning to show my work in galleries in Los Angeles, San Francisco and the Bay Area. I shared a studio with Michael Frimkess, a potter from Los Angeles, and met a circle of friends such as Michael McClure, the poet, through mutual friends.

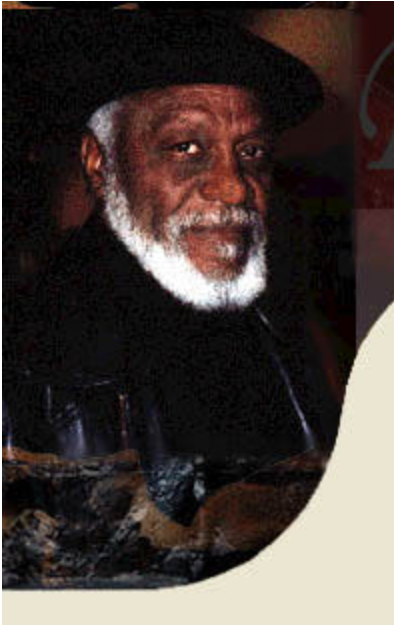
In 1968, a painter friend, Ron Dahl, told me about a sculpture position opening up at a brand new campus, U.C. Santa Cruz. I applied, got the job and moved my family to Santa Cruz. As U.C.S.C. was still under construction, we held painting and plaster classes in the main library, where I shared those facilities with Gurdon Wood, Chair of the Art Board.

I used the old Blacksmith Barn which contained a gas furnace for meltdown of the wax and a steel drum fitted with a burner for ejecting the wax using steam, a fairly primitive method, but it worked for a few years.

The new foundry was completed in 1975, when I received a capital improvement grant which provided state of the art equipment for both casting and research. As of this date, it remains an active foundry and part of the curriculum.

During my 35 years of teaching at U.C.S.C. the foundry has been a very important tool in my personal artistic development, as well as for teaching and research.

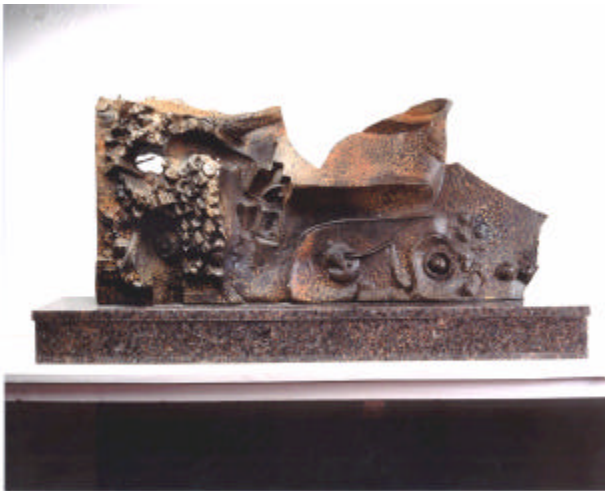
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"Come Back Africa" bronze, 30" x 15"



"Borego" bronze, 16" x 37" x 4"



"Baja Image" bronze, 78" x 60" x 36"

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