



MANUEL IZQUIERDO

Myth, Nature, and Renewal

ROGER HULL

HALLIE FORD MUSEUM OF ART

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Salem, Oregon

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Frontispiece: Manuel Izquierdo in his studio, 1967. Photograph by Alfred A. Monner, courtesy of the Manuel Izquierdo Trust.

Back cover and Fig. 93, page 96. Manuel Izquierdo. *Center Ring*. 1982. Woodcut. 30 x 22 inches. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades. 2012.003.013

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Manuel Izquierdo, 1972. Photograph by Mary Randlett. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades. 2006.045.006

MANUEL IZQUIERDO

Myth, Nature, and Renewal

BY ROGER HULL

Introduction

Manuel Izquierdo was a teenaged refugee from Europe when he arrived with his two younger siblings in Portland, Oregon, in 1943. They spoke their native Spanish, had learned French during several years in hostels near Draguignan and Marseilles, and knew basic English following a year in New York City waiting to be placed with an American family. The final leg of their years-long odyssey, which had begun soon after the outbreak of the Spanish Civil War in 1936, was a train trip across North America. They traveled through the Columbia Gorge on a misty morning at the end of May and pulled into Portland's Union Station. This new city was to be Manuel Izquierdo's home for the next sixty-six years, until his death in 2009. He was destined to become a key figure in Oregon's golden age of modern sculpture, but such a notion was beyond imagining on that first overcast morning.

In a career that spanned more than half a century Manuel Izquierdo created sculpture in a variety of media, making his early works out of terra cotta, plaster, and wood. After meeting the American sculptor David Smith in the early 1950s, he pioneered welded metal sculpture in the Pacific Northwest and became best known for his steel and bronze works, marvels of adventurous form-making and stunning technical proficiency. Izquierdo also made prints, pastel drawings, and collages. Early on, he was a painter as well as a sculptor. In both two- and three-dimensional media he developed a formal language and a series of themes that interrelate all his work despite its tremendous range. The basis of this thematic language and his creativity as a whole resided in his practice of drawing, the seedbed of his creativity.

Izquierdo drew incessantly—on old envelopes, on napkins, on scraps of cardboard, on full sheets of fine paper. His mode of drawing was calligraphic, harking back to the calligraphy of Lloyd Reynolds with whom he learned printmaking in his early years in Portland. A long apprenticeship with the sculptor Frederic Littman, known for his flowing figures, reinforced Izquierdo's innate sense for the curve, counter-curve, and swerving accent line. In his *Page of Ideas* (1966; Figure 1), Izquierdo sets out forty ink drawings, more or less ten to a row, as a cupboard of calligraphic and pictographic forms, an inventory of possibilities.



Figure 1.
Manuel Izquierdo. *Page of Ideas II*.
1966. Ink on paper. 19 x 24 1/8 inches.
Portland Art Museum, Oregon.
Gift of the Manuel Izquierdo Trust.
2010.37.13

Drawing as the means of generating ideas for new and unexpected forms links Izquierdo to the tradition of automatist Surrealism, to such artists as André Masson and Joan Miró who—beginning in the 1920s—delighted in freely drawn lines wandering their way to unforeseen destinations. Izquierdo's drawings relate to this tradition even though his purpose was to generate ideas for tangible, three-dimensional forms. His work further interplays with Surrealism by blurring distinctions between the human, animal, and botanical, to suggest transformations from one being into another. This potential for metamorphosis, from a plant to a warrior to a constellation of stars, aligns him with the French Surrealists and to such other artists as the English painter Graham Sutherland.

At the same time, welded sheet-metal sculpture is fundamentally a post–World War II development associated with American industrial fabrication. In embracing this new material and process, Izquierdo Americanized his sculpture (leaving behind the genteel beaux-arts tradition that he learned while studying with Littman) even as he drew upon the buoyant forms of European art. It was this merging of American and European sources that led him to his highly original sculptural forms.

Izquierdo admired international modern sculpture, including the work of Julio González, Jacques Lipchitz, Henry Moore (whose studio he visited in the 1960s), and Marino Marini. He saw these sculptors as spiritual confreres rather than idols, makers like himself of fabulous forms—fabulous in the sense that they evoke fabled, mythical, or universal themes. Despite his new, flourishing roots in the American Northwest, Izquierdo was a younger de facto member of an international, European-inflected brotherhood of modern sculptors. That this went largely unrecognized was a matter of regret to him, for he was a man not only of great talent but also enormous ego. He dreamed of an international reputation but never found the time or the means to launch his work into an orbit beyond the Northwest. Nonetheless, he took pride in being a highly regarded member of the august group of Oregon modern sculptors that included Hilda Morris and Frederic Littman as well as Tom Hardy, James Lee Hansen, Lee Kelly, and Jan Zach.

Figure 2.
Manuel Izquierdo. *Cleopatra*. 1982.
Welded sheet bronze. 23 x 16 x
30 inches. Hallie Ford Museum of
Art, Willamette University, Salem,
Oregon. The Bill Rhoades Collection,
a gift in memory of Murna and Vay
Rhoades. 2008.023.020



As a sculptor, Izquierdo dealt with the universal themes of myth, nature, and the possibility of redemption and renewal. His subjects range from the early series of shepherds and warriors (*The Iliad* stirred his imagination throughout his life) to mythological figures such as Icarus, to voluptuous, biomorphic abstractions of women—mortals such as Cleopatra or his own dancing and skipping daughters, odalisques loosely based on works by his beloved Goya, or goddesses, most notably Venus, whose aura enlivened and distracted Izquierdo throughout his life. Picasso's undulant Surrealist female forms of the 1930s were not lost on Izquierdo, nor were Matisse's curvaceous odalisques.

A quintessential Izquierdo welded bronze sculpture is the gleaming golden-hued *Cleopatra* (1982; Figure 2). Its swelling volumes, meandering tendrils, and rectangular tablets of base and interior “mirror” derive from squiggly drawings such as those on the page of ideas, but the sculpture asserts itself as a fantastical object in space, viewable from a variety of perspectives though insisting on being recognized as an abstracted image of the lady of the Nile on display and at leisure on her barge. Izquierdo’s faultless welding (the weld beads ground and sanded smooth and thus invisible) gives the piece a taut clarity despite its sensuousness. Fully three-dimensional, *Cleopatra* reflects its origins in drawing because of its rising and falling contours and seamless transitions from one plane to the next.

Line is friskier and more syncopated in Izquierdo's wood and linoleum block prints. He drew and carved the blocks in the evenings, in the after hours of his days spent in the sculpture studio. His prints tend to be self-reflective and dreamlike, perhaps in response to their evening incubation, even though they teem with acrobats, jugglers, tight-rope walkers, rodeo queens, and magical ladies counting stars. His woodcut entitled *Star Gazer* (Figure 3), made a few years earlier than *Cleopatra*, shows the buzz of the many patterns (reflecting the use of different tools and cutting processes) that typify his prints, in contrast to the continuity and unity of his sculptures. But *Cleopatra* and the *Star Gazer* share curvaceous forms, wings of flowing hair, and the artist's attitude of whimsical respect for glamorous beings at ease with celebrity, dogs, rivers, and stars. Izquierdo's sculptures and prints offer different but related aspects of the imaginative, comedic, and affirming worldview of an artist who brought a new level of sophistication to Oregon modernism in the second half of the twentieth century.

Childhood in Spain

Manuel Izquierdo Torres was born on September 26, probably in 1925, at home in Tetuan de las Victorias, a working class, poverty-stricken district on the north edge of Madrid. The year of his birth was long a matter of conjecture. His younger sister and his former wife believe that possibly he was born two years earlier, in 1923. Izquierdo himself at times stated that he was born in 1928, a specious date used for expediency and survival when he and his siblings were emigrating from France during World War II. He seemed certain that his birthday was September 26, and the general consensus by the last decades of his life was that 1925 was the year of his birth.

Manuel, called Manolo by his family and friends, was the oldest of five children, two of whom died in infancy. Surviving were Manuel, his brother José (called Pepe), born in 1927, and his sister Lucía, born in 1932. Their parents were Ventura Izquierdo Vargas, a brick mason, and Manuela Torres García, who worked intermittently as a domestic (see Figures 4 and 5). She married the older Ventura at a young age and gave birth to Manuel when she was in her teens. Little is known of Ventura's background; the son of an innkeeper, he served in the Spanish army in Morocco from 1916 to 1918,¹ and in 1922 he posed for a photograph at the Arbona Fotografo studio in the Spanish enclave city of Ceuta in Morocco. Soon after that, he met and married Manuela. A guileless man, he was fascinated by hypnotism and long believed a circus magician's prediction that he would come into a great fortune.²

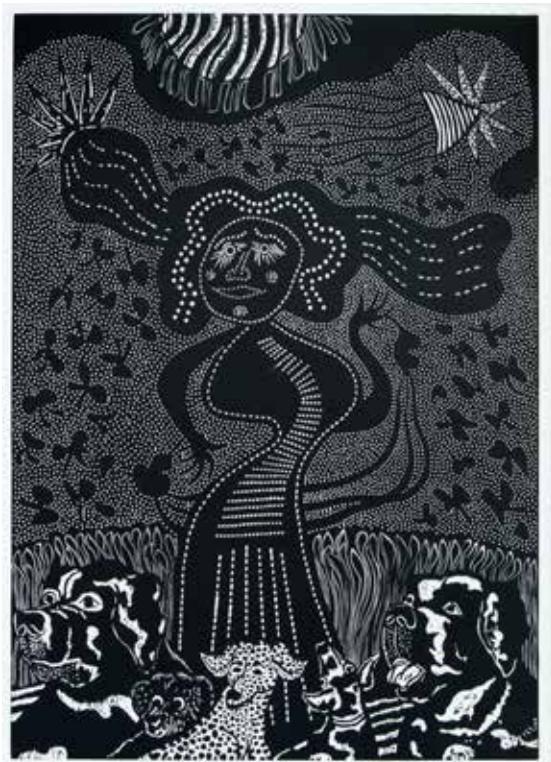


Figure 3.
Manuel Izquierdo. *Star Gazer*.
1977. Woodcut. 23 3/4 x 16 3/4
inches. Hallie Ford Museum of
Art, Willamette University, Salem,
Oregon. The Bill Rhoades Collection,
a gift in memory of Murna and Vay
Rhoades. 2011.014.015



Figure 4.
Ventura Izquierdo, Ceuta, 1922.
Arbona Fotografo.
Photograph courtesy of the
Manuel Izquierdo Trust.



Figure 5.
Manuela Torres de Izquierdo with
Manuel (left) and José, Madrid,
ca. 1929.
Photograph courtesy of the
Manuel Izquierdo Trust.



Figure 6.
María García de Torres and Balbino
Torres, Madrid, 1930s.
The photograph, a postcard, is
inscribed to Manuel, José, and Lucía
Izquierdo.
Courtesy of the Manuel Izquierdo
Trust.



The Izquierdo family lived next door to Manuela's parents (see Figure 6). Her father Balbino Torres was a cabinetmaker and her mother María García de Torres an iron-willed matriarch who disapproved of her only daughter's housekeeping and generally made her life difficult. She also found fault with Manolo's rambunctious behavior and periodically tried to thrash him into submission.

His recollection was that his grandmother hated him and favored the cute and engaging younger José. But he also acknowledged that it was his grandmother's forceful personality that kept the family together for as long as possible and that it was she who wrote letters to the children for years after they left Spain.

Indeed, "family life revolved around my grandparents' home,"³ Izquierdo recalled. He remembered his grandfather's adjacent woodworking shop, its dirt floor carpeted with wood shavings, as a kind of sanctuary. "As a boy in my grandfather's cabinet shop, I played and worked with wood and learned about tools: planes, chisels, gouges, adzes, brace and bit, draw knives. There was pine, mahogany, ebony, apple, walnut, etc.," he wrote. "Wood and the tools to work with it have been a continuing source of interest in my work."⁴ Working with tools, caring for them, learning the various techniques of chiseling and carving—all were encouraged by his grandfather.⁵ "When I was very young, about six, he would let me do a little punching into wood with a sharp instrument and a tiny mallet," he told Jane Van Cleve. "Then I started whittling, making little things like letter openers and airplanes."⁶ Had events not intervened, Izquierdo believed, he would have apprenticed with his grandfather to learn cabinetmaking as his own trade.

Despite Balbino's talents as a cabinetmaker ("I remember banisters he made for the Royal Palace in Madrid") and Ventura's ability as a mason, the family often lived in poverty. Manuel told of scavenging with his father for bales of hay to sell to livestock owners and stealing charcoal to burn in braziers for heating the house. At times the children were forced to beg on the streets. The family compound was located near a dump, which Manuel and José frequented as a place to play, keep warm from the fires that burned there, and scavenge coal and other useful items. When food was scarce, Ventura trapped and butchered cats. Eventually, Manuel and José were placed in a children's home in Madrid.⁸ All of these experiences were humiliating to Manuel, and in later years he rarely talked about his early life.

Ventura and Manuela's relationship was volatile and stormy. They argued violently, slapping and cuffing each other and the children, especially the willful Manolo. Manuela, who must have felt trapped by her overbearing mother, her unhappy marriage, and the family's poverty, was a fiery, intense person who Manuel remembered as strong, violent, prone to swearing, and outspoken about her hatred of the Catholic church. She was sexually motivated, known for her bawdy antics. At a wedding party, she donned men's pants (itself a questionable act in 1930s Spain) and performed an impromptu jig on a table, her finger sticking out of the fly as a wagging phallus.⁹

Some sixty-five years later, Izquierdo explored his problematic relationship with his unpredictable, volatile mother in a woodcut entitled *Disparate* (1995; Figure 7), a term that translates as *Folly*. It depicts a nude, balloon-busted woman presenting herself to a pack of goofy animals and lustful monsters, one of whom clasps her breast. The broad reference is to Goya, and Izquierdo incorporates an element of comic absurdity into the demeanor of his bumbling and grasping creatures. Standing to the right of this scene of comedic carnality is a lonely little boy, wearing short pants and a buttoned-up jacket, an attendant to the goings-on, staring at the viewer. The boy is unmistakably Manolo, his figure excerpted from the photograph of himself with his mother and brother (Figure 8).



Figure 7.
Manuel Izquierdo. *Disparate*. 1996.
Woodcut. 24 x 32 inches. Collection
of Bill Rhoades.

Figure 8.
Manuel Izquierdo at age four,
Madrid, ca. 1929.
The figure is cut from an enlarged
print of the photograph in Figure 5.
Courtesy of the Manuel Izquierdo
Trust.



In the full photograph (Figure 5), Manolo stands to Manuela's right, his hand on her knee. The woodcut made a lifetime later positions him on the left, and he drops his hand so as to stand at attention beside the writhing figures of folly. He is a little soldier, a warrior-to-be. He is also observer and apprentice. The quiet, somewhat harried young mother in the photograph was in life a lively, incorrigible individual, and Manuel always thought of himself as being "like her but with a serious, hard-working side."¹⁰

The adult Manuel Izquierdo was indeed the heir of Manuela in his belligerence, dislike of conformity, disregard for decorum, sexual energy, insistence on being the life of the party, and predilection for tasteless social behavior. He was also his grandfather's heir in his love of tools, his meticulous care of them, and his setting up of his studios adjacent to his home to allow for an interplay of domestic and creative life. Manuel's childhood was disrupted by the Spanish Civil War and World War II, but in both instinctive and calculated ways he reassembled his life and created his persona in light of his early experiences with artisans and workshop, frugality, domesticity embraced despite difficulties, and Manuela's "incorrect" behaviors and flare for the outrageous.

In July 1936, when Manuel Izquierdo was ten or perhaps twelve (soon to be eleven or thirteen), the outbreak of the Spanish Civil War changed the world, especially the European world, and with it the lives of the Izquierdo family. For Manuel, José, and Lucía, it meant drastic dislocation, permanent separation from almost all the other members of their family, and a lifelong exodus from Europe. Their situation was one case study in the vast phenomenon of disjunction and migration in the period from the outbreak of the Civil War to the conclusion of World War II. The Izquierdo children survived thanks to luck, the help of numerous strangers, the resiliency of the children themselves, and the fierce determination of Manolo to protect them and to prevail.

During the Civil War, many children in Madrid were placed in camps to harbor them from the invading forces of Generalísimo Francisco Franco. Ventura Izquierdo served in the anti-Franco Republican army beginning in 1936, and thus his family and children were in particular peril. The fact that they were not Catholic, and in Manuela's case outspokenly anti-Catholic, increased the danger, as the Church supported the revolution led by Franco. When circumstances in Madrid became too perilous, Manuela and the children moved to Barcelona, where she and Lucía lived in rented quarters and the boys stayed in a children's refuge in a former resort hotel at Caldas de Mont-buy, south of the city. Before he was imprisoned by Franco's forces, Ventura visited when on furlough, and Manuela saw the boys periodically. On what turned out to be her last visit, she left Lucía with Manuel and José and departed with a man in uniform, never again to be seen by the children. Her fate is unknown. She may have been killed in the bombings and gunfire that pounded Barcelona and Madrid, she may have soon died of illness (she is known to have suffered from kidney stones), she may have run off with the uniformed man to start a new life.¹¹

For Izquierdo, her departure was calculated abandonment. In 1985, when he and the painter Michele Russo visited Europe, they stopped in Caldas de Mont-buy and Izquierdo pointed out where he had last seen his mother. He turned ashen and fell silent for the rest of the day. The memory of his mother's leaving them "always upset him terribly," according to a friend.¹² But from Manuela's point of view, it could be argued that the war opened an escape route from a dysfunctional family life, poverty, and other constraints that she deemed unbearable.

Flight into France and Embarkation from Europe

In 1939, the Civil War ended but hostilities continued, and families associated with the Republican cause were increasingly at peril. Many Spanish citizens, young and old, attempted to flee the country to avoid persecution. The two escape routes were the mountains and the sea, both fraught with lingering wartime dangers.¹³ Plans called for evacuating the children at Caldas de Mont-buy and transporting them over the Pyrenees into France. Speaking at Manuel Izquierdo's memorial service in 2009, his sister told of their arriving at a crossroads in northern Spain. They had been escorted by caretakers who left them in an abandoned schoolhouse to fend for themselves. The children's ages ranged from very young to mid-teens. Some of the older ones argued that they should go their separate ways, but Manuel was among those who insisted they stay together.¹⁴ Manuel described the dire situation the children faced: José had seriously cut himself on the sharp edge of a tin can, another child had whooping cough, and in an adjoining room wounded soldiers layuntended and moaning. Manuel went to the village square, where he overheard a man speaking with a Madrid accent. He approached him and told him of the plight of the children and the soldiers.¹⁵

The man with the Madrid accent was Tomás Calleja (see Figure 12), who was to become the children's savior. From a Madrid publishing family, he was serving in the Republican army, and soon he and other soldiers, arriving in two trucks, pulled up at the schoolhouse in response to Manuel's plea for help. Calleja provided the younger children with scoopfuls of filberts, which they cracked open with their shoes while he talked with the older members of the group. Soon they all climbed aboard the trucks and began their journey over the mountains. Señor Calleja remained the group's guide and mentor for many months, escorting them across the border, overseeing their short-term stay in a camp near Perpignan and their move to another site at Draguignan, near Nice (see Figure 9).¹⁶

In April 1940, he took them to a children's sanctuary at a country house, La Rouvière, an hour's ride on the streetcar from Marseilles. Operated by the Mennonites when the children arrived, La Rouvière was taken over by the Quakers in December 1941. Here the children remained for two years in relatively tranquil circumstances. La Rouvière provided a generally wholesome variation of orphanage existence: the forty-three children worked in the garden, helped prepare food, sang songs, and learned crafts; Manuel and his buddies found opportunities for pulling off pranks. Some years later, working from a photograph and memory, José painted a colorful Fauvist picture of La Rouvière with children seated on the steps and railings (Figures 10 and 11). Late in life, Manuel recalled the darker side of life at La Rouvière when Christmas music reminded him of the performances arranged for the children to sing in public. "As the children performed their songs, they were coached to appear cute and happy in hopes that someone in the audience might adopt them," a friend recalls Izquierdo telling her. In relaying the story, "Manuel wrenched in pain at this humiliation. It was a moment of great sadness for him."¹⁷



Figure 9.
Manuel, José, and Lucía Izquierdo,
Draguignan, France, ca. 1939.
A translation of the inscription on
the verso reads: "To our dear parents
and grandparents is dedicated this
photograph of their beloved children
Lucía, José, Manuel."
Photograph courtesy of the
Manuel Izquierdo Trust.



Figure 10.
La Rouvière, near Marseilles, France,
ca. 1942.
A translation of the inscription on
the verso reads: "I was there from
the April 7, 1940 until May 14, 1942.
Taken from the main entrance."
Photograph courtesy of the
Manuel Izquierdo Trust.

Figure 11.
José Izquierdo Torres. *La Rouvière*. ca.
1950. Oil on canvas. 17 3/4 x 23 1/2
inches. Collection of Felipe Llerandi.

The children attended classes at the town schools and in Manuel's case further afield. Arrangements were made for him to study at the École des Beaux Arts in Marseilles, where he took courses in drawing and sculpture. Lucía recalls that at La Rouvière Manuel regularly carved objects and figurines and once made a wooden bracelet for her and a pair of wooden shoes for her doll. Manuel said that "they saw my carvings, and it was through them that I got a scholarship to the Beaux Arts School in Marseilles."¹⁸ In an idealized report detailing the children's life at La Rouvière, "Manuel (age 16) in woodcraft" was mentioned as being "among the variety of talents and good cheer."¹⁹ (Soon it would become necessary for Manuel to reduce his age by two years in order to qualify for emigration to the United States.)

Although drawing would become central to Izquierdo's creative process, he remembered the drawing class at the École as "a torment. First of all, I was embarrassed in front of the model and secondly, I couldn't draw. I could model with ease, but when it came to putting things down on paper, it was absolutely a nightmare. It wasn't until I came to Portland that I learned to draw."²⁰ In the sculpture class, he was assigned a project to make a clay copy of a portion of the head of Michelangelo's *David*, working from a plaster cast. He and the few other students present during the war worked independently; teachers made an appearance once a week, speaking only

to students whose work, in their opinion, merited a critique. The critiques could be devastating. For the rest of his life, Izquierdo recalled the day that his instructor arrived, looked at his sculpture, took off his coat and handed it to Manuel, bashed in the nose of the sculpture, took back his coat, and departed.²¹

While the teaching was peremptory and the assignments focused on copying rather than creating, Manuel found a refuge at the school, virtually abandoned during wartime. "These large studios were practically empty. I was there all week, and very often I was just by myself. I had no competition or rubbing of elbows."²² In Marseilles on a regular basis, he was able to visit the museums, and in one of them "I saw a granite sculpture of Hercules, wrestling with a lion. What impressed me most was that this piece was a life-sized sculpture of an athletic, heroic man with a lion over his back, its head very close to his neck. No doubt I had seen monuments because Europe is just crowded with that sort of thing, but seeing that Hercules in the museum—it was my awakening! I . . . remember that's when I said in my mind: 'I want to be a sculptor.'"²³

In the fall of 1941, as the Nazis were encroaching on the Marseilles region, the Quakers began to lay plans for the emigration of refugee Spanish and Jewish children to the United States. This involved compiling background information on each child and securing permission from a parent

or guardian, a complicated process given the children's separation from their families. Assisted by Calleja, Manuel communicated with his father by sending him a letter folded into a copy of the newspaper *ABC*. Ventura responded by sending back his letter of permission inside another copy of the paper. But Manuel was by now too old to qualify for emigration; the act of Congress entitled "One Thousand Children," which allowed the children to enter the United States, stipulated that no one over the age of fourteen could participate in the program.

It was in this circumstance that Manuel's documents were altered to state that he was born in September 1928 so that when their ship left Marseilles on May 14, 1942, he was not yet fourteen even though he was soon to be seventeen and, his sister believes, nineteen. Dressed in short pants and schoolboy clothing (see Figure 12), he impersonated his younger self to good effect as he, José, and Lucía boarded the Portuguese ship *Serpa Pinto* (see Figure 13) for the voyage to New York City via Casablanca and Bermuda. The ship's manifest listed Manuel as a schoolboy, age thirteen; José as a schoolboy, age twelve; and Lucía as a schoolgirl, age ten. It noted that they all could speak and read Spanish and French. Also aboard, traveling first class, was Marcel Duchamp, artist, age fifty-four.²⁴

The ship arrived in New York on June 25. Under the auspices of the U.S. Committee for the Care of European Children, the children were housed at the Edwin Gould Foundation in the Bronx. There they waited, in the Izquierdos' case for nearly a year (see Figure 14), to be placed with families throughout the United States. In these placements, most siblings were separated, but Manuel, José, and Lucía stayed together. "They could have found a placement for each of us much sooner but I wouldn't have us split up," Izquierdo said.²⁵ It was Haldon and Victoria Macaulay of Portland, Oregon, who agreed to take all three. In the spring of 1943, the Izquierdos traveled cross country by train, entering the Columbia Gorge on a cloud-shrouded morning. For Manuel, it was like entering a cave. A Basque from Boise on his way to his son's college graduation spoke to Manuel and José in Spanish.²⁶ On May 25, 1943, the train pulled into Union Station. Representatives of the Boys and Girls Aid Society escorted them to the Macaulay residence, located at 3734 Southeast Clinton Street (see Figure 15–17).

Haldon Macaulay and his wife Victoria Villagómez Macaulay were in their fifties, he a civil engineer and she a language teacher who maintained what the Polk City Directory for 1943 lists as a Studio Building at the rear of the house. A Mexican immigrant, Victoria Macaulay was the author of *The Spanish Travel-aide* (Portland: Binford & Mort, 1939), an English-Spanish grammar and phrase book "inspired by a desire to unite the nations of the Americas," as she wrote in the preface. "The author believes that eight years devoted to the study of English and the teaching of Spanish enables her to recognize the main difficulties likely to be encountered by students in the use of both tongues." This interest in Spanish-English communication must have played a part in the Macaulays' decision to accept all three Izquierdo



Figure 12.
Manuel and Lucía Izquierdo, Tomás Calleja, an unknown boy, and José Izquierdo, May 1942. The children were about to sail for the United States.
Photograph courtesy of the Manuel Izquierdo Trust.

Figure 13.
The Portuguese ship *Serpa Pinto*, aboard which refugee children sailed from Marseilles to New York in 1942.
Postcard.
Courtesy of the Manuel Izquierdo Trust.



Figure 14.
José, Manuel, and Lucía Izquierdo in New York City, January 1943.
Photograph courtesy of the Manuel Izquierdo Trust.



Figure 15.
Manuel (seated), José, and Lucía Izquierdo on the porch of the home of Haldon and Victoria Villagómez Macaulay, 3734 Southeast Clinton Street, Portland, Oregon, March 1944.
Photograph courtesy of the Manuel Izquierdo Trust.

Figures 16 and 17.
Lucía Izquierdo playing nurse, with Victoria and Haldon Macaulay acting as her patients, Portland, Oregon, 1944.
Photographs courtesy of the Manuel Izquierdo Trust.



children, with their native Spanish language skills supplemented by French and, at that point, "very rough" English.²⁷ "Languages unite people with mutual sympathetic understanding," Mrs. Macaulay wrote. According to Izquierdo family lore, the Macaulays were "old Wobblies," leftist supporters of labor (as organized by the Industrial Workers of the World, or IWW), and this orientation might also help explain their willingness to take in refugees from the Spanish Civil War, victims of Franco's fascist regime.

It was Mrs. Macaulay who Izquierdo mentioned in later years, recalling that she spoke Spanish with a Mexican accent and was something of a taskmaster. Although some of the refugees in the "One Thousand Children" project were adopted by American families, that was not the case for the Izquierdos, even though the Macaulays had no children of their own. Victoria Macaulay apparently treated them as a cross between language students and boarders who were expected to earn their keep by performing household chores. At the same time, the Macaulays were good-natured enough to act as patients when Lucía played nurse; photographs show Haldon and Victoria taking turns with a head bandage and blanket, submitting to Lucía's ministrations (see Figures 16 and 17) in wartime reenactments that could be playful on a front porch in Southeast Portland.

During 1943–1944, Manuel, in his late teens and accustomed to being responsible for his siblings, chafed at being one of Mrs. Macaulay's charges. When he secured two *Oregonian* newspaper routes to earn money for himself and his brother and sister, she asked him to turn over his proceeds to her. Rebelling, he met with the administrators of the Boys and Girls Aid Society and requested permission to live at the downtown YMCA. He moved to the Y in 1944 and lived there throughout his high school years. José also moved to the YMCA. Lucía eventually relocated to another household in Portland.²⁸

Recalling the Macaulays, Izquierdo said: "They were nice, but they had never had children, and, of course, we were not normal kids. We weren't necessarily wild, but self-sufficient."²⁹ The Macaulays had done their part, however. Without them, the Izquierdos would not have come to Oregon, and the Portland art scene would have evolved without the vitalizing presence of Manuel Izquierdo.



Bonding with Portland

The early 1940s were auspicious years for a future sculptor in Portland. Three significant contemporary sculptors had settled there in 1941, just two years before Manuel Izquierdo arrived. They were Hilda Morris, Frederic Littman, and Marianne Gold. Their presence raised the bar for Oregon sculpture, which in contrast to painting and printmaking had been an underdeveloped medium in Northwest regional modern art. Now Portland could boast cutting-edge sculptors with links to New York and Paris, a phenomenon that nicely coincided with the young Izquierdo's potential and desire to become a sculptor.

Born in New York in 1911, Hilda Grossman came west in 1938 to establish the sculpture program at the WPA Art Center in Spokane, Washington. There she met the painter Carl Morris, director of the Art Center, whom she married in 1940. They moved to Seattle for a year, then settled permanently in Portland, where they were to establish themselves as legends in the modern art movement of the Pacific Northwest.³⁰

In 1943, during his first summer in Portland, Izquierdo took art lessons with Hilda Morris. Mrs. Pierce at the Boys and Girls Aid Society knew of Manuel's interest in art and put him in touch with the Morrises. "She made arrangements for me to go to their house on Saturdays for a couple of hours. Hilda Morris would give me assignments I would do during the week and bring back for criticism. The summer with Hilda Morris was very valuable. She was very encouraging and, as it turned out, she wanted me to draw and paint. At the time I was mostly painting animals."³¹

Although his lessons with Morris did not focus on sculpting, her interest in abstraction and organic flowing forms related to Abstract Expressionist painting finds its parallels in the more Surrealist vocabulary that Izquierdo later developed. But "what Hilda Morris gave me was confidence. She expanded my awareness and gave me names of artists to look up." Her interest and knowledge had an enormous impact on Manuel, who despite his studies at the Marseilles academy knew virtually nothing about art and had seen little of it. He lacked a basic vocabulary of art. "I couldn't find the Spanish in my dictionary for *form* or *composition*. What was *composition*?"³²

In the fall of 1943, the Izquierdos enrolled in schools—Manuel at Washington High School—and set about the process of acclimating themselves once again to entirely new circumstances, cultural and personal. One of Manuel's classmates was John Reynolds, the son of the calligrapher and printmaker Lloyd Reynolds (1902–1978). The boys became friends, setting the stage for Manuel to meet the elder Reynolds, who was to be an important mentor and counselor for the teenaged refugee during the 1940s. As Hilda Morris had done, "Lloyd was always showing me books. He was so wise and devoted, and he loved to pass things on."³³

Lloyd Reynolds had joined the faculty of Reed College in 1929 to teach English literature, eventually expanding his repertoire with courses in creative writing, art history, and the graphic arts. He became best known as a world-class calligrapher, introducing his legendary calligraphy class at Reed in 1949. From an impoverished background, Reynolds arrived in Portland from Minnesota in 1914 at the age of twelve. A generation later, he perhaps saw a reflection of himself in Manuel Izquierdo, with his self-reliance, persevering instinct, and interest in art. It was from Lloyd Reynolds that Izquierdo, during 1946–1947 while still in high school and working a number of odd jobs, learned block printing, a medium that he took to naturally because of his background in carving. Reynolds had "an old and hard to find Washington Press, and with much effort it had been installed in the basement studio where my first woodcuts were printed," Izquierdo recalled.

"Along with his engravings and woodcuts he would show me the work of Mexican graphic artists. His encouragement and enthusiasm about the drawing, the cutting, and the printing of woodcuts took hold in me and became an important part of what I do in my life."³⁴ Arguably, too, Reynolds's calligraphy, with its flow, curvature, and sinuous elegance, relates to the fluid forms and meandering contours in the forms of Izquierdo's mature sculptures and woodcuts.

It was at the Reynolds house at Christmas that Izquierdo met Frederic Littman, perhaps as early as 1943. Littman (1907–1979) and his wife Marianne Gold (1907–1999), like the Izquierdos, had been swept to the New World by the rise of hostilities in Europe. A native of Hungary, Littman studied at the Academy of Fine Arts in Budapest in 1924, then moved to Paris where he studied at the Académie Julian in 1925 and at the École des Beaux Arts in 1926. From 1932 to 1940, he was associated with the Académie Ranson in Paris, first as an assistant and then as an instructor of sculpture. At the Académie Ranson, he met the Berliner Marianne Gold. As anti-Semitism in Europe grew virulent, Littman and Gold left France in 1940 to settle in the United States, first in Ohio where Littman was artist in residence at Antioch College, and then in Portland where he took a similar position at Reed College in 1941.³⁵

Littman was to become Izquierdo's primary sculpture instructor and mentor throughout the 1940s. A photograph dated 1944 shows Manuel, still at the Macaulays' house, holding a clay figure that can be described as Littmanesque (Figure 18). On the back of the photograph, he wrote (in Spanish): "One of my statues and one of the first to be worth something. I did one of wood later."

Figure 18. Manuel Izquierdo with one of his sculptures, Portland, Oregon, 1944. A translation of the inscription on the verso reads: "One of my statues and one of the first to make it worth something. I did one of wood later." Photograph courtesy of the Manuel Izquierdo Trust.

later." In 1945, Izquierdo began an apprenticeship with Littman that would last five years. But also in 1945, during the summer that World War II was to come to an end, Izquierdo worked in the Oregon Shipbuilding Yards where he was introduced to the process of welding sheet metal. In time, this became central to his creative work, but his association with Littman focused his immediate attention on materials and processes other than sheet metal and welding. And as it turned out, Izquierdo not only apprenticed with Littman but also completed a four-year sculpture program with him at the Museum Art School.

The Museum Art School

Manuel Izquierdo graduated from Washington High School in the class of 1947, his senior photograph (Figure 19) portraying a handsome 1940s American youth with a bright smile and glossy hair, wearing a shirt and tie and tweed jacket. The image proclaims successful adaptation, over four years, to a new life and new beginnings in a new land. That fall, he enrolled at the Museum Art School, founded in 1909 by the Portland Art Association as the instructional wing of the Portland Art Museum. With Lloyd Reynolds's encouragement, he had applied for and received a scholarship, and with income from his paper routes and a frugal lifestyle Izquierdo was able to study full time at a vital moment in the history of the school. "Right after the war, the atmosphere . . . was full of vitality and expectation with the influx of veterans making up about half of the student body," he recalled. "We were all discovering art through



Figure 18.
Manuel Izquierdo with one of his sculptures, Portland, Oregon, 1944. A translation of the inscription on the verso reads: "One of my statues and one of the first to make it worth something. I did one of wood later." Photograph courtesy of the Manuel Izquierdo Trust.



Figure 19.
Manuel Izquierdo, Washington High School senior photograph, 1947. Courtesy of the Manuel Izquierdo Trust.

expressionism, cubism, surrealism, and the murmurs of abstract expressionism coming from New York. It was both a fun and intense time.”³⁶

Manuel Izquierdo’s closest friend at the Museum Art School was the painting student George Johanson (born 1928), who grew up in Seattle, graduated from Roosevelt High School in 1946, and at the age of seventeen won a scholarship from *Scholastic Magazine* and moved to Portland. Johanson completed the 1946–1947 school year, laid out the next year to earn money, and returned in the fall of 1948. Thus he and Izquierdo began their second year at the school together. They met on the occasion of the wedding of a fellow student, the painter Rick Norwood (see Figure 25). Johanson recalls that as Norwood and his bride drove off, Izquierdo loosened his tie and said: “There they go, for better or worse.” Johanson wonders if Izquierdo made the comment in error or in humor but assumes the latter as Manuel had learned to speak fluent English (insisting that others, not he, spoke with an accent) and had a quick verbal wit. Even though Johanson at first thought of him as quiet and serious, it soon was clear that he had a wacky sense of humor, loved to tell long shaggy-dog stories, and could mimic voices and characters to hilarious effect.³⁷

Johanson and Izquierdo gradually became inseparable friends. “We became incredibly close. We did everything together,” Johanson recalls. For a time, they lived near one another on upper Hall Street in inner Southwest Portland in ramshackle, picturesque quarters referred to as “the colony” or “the artists’ colony” and that were also known as “the village” (see Figure 20). These were substandard, interconnected wooden houses where many art students lived because of the low cost and proximity to the Museum School and Portland State College. Johanson lived in a basement apartment that cost about fifteen dollars a month, while Izquierdo occupied a larger unit with his brother and a cat named Pizzo (see Figure 21). Barbara McLarty recalls the colony as a bohemian neighborhood of artists, art students, architects, and musicians—a leafy hillside bower overlooking the city. She remembers that Izquierdo liked living there.³⁸

Izquierdo was a diligent student, intent on making the most of his scholarship. Classes started at nine a.m., and it was generally understood that students could go for coffee at 10:30 to break up the three-hour classes. Johanson recalls trying to cajole Izquierdo into taking a break, but he routinely refused, saying he needed to work on his painting. Although Izquierdo became a

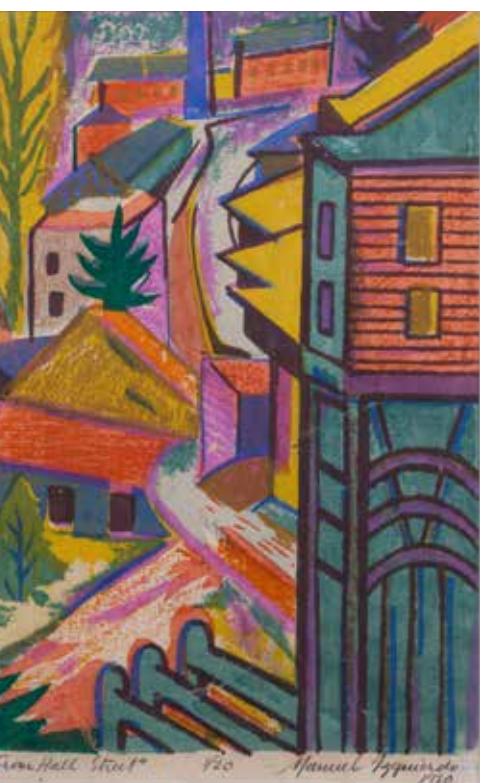


Figure 20.
Manuel Izquierdo. *From Hall Street*. 1950. Woodcut. 12 1/4 x 7 1/2 inches. Collection of Sara Izquierdo and Marcus Braun.



Figure 21.
Manuel Izquierdo. *Still Life with Cat*. 1952. Oil on board. 21 3/4 x 30 inches. Manuel Izquierdo Trust and courtesy of the Laura Russo Gallery.

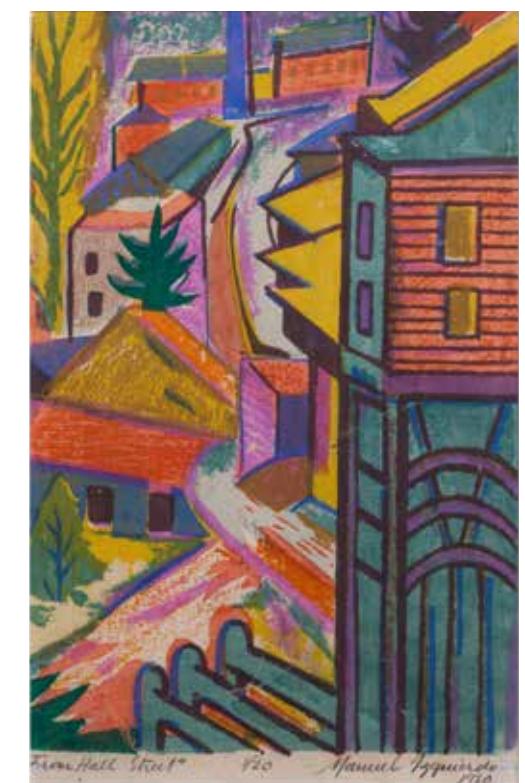


Figure 22.
Manuel Izquierdo. *Still Life with My Sculpture*. 1951. Acrylic and pastel on board. 39 1/4 x 25 inches. Portland Art Museum, Oregon. Gift of the Manuel Izquierdo Trust. 2010.37.45

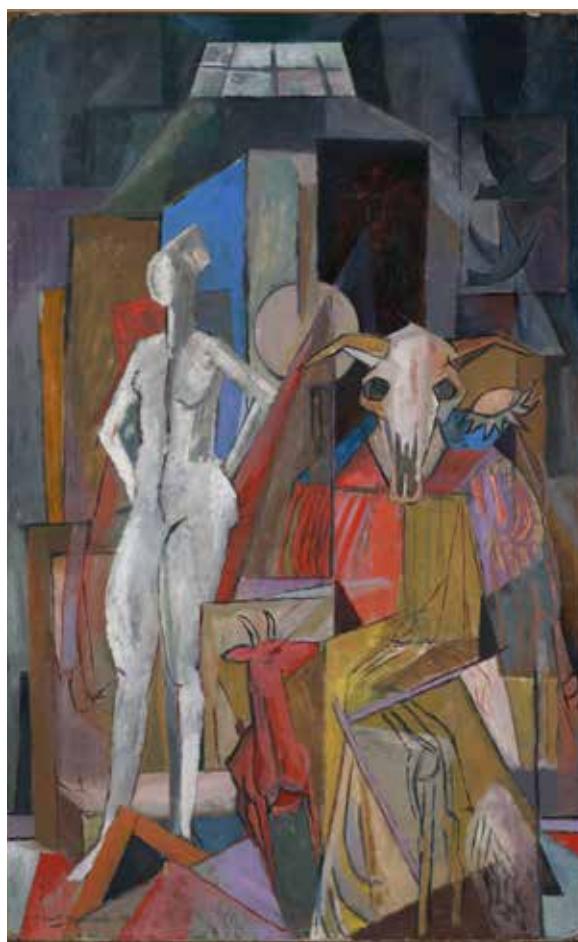


Figure 23.
George Johanson. *Self Portrait I*. 1949. Oil on canvas. 20 x 18 inches. Collection of the artist.

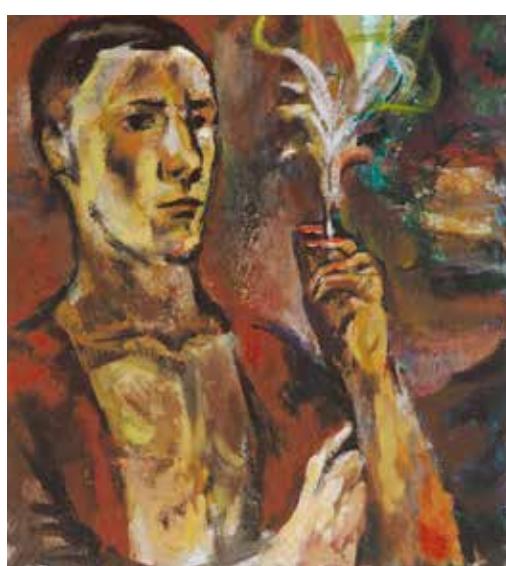


Figure 24.
Manuel Izquierdo. *Self Portrait*. 1951–1952. Oil on canvas. 21 1/4 x 17 1/8 inches. Portland Art Museum, Oregon. Gift of the Manuel Izquierdo Trust. 2010.37.164

sculptor, “painting was a big force in his life,” according to Johanson; “he took painting classes, as we all did, and he painted very diligently. He often referred to art in general as ‘painting.’”³⁹ Like the rest of the students at the time, Izquierdo took painting classes all of his four years at the school. His painting instructors included William Givler, Jack McLarty, Michele Russo, Charles Voorhies, and probably Louis Bunce.

That Izquierdo emerged from the Museum School as a well-trained painter is confirmed by such works as *Still Life with My Sculpture* (1951; Figure 22) and his self-portrait with a flaming cigarette from 1951–1952, a complement to Johanson’s self portrait with cigarette of a few years earlier (Figures 23 and 24). The portraits reflect Izquierdo’s and Johanson’s friendship as well as the Museum School’s interest in the Expressionist painters Oskar Kokoschka and Max Beckmann. After the early 1950s, Izquierdo’s two-dimensional studies of musicians, his studio, and himself were generally created as drawings or prints, but the legacy of his training as a painter persists in the colorful, flowing pastels that he created later in his career.

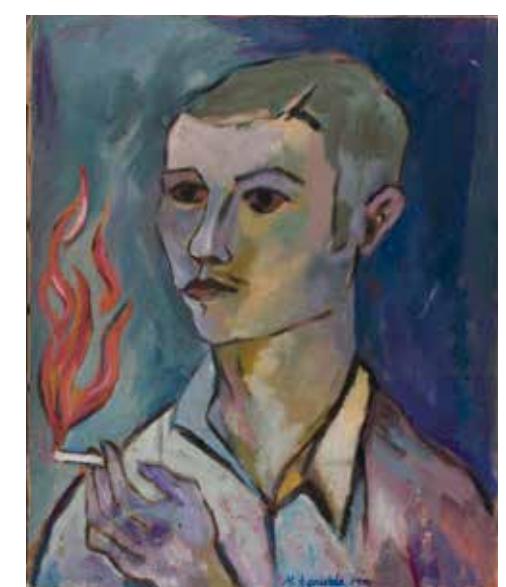




Figure 25.
Manuel Izquierdo (wearing glasses) and Rick Norwood (left), Jack Hammack (center), and James Lee Hansen (kneeling), members of Frederic Littman's sculpture class, Museum Art School, Portland, Oregon, late 1940s. Photograph courtesy of the Manuel Izquierdo Trust.

Figure 26.
Frederic Littman. *Mother and Child*. 1960. Plaster. 39 1/4 inches high. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. Gift of the Houle Family in honor of George and Margaret Cottrell.

Sculpture was less emphasized in the curriculum of the Museum School, and Frederic Littman, who had left Reed College to join the Museum School faculty in 1946, was the sole sculptor on the staff. He taught all levels of sculpture in different media, and Izquierdo enrolled in his courses during all four years at the school. The curriculum included modeling in clay, cast and modeled plaster, cast concrete, and stone and wood carving. Neither bronze casting nor welding was offered in that era. In a photograph from the late 1940s (Figure 25), Manuel Izquierdo, Rick Norwood, Jack Hammack, and James Lee Hansen are seen at work on their sculpture projects in a studio at the school.⁴⁰ They are using rasps and knives to do finish work on figures and forms that they have modeled in plaster. Manuel (wearing glasses) has created a female figure that kneels on one leg, the other thrust forward, as she leans back from her waist, arms raised, hair flowing behind her. Rick Norwood, on the left in the photograph, is also creating a dynamic female figure, this one supporting a child on her bent knee. Both works reflect the influence of their teacher, Frederic Littman: female figures, often with a child, in dynamic, air-blown mode, sketchily modeled—these are the quintessential elements of Littman's sculptures (see Figure 26). Meanwhile, Hammack (at center) and Hansen (kneeling) work on abstract forms that, in some ways, align with the sculptures that Izquierdo would later create. His work of the 1940s, though, was concretely figurative and, as this photograph suggests, Littmanesque.



Figure 27.
Manuel Izquierdo. *Pierrot*. 1950. Plaster. 14 3/8 x 8 x 13 1/2 inches. Portland Art Museum, Oregon. Gift of Frederic Rothchild. 2001.70.2



During his first three years at the Museum School, Izquierdo continued to serve as an apprentice to Littman in his studio away from school.⁴¹ Littman admired Maillol and Maillol's master Rodin and was committed to the human figure and to the European sculptural tradition of flowing drapery caressing human forms. He represented the European beaux-arts tradition that Izquierdo respected and, under the tutelage of Littman, emulated. "I am very interested in beauty and elegance and classicism. That's something that will always interest me, but I also think the work should say something,"⁴² Izquierdo asserted. The young Spaniard was moving toward a different type of modern sculpture than that practiced by the older Hungarian. Littman carved in stone or modeled in clay and cast the forms in bronze, creating zephyr-like images that traced their origins to classical Nike figures and the Three Graces. While Izquierdo also drew upon ancient types, he was seeking a new formal vocabulary, and other instructors at the Museum School were alerting him to alternative possibilities for form and expression. He was particularly interested in Jack McLarty's ideas, art, and teaching strategies. McLarty "had something very special to say. He was very expressionistic. You only have to look at his paintings to see this. In contrast, Littman had reflected more a European aristocratic model. He played the violin. He went to symphony concerts. Now, I don't remember going to concerts with McLarty, but I do remember going to jazz joints."⁴³

An early work that departs from the fluidity of Littman's forms is the chunky, angular *Pierrot* (Figure 27) from 1950, the year Izquierdo's apprenticeship with Littman ended. Pierrot, in his traditional pointed cap, pleated collar, and white blousy garments (the whiteness of the plaster helps identify the figure), holds a stringed instrument but is distracted from music-making by melancholy.

His head turned to the side and cupped in his hand, he is in a state of somber meditation, the sad clown of Commedia dell'Arte pantomimes and French Rococo painting of the eighteenth century. The subject of Pierrot came to Izquierdo from the history of theater and art, and just as Jean-Antoine Watteau transformed Pierrot from a comic character to one of genuine suffering with whom we identify and sympathize, Izquierdo renders him as a figure of pathos.

Izquierdo created his *Pierrot* in the same year that a major exhibition of the work of Jacques Lipchitz was staged at the Portland Art Museum (*Jacques Lipchitz, Sculpture & Drawings*, October 24–December 3, 1950).⁴⁴ Izquierdo was affected by the work of Lipchitz, and *Pierrot* may be an early response to the Lithuanian master, who by 1950 was in his early sixties and an artist of international fame. The simplified Cubism of Izquierdo's

piece and its blocky angularity relate it to such early works in the exhibition as Lipchitz's *Sailor and Guitar* (1914) and his relief *Still Life with Musical Instruments* (1918), both illustrated in the exhibition catalogue. In embracing the cubistic modernism of Lipchitz, Izquierdo was exploring a formal territory different from Littman's. "By the time I was a third-year student, I had stopped doing classical or Maillol-type figures."⁴⁵

In Jane Van Cleve's crucially important interview with Izquierdo, he tells of creating a work that for him, and for Littman, marked the end of their long association as master and apprentice. Izquierdo is shown standing beside this piece at the Museum School in a photograph from 1951 (Figure 28). Modeled in stark white plaster, the figure towers over him, standing upright, shoulders back, arms hanging straight behind her back and buttocks, head held high. The figure is stationary, formal, and modeled in sharp planes. Izquierdo recalls that he was responding to the simplified forms and contained energy of the work of Marino Marini (1901–1980), one of whose works Thomas Colt, the Portland Art Museum director, had acquired for the collection. "I started to make a very large figure, a figure that was about eight feet tall, which was a large plaster woman, striding. The pose came from Degas—one of his dancers—that little girl with the skirt. Littman, when he saw it, sensed what had happened."⁴⁶ As Izquierdo commented later, "I worked closely with Fred and he influenced me, but eventually I had to break with him."⁴⁷

The 1950s: Establishing Roots

Manuel Izquierdo completed his certificate program at the Museum Art School in 1951, eight years to the day, more or less, from the moment he first set foot in Portland. In those eight years he had studied briefly with Hilda Morris and received crucial encouragement from her, embarked on a long association with Frederic Littman, learned printmaking from Lloyd Reynolds, mastered English, graduated from high school, and studied for four years at the Museum School. In 1949, he had shown his work in the inaugural exhibition at Eda and Louis Bunce's Kharouba Gallery in Portland, launching his career as an artist who would exhibit frequently and prestigiously. He had done this all while supporting himself and his brother and sister. This was a capable young man, and by 1951, at age twenty-six, he must have figured that he had laid a pretty thorough foundation for whatever came next. He took a trip to New York to visit George Johanson and Don Normark, the photographer, who had rented an apartment in the Village (see Figures 29 and 30), and while there he horsed around with his friends and let his imagination play on what might lie in the future. But "Manuel did not express any interest in living in New York," Johanson recalls. "I think he was set on staying in Portland from the beginning."⁴⁸

Izquierdo's life in 1950s Portland involved a rich combination of professional and personal decisions, fortuitous encounters, wide-ranging artistic explorations involving a variety of media resulting in a number of major works that would become iconic Izquierdos, and some eleven one-person



Figure 28.
Manuel Izquierdo in the sculpture studio of the Museum Art School, Portland, Oregon, 1951. Photograph courtesy of the Manuel Izquierdo Trust.



Figure 29.
Manuel Izquierdo in New York City, ca. 1951. Photograph by Don Normark, courtesy of the photographer.



Figure 30.
Manuel Izquierdo (bottom) and George Johanson, ca. 1951. Photograph by Don Normark, courtesy of the photographer and George Johanson.



Figure 31.
Manuel Izquierdo with students in the sculpture studio at the Museum Art School, Portland Art Museum, Oregon, 1961. Photograph courtesy of the Charles Voorhees Fine Art Library Archives, Pacific Northwest College of Art, Portland, Oregon.

exhibitions—at the Kharouba Gallery (1951, 1952, 1954), Morrison Street Gallery (1956), Portland Art Museum (1956), Reed College (1955, 1958) and other schools in the region (three in 1957), as well as the Artists Gallery in Seattle (1958). The 1950s bristled with activities and accomplishments, both professional and personal, for Manuel Izquierdo.

The 1950s saw him establish his lifelong career as a teacher. He began with evening classes and children's Saturday classes at the Museum School the same year he completed his studies, in 1951. During the week he taught art at the Riverdale School in Dunthorpe. He became a full-time faculty member at the Museum School beginning in 1953, and during 1954–1956 he also served as artist in residence at Reed College. At the Museum School, Izquierdo taught courses in life drawing, general art, painting, and composition. When Frederic Littman resigned to take a position at Portland State College in 1960, Izquierdo took over the sculpture program (see Figure 31). He taught at other colleges, community colleges, and universities, but these were short-term, visiting positions, and he remained on the Museum School faculty until his retirement in 1997, some forty-six years after teaching his first classes there.

The 1950s also saw Izquierdo become a property owner. He used his savings to make a down payment on a half-acre plot with a small house and an old barn on Southwest Fourth Avenue just off Boones Ferry Road. He learned of the property from Louis Bunce, who lived next door. Over time, he remodeled and expanded the house, enlarged the barn, and built a larger studio, keeping the barn as his "old studio." Consciously or not, he gradually remade the place into a version of his family's compound in Tetuan de las Victorias: with house and studios arranged around a yard, domestic life and art-making were in direct proximity, just as life (harsh though it was) and craft had been linked when he and his family lived near his grandfather's workshop in Madrid.

And the 1950s saw Izquierdo seeking and finding a wife. As early as 1953, he told an interviewer, "I wanted to get married and start a family. I hadn't met anyone yet, but it was on my mind."⁴⁹ Alert to possibilities, he took notice of one of the students in a summertime drawing class he taught at Reed

College in 1954 or 1955. She was Lois Baker, the daughter of Welsh immigrants, who had grown up in Seattle and studied at Reed from 1946 to 1950. At first majoring in chemistry, she changed to humanities and graduated with a thesis entitled “The Moral Theme in the Novels of Ivan Turgenev.” A poet, she was friends with her fellow students Gary Snyder and Philip Whalen and also knew Allen Ginsberg, who visited campus periodically. At one point she took an art history course from Izquierdo’s mentor Lloyd Reynolds.

Lois Baker married the Reed student Bruce Cartozian and moved with him to New York, but by the mid-1950s the marriage had ended and she was living in Portland with her daughters Katherine and Markrid. Working in social services, she decided to “indulge herself” by enrolling in the drawing course. She had heard of the instructor and had seen a few of his sculptures but did not know him.⁵⁰

Lois recalls that she was impressed by Manuel’s seriousness and sense of purpose in the classroom—his prohibition against listening to the radio or even talking during class and his example of absolute focus on the matter at hand, in one session a piece of crumpled paper that the students were instructed to draw. “Just LOOK at it,” she recalls his saying, in order to see the object for itself and not for its associations. Lois had grown up in a diverse neighborhood where many languages were spoken, she was at ease with individuals from other cultures, and she found Manuel charming and engaging. They met for coffee and conversation on the Reed campus, their relationship blossomed, and on March 31, 1956, they were married in a civil ceremony. Afterward there was a big party at the McLarty’s house. Lois wore a light green suit, and Manuel wore his only good jacket and a bow tie. Lois recalls that the party was a lot of fun.⁵¹ A photograph by Don Normark (Figure 32) shows an exultant couple close to the camera, she smiling, he laughing, in a moment of delighted happiness. Manuel adopted Katherine and Markrid, and he and Lois soon had two additional children. Pablo was born in 1956 and Sara in 1958. Izquierdo always explained that he and his wife had four children: Katherine, Markrid, Pablo, and Sara (see Figure 33).

Establishing himself as a teacher, buying property and devoting many hours over many years to improving it, becoming a family man with four children, attaining American citizenship in 1956 and



Figure 32.
Lois Baker and Manuel Izquierdo
on their wedding day, March 31,
1956, Portland, Oregon. Photograph
by Don Normark, courtesy
of the photographer and the
Manuel Izquierdo Trust.



Figure 33.
Manuel and Lois Baker Izquierdo
with their children (from left) Sara,
Katherine, Pablo, and Markrid, ca.
1960. Photograph by Don Normark,
courtesy of the photographer and the
Manuel Izquierdo Trust.



Figure 34.
Manuel Izquierdo's exhibition of
sculpture and drawings, Portland Art
Museum, Oregon, 1956.
Photograph courtesy of the
Manuel Izquierdo Trust.

arranging for his father to emigrate to Portland that same year—all this provided a lively backdrop as Izquierdo launched his career as an ambitious, highly productive sculptor and printmaker.

Izquierdo’s Museum School training had immersed him in the processes of modeling figures in clay, plaster, and occasionally concrete, and one of his primary media throughout the 1950s continued to be clay, usually terra cotta, which he bisque fired in kilns at the Museum School and then painted in his home studio with oil pigments thinned with turpentine. In a collection of old tuna cans he kept his palette of browns, grays, greens, and sometimes yellow, colors he used to simulate bronze or stone. He often completed the finishing process by applying a thin film of wax.⁵² Throughout the 1950s, he showed examples of these works—generally figures of women, shepherds, and warriors—in exhibitions in Portland galleries and at the Portland Art Museum (see Figure 34). He was also an active participant in the activities of the Oregon Ceramic Studio, established in 1936 in Portland, a force in the flourishing ceramic arts community in Oregon during the 1940s and 1950s and the forerunner of the Contemporary Crafts Gallery and Museum of Contemporary Craft. He showed his work in numerous Northwest annual ceramic art exhibitions sponsored by the Oregon Ceramic Studio and served as a juror for some of its shows.

One example of Izquierdo’s ceramic sculpture of this period is a small figure from the early fifties (later cast in bronze in an edition of twelve)⁵³ of a suppliant mother holding her sleeping or dead child (Figure 35). The solid and contained forms, rounded and boulder-like, are a long-distance response to Marini and Henry Moore. The mother cranes her neck to look straight up,



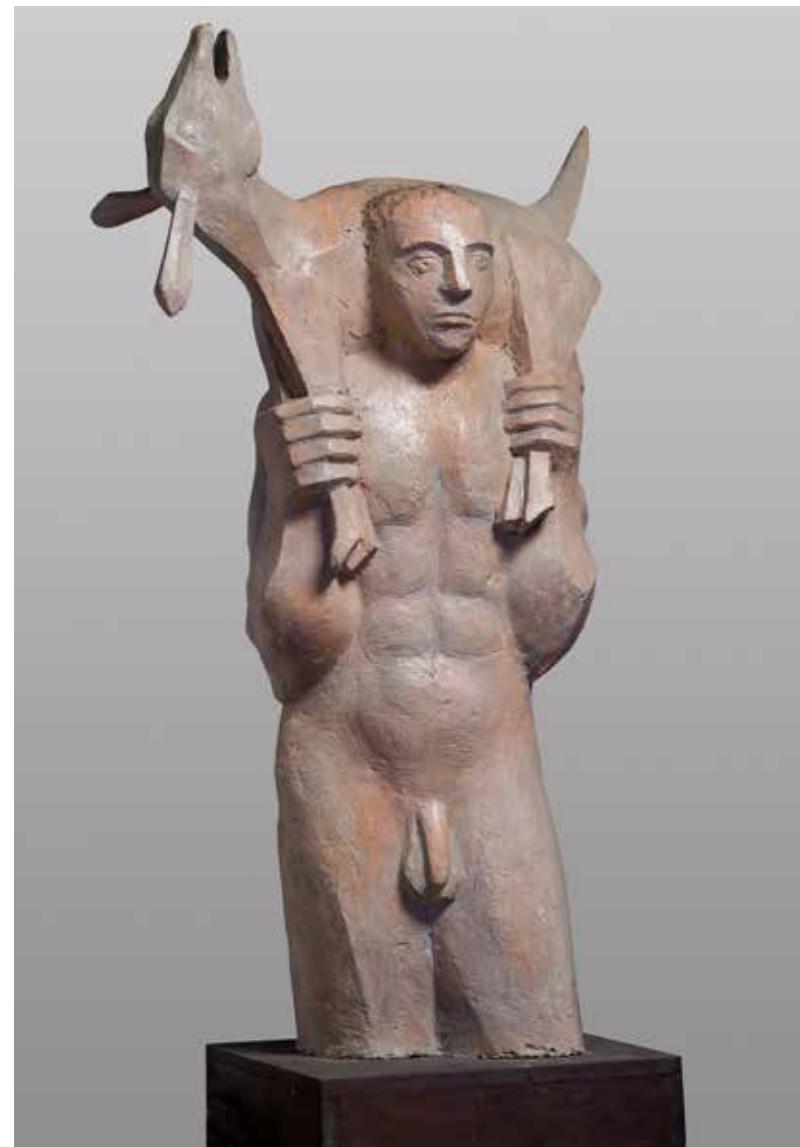
as if in inquiry. With massive hands, she holds the child's body, whose rigid arms, bent knees, and stiffly positioned head suggest a catatonic being brought before the gods for sacrifice or salvation. In its combination of formal containment and emotional intensity, it reflects the universal angst of the postwar period expressed in much modern European sculpture of the period, as well as Izquierdo's personal lament about loss and separation.

In a related painting from 1953 (Figure 36), Izquierdo places the mother and child on a plaza reminiscent of the stages in Giorgio de Chirico's *Pittura Metafisica*. In a compartmentalized composition, the mother and child occupy the lower left section, while on the right are figures of lovers in an archway and a single figure in a window above. The factory complex in the midground is a series of shadow-casting forms that anticipate Izquierdo's constructivist wood sculptures of later years. The separated vignettes and darkly garish palette show the clear influence of the work of Jack McLarty (cf Figure 37), the Museum School instructor who Izquierdo considered the most influential and supportive. Izquierdo's painting and the related sculpture suggest the degree to which he worked out thematic ideas in both two- and three-dimensional terms in the wake of his varied training at the Museum School.



Figure 38.
Manuel Izquierdo. Untitled animal bearer. Painted terra cotta. ca. 1951. 43 inches high. Manuel Izquierdo Trust and courtesy of the Laura Russo Gallery.

Figure 39.
Manuel Izquierdo. Goatherd. 1968. Painted terra cotta. 12 inches high. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. Gift of the Manuel Izquierdo Trust through Bill Rhoades. 2011.035.002



But sacrificial offering seems to be just one aspect of the meanings of Izquierdo's animal bearers. When his daughter Sara married Marcus Braun in 1980, Izquierdo gave them a bronze cast of a shepherd as a wedding gift. He explained that the animal on the man's shoulders, in this case a sheep, represented his family, all his goods and



Shepherds and Warriors

Izquierdo worked in thematic categories, often revisiting and reinterpreting subjects that seemed to hold ongoing, evolving meanings. "A particular theme will attract my attention and I will pursue it for long periods of time, returning to it over and over," he wrote.⁵⁴ Shepherds and warriors held particular fascination, and he created many examples of each in his signature medium of painted terra cotta. He began his shepherd series in 1950, creating in the course of thirty years a long line of severely frontal, forward-facing shepherds or animal bearers—single male figures each carrying an animal slung over the shoulders and around the neck (see Figures 38–41). He also made drawings and prints of shepherds (and warriors) in the 1950s and later on. In early shepherd examples, the animals carried by the men are identifiable as goats, calves, or sheep; later they are often abstractions rather than renderings of identifiable species. Some of the shepherd works are titled *Moscophoros*, a reference to the ancient marble sculpture of a man carrying a calf to sacrifice (circa 570 BC; Acropolis Museum, Athens). That Izquierdo knew this prototype is confirmed by his depiction of it in his woodcut *Pierrot's Tapestry* (1992; see Figure 94), in which the figure appears at the extreme left, below a rendering of the Caryatids on the Erechtheum at the Acropolis.

chattels. Sara recalls her father stating that “the shepherd is trying to get them to freedom.”⁵⁵ On another occasion, he stated that “the shepherd’s burden of a heifer, a sheep or a deer is [symbolic of the burden that as human beings] we all have to bear.”⁵⁶ The animal-bearing theme is on some level autobiographical, about the young Manuel carrying his family to safety (he titled one of his shepherds *Passage* 1939, invoking the year that he shepherded his siblings out of Spain). The theme was “something personal that he had to work out” by creating many variations of the animal carrier, Sara Izquierdo believes.⁵⁷ At the same time, he could reenact his role as shepherd in antic play with friends (see Figure 30).

In a segment of Nelson Sandgren’s film of the mid-1960s entitled *Northwest Four and Two*, which presents four painters and two sculptors at work in their studios, Manuel Izquierdo is shown standing at his work table, picking up lumps of clay and kneading them into the form he is building up on an armature. He is modeling a man bearing an animal, and it becomes clear that he is working directly from drawings that are pinned to the wall. The relationship is immediate; the drawings serve as models. “Most of my sculptures begin in drawing,” Izquierdo states in the film. “A small draw-

ing can lead to five or six pieces.” He also reiterates that “I tend to work in themes—the shepherd, the herdsman. Icarus. Some themes are very close to me.” These themes are “important, they have such a scope,” and he states that he keeps returning to them to extract all the meanings and feelings that they can be made to yield.⁵⁸

Only in the late 1970s did Izquierdo create the culminating work in his animal bearer series, a monumental cast bronze entitled *The Shepherd* (Figure 41), commissioned for the courtyard of the Harvey Scott Memorial Library at Pacific University in Forest Grove, Oregon. After nearly thirty years of creating variations of the animal bearer, Izquierdo sculpted a magnified version of the type—a six-foot-high monolith of rounded forms that take on a bulbous, pneumatic quality. The shapes are abstract, yet in light of the many earlier works in the series are recognizable as forming a glyptic, forward-facing giant bearing a massive animal on his shoulders. It had always been true of these works that man and animal are fused as a kind of hybrid creature of interlocking arms, hooves, and heads, and this reaches a state of abstract unity in the mounded forms of *The Shepherd*. The lack of descriptive detail lends the work a sense of muffled authority; it is a brooding, somewhat unsettling presence, an eternal and little bit scary sentinel at the entrance



Figure 40.
Manuel Izquierdo. Untitled shepherd.
1968. Painted terra cotta. 16 inches
high. Hallie Ford Museum of Art,
Willamette University, Salem,
Oregon. Gift of the Manuel Izquierdo
Trust through Bill Rhoades.
2011.035.010

Figure 41.
Manuel Izquierdo. *The Shepherd*.
1970s, installed 1979. Cast bronze.
74 x 48 x 14 inches. Harvey Scott
Memorial Library, Pacific University,
Forest Grove, Oregon. Commissioned
by Viola McCready Laselle.



to the library. On the occasion of the installation of *The Shepherd* at Pacific, Izquierdo exhibited fourteen shepherd figures created from 1950 through 1968. “This group . . . represents some of my concerns with this theme over the years,” he wrote in the exhibition statement. He showed many of the same works again as a group in 1999, in *Shepherds*, the inaugural exhibition at the Manuel Izquierdo Gallery at the Pacific Northwest College of Art—the evolved Museum Art School where Izquierdo had taught for decades.

Homer's *The Iliad* had fired Izquierdo's imagination from the time he was thirteen years old. In 1938 in Barcelona, "there was a man from Madrid who had to take care of this wild bunch of kids, and he read *The Iliad* to us. I had never been so fascinated by anything in my life. I don't know why, but to me *The Iliad* had a special meaning. I suspect that, in the absence of faith, I had to find heroes in this way."⁵⁹ Shepherds occupy some of the terrain in *The Iliad*. Homer describes them as solitary beings, as the "goatherd off on a mountain lookout." They can also be formidable defenders, as when "young lions . . . that ravage shepherds' steadings" are "hacked down by the cleaving bronze blades in the shepherds' hands."⁶⁰ Izquierdo knew lines like this, and likely saw his shepherds as potential defenders of their charges. But it is his series of warriors that more explicitly reflects the epic of the war between the Greeks and the Trojans that Homer describes.

According to Rachael Griffin, Izquierdo made the first works in his warrior series in 1955, depicting them in sculptures, drawings, and prints.⁶¹ By 1958, he had assembled a veritable army of fighters that move to the field singly or in groups. A typical example of this type is the single warrior, made of painted clay, that he poses beside in a photograph from the mid-1950s (Figure 42). As

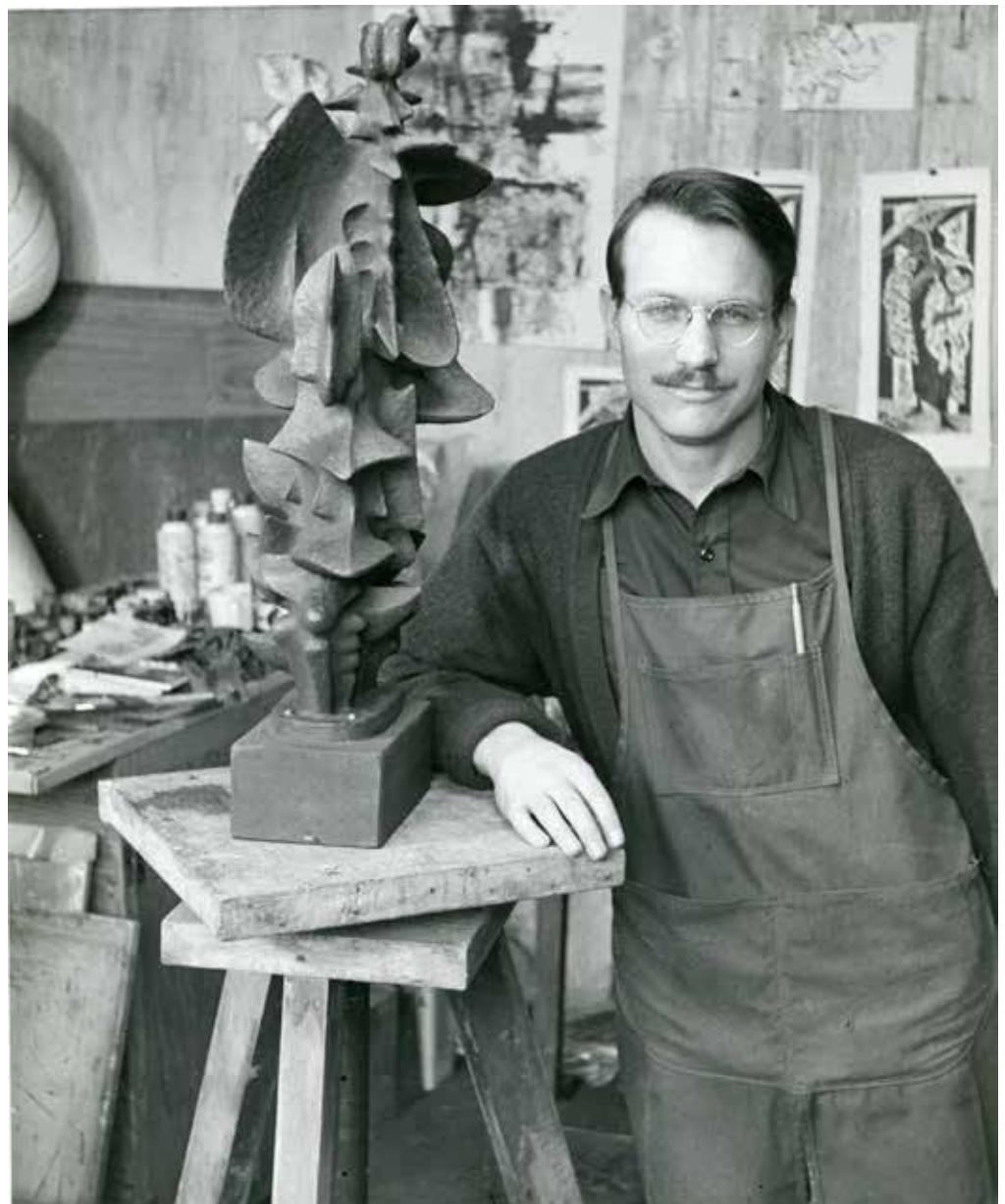


Figure 42.
Manuel Izquierdo in his studio with a painted terra-cotta sculpture of a warrior figure, ca. 1955. Photograph courtesy of the Manuel Izquierdo Trust.

Figure 43.
Manuel Izquierdo. *Three Warriors*. 1958. Painted terra cotta. Each figure approximately 21 inches high. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. Gift of the Manuel Izquierdo Trust through Bill Rhoades. 2011.035.014



with all the warriors, the forms evoke a cactus plant or a tree with branches radiating as if from a central trunk, a leaflike shield, and a head that suggests the bud of a plant. The likening of warriors to plants occurs in *The Iliad*, in which Homer writes of the Greek and Trojan soldiers gathering "by the thousands, numberless as the leaves and spears that flower forth in spring."⁶² Throughout Izquierdo's work, anthropomorphism and botany are often close kin. "I got very interested in anatomy and armor and plant forms, and, in combining these elements, I was also using my memories from the war. That's how the Warriors series developed. I was looking for forms in nature that would allow me to make a statement which was personal and in accord with my feelings."⁶³

In *Three Warriors* (1958; Figure 43), the petal-like musculature is exaggerated so as to suggest muscle-bound he-men. Sara Izquierdo suggests that the warrior figures are emblems of bravado and heroism—that her father's making of so many of them was "like a kid drawing muscle cars,"⁶⁴ creating an army of clay soldiers, at hand and in reserve in case of need. And in equipping the warriors with their prominent shields, Izquierdo could identify himself with Hephaestus, the blacksmith and arms maker of the gods, with whom Manuel felt kinship on several levels (see Figure 95). Although warfare in *The Iliad* is conducted with metal arms glinting in the sunlight and clanging in combat, Izquierdo made his warriors from clay painted to simulate bronze, only later casting some of them in actual bronze as he also did with some of the shepherds. But metal, pounded and welded as in weaponry fabrication, was soon to become Izquierdo's medium of great innovation.

In the warrior series, the forms are in the Cubist-Futurist tradition, at times related to Boccioni's Futurist sculptures of the World War I era. In every example, the figure carries a distinctive oval shield that provides a smooth plane contrasting with the concavities and convexities of the muscles and vertebrae. The shields also operate as partitions, separating the warriors from each other and

the viewer. Jack McLarty echoes this shielding device in his portrait of Izquierdo (1952; Figure 44), in which the aggressive yet reserved Izquierdo is screened by the back of the chair he straddles. Sculptor and warriors are in defense mode. In 2012, Izquierdo's close friend John Stahl painted a large work entitled *Warriors at Rest*, a reverie on Izquierdo as warrior.⁶⁵

Izquierdo sometimes referred to his warriors as "guardians" (thus conflating their significance with that of the shepherds), and in general he conceived of them as defenders and protectors. They are heroes rather than villains, although on the occasion of an exhibition at Reed College in 1960 he stated that the warriors "are a statement against war"⁶⁶ and told a friend that "the warriors express brutality and how we behave toward one another."⁶⁷ Yet the abstraction of the figures universalizes them and relates them to masculine valor on a metaphoric level. Familiar with battles in *The Iliad*, he saw his armored figures in epic terms. The Spanish Civil War, World War II, the Korean War (for which Izquierdo came close to being drafted), and the ongoing Cold War provided the context for these sculptures, just as in the 1960s the warriors evolved against the backdrop of the Vietnam War. But their broad significance was Homeric and mythic as well as personal and autobiographical.

One of the largest and most powerful terra-cotta heroes is a seemingly airborne figure, thirty-six inches high, leaping forward into action (Figure 45). Its title and date presently unknown, it is a close cousin of the warriors but perhaps instead is an avenger or defender, terms that Izquierdo used for some of his figural works in the 1950s. Whereas the warriors are firmly grounded, here Izquierdo devises a base with a pole to lift this figure into space; as he hurtles forward, the pressure against his body is so strong that his ribs and vertebrae press through his torso. This skeletal, muscular being is an irresistible force.

The abstract nature of the warrior figures is confirmed in a painted terra-cotta piece from 1957 (Figure 46), in which the warrior is pretty much completely transformed into a tree with upward thrusting boughs and branches. (Izquierdo said that the tall trees growing on the semi-rural grounds of his house and studios were an inspiration.) An action figure turning into a tree brings to mind Daphne's similar metamorphosis in order to escape the clutches of Apollo—a shift from a state of danger to a condition of organic repose. This is also a transition that anticipates Izquierdo's overall creative trajectory: he gradually moved from angular, armored warriors to biomorphic hybrids of plants, animals, and figures of mortal women and goddesses.

With the subjects of warrior and shepherd, Izquierdo identified contrasting embodiments of responsible action—aggressive and defending on the one hand, protective and nurturing on the other. Both themes were of key metaphoric importance to Izquierdo, who seemed to recognize in the warrior and shepherd aspects of his own personality and the roles that had been pressed upon him at an early age.



Figure 44.
Jack McLarty. *Portrait of the Sculptor Manuel Izquierdo*. 1952. Oil on canvas. 36 x 24 inches. Collection of Mark Gearhart.

Figure 45.
Manuel Izquierdo. Untitled figure. 1950s. Painted terra cotta. 36 inches high. Manuel Izquierdo Trust and courtesy of the Laura Russo Gallery.

Figure 46.
Manuel Izquierdo. Untitled figure. 1957. Painted terra cotta. 29 inches high. Collection of Robert Joki, the Sovereign Collection.



Welding Metal

During the 1950s, when Manuel Izquierdo was creating works in terra cotta, cast cement, and sometimes stone and wood, he was also experimenting with a much more recent sculptural medium that had rarely been used in the Pacific Northwest. This was the medium of welded metal—whether in the form of scrap metal or sheets of steel or bronze. American sculptors generally learned of welded metal as a result of World War II industrial fabrication, and Izquierdo himself was introduced to welding as a mechanical process when he worked in the shipyards during the summer of 1945. He was already familiar with the work of the Spanish sculptor Julio González, a confrere of Picasso and the pioneer of welded metal sculpture in the 1920s. But it was a visit to Portland by the sculptor David Smith that brought welding metal as an artistic process to Izquierdo's full attention.

Smith (1906–1965) was invited by the Portland Art Museum in 1953 to join the painters Guy Anderson and Louis Bunce on the jury for the Artists of Oregon exhibition. The major figure in Abstract Expressionist sculpture, Smith had recently completed two works that would become icons of American modern art: *Hudson River Landscape* (Whitney Museum of American Art, New York) and *Australia* (Museum of Modern Art, New York), both from 1951. These are welded metal “drawings in space” made of steel rods bent into delicate curves and loops, resembling calligraphy inscribed in the air. Like Izquierdo, Smith had experience with practical metalwork—at a Studebaker plant in South Bend, Indiana, in the 1920s and at a locomotive manufacturing plant in Schenectady, New York, during World War II. By the early 1950s, Smith’s industrial fabrication approach to sculpture-making was widely known and admired, and he was an emerging art celebrity by the time he visited Portland in 1953.

Manuel Izquierdo and David Smith met at a party hosted by the painters Sally Haley and Michele Russo at their home on Portland’s east side. With few galleries to host artist receptions, the city’s mid-century art scene was one of frequent parties and celebrations in artists’ homes. Gatherings of this type delighted Izquierdo whether he was guest or host, and Smith’s being in town provided the occasion for a festive event. Izquierdo and Smith apparently hit it off immediately, finding common ground in having both worked in metal fabricating plants and in their shared interest in the art of González. Whether on the spur of the moment or by prearrangement, Izquierdo assisted Smith in conducting a welding workshop for students at the Museum School.⁶⁸ The sculptor James Lee Hansen, Izquierdo’s friend, remembers that Littman arranged for an oxyacetylene torch to be delivered to the museum’s sculpture court for Smith’s demonstration. When Louise Aaron and Max Buhmann of the *Oregon Journal* newspaper arrived just as the demonstration ended and asked him to ignite the torch again for a photograph, Smith was incensed at the inconvenience.⁶⁹ He spent a night at Izquierdo’s home on Hall Street, and a cat was nearly killed when a bed collapsed from the exertions of Smith and a newfound woman friend.⁷⁰

“We wound up becoming friends,” Izquierdo recalled. “Eventually, he asked me to come out and work with him [in his studio at Bolton Landing, New York, in the Adirondacks]. After he returned to New York, we corresponded and I thought about it, but it would have meant another few years of working with someone else.”⁷¹ Izquierdo’s long apprenticeship with Frederic Littman had ended just a few years before, as had his studies at the Museum School. He was working independently in his own studio, and in Portland he enjoyed a solid home base and supportive artistic milieu. After the upheavals of his younger years, he felt settled and wanted to remain so. Many other artists, whether returning G.I.s or European émigrés, felt the same way, and in their postwar cultural

Figure 47.
Manuel Izquierdo. *Spring*. 1957.
Welded iron. 78 inches high. Pacific
Northwest College of Art, Portland,
Oregon. Gift of the Manuel Izquierdo
Trust.

exuberance the regional scene could seem as exciting and promising as the bigger art centers. But Izquierdo understood the importance of his contact with David Smith: “he did get me involved in welding and my first pieces were very influenced by my contact with him.”⁷²

According to Rachael Griffin, Izquierdo “in 1953 produced the first welded-metal sculpture in Portland.”⁷³ Although George Johanson remembers that he declared that he was the first to make welded-metal sculptures anywhere in Oregon,⁷⁴ Izquierdo in a 1978 interview credited that to Tom Hardy,⁷⁵ who in 1951 created a welded-bronze horse now in the collection of the Portland Art Museum. Hardy was living in Eugene, where he completed his Master of Fine Arts degree in “direct metal sculpture” and lithography at the University of Oregon in 1952.⁷⁶

For Izquierdo, it was only after “I bought this little house and this old studio” on Southwest Fourth Avenue “that I got myself oxygen and started collecting scrap metal and old farming equipment strictly guided by what González and David Smith had done. People started bringing scrap iron and I ended up with a huge pile, most of it I didn’t have the equipment for. I found that it was really very unwieldy and what I got was very much like somebody else’s work, like David Smith’s or González’s. I probably did about half a dozen pieces, most of which I destroyed. I did save two or three of them.”⁷⁷

One of these is *Spring* (1957; Figure 47), a three-dimensional collage of scrap-iron components that Izquierdo included in his solo exhibition at Reed College in 1958 (see Figure 48). With its aqua patina and rangy forms arcing and branching in different directions, *Spring* suggests a wildly growing plant and a maniacally dancing figure. One observer suggested that it “caught the gesture of life in the stretch of a whimsical dance: it made you laugh; it was naive and eager.”⁷⁸ Rachael Griffin noted that, in contrast to the somberness of much of Izquierdo’s work of the 1950s, *Spring* allowed for an “expression of wit which we have previously seen only in his prints.”⁷⁹ Its spreading limbs and legs, stretching into space and leaving the composition open and full of air, offer a spasmodic variation of Smith’s space drawings, entirely different from Izquierdo’s later welded-metal sculpture consisting of pillowlike volumes and bundled, three-dimensional masses.





"What I kept wanting to do was to enclose the form," Izquierdo recalled. Welding together random pieces of metal resulted in sculpture that was for him too open in its forms, and too flat. "So I started collecting oil barrels and cutting them up . . . and then hammering those pieces and enclosing the forms."⁸⁰ He also acquired old water heaters for their copper linings, which lent themselves to shaping enclosed volumes.

In contrast to the sprightly *Spring* is the welded-steel piece entitled *Tortured Torso* (Figure 49), which was also in the Reed College exhibition. It begins to reflect Izquierdo's interest in creating a sculpture of volumes, even though branching extensions are still in play when the work is seen from certain angles. *Tortured Torso* is a compilation of numerous segmented mild-steel components freely fastened together to create an abstraction of a human figure. The texture of the weld seams and the prominent breastplate at the center link it visually to the warriors that dominated the Reed exhibition. Retitled as simply *Torso*, this work was also exhibited in the annual exhibition of Northwest art at the Seattle Art Museum and then in the Third Pacific Coast Biennial at the Santa Barbara Museum of Art, which purchased it for the permanent collection.⁸¹

The exhibition of 1958 at Reed College documented a moment of transition in Izquierdo's development.⁸² Presenting thirty-four sculptures and eighteen drawings, it included a preponderance of terra-cotta warriors and other angst-ridden figures, a category of Izquierdo's work that he would gradually leave behind. Interspersed with these were welded-steel pieces that ranged from *Spring*, which represented the first phase of Izquierdo's welded sculpture, to *Tortured Torso*, an early example of the enclosed welded forms that would become his characteristic mature mode.

Izquierdo's metal masterwork of the period is his stunning *Icarus* (1958; Figure 50). This angular and segmented figure, made up of fifteen or so welded-steel components linked at delicate, just-touching junctures, has similarities with earlier works and yet is brand new in a thrilling way. The familiarity comes from knowing about the musculature of the warriors, their jutting interplay of planes assimilated into the figure of Icarus. But the durability of steel sheets in contrast to the fragility of terra cotta, as well as the tensile strength of the steel sheeting, result in dynamics of an

Figure 48.
Manuel Izquierdo in his studio,
Portland, Oregon, with his artwork
including sculptures, from left: *Spring*,
Torso (Tortured Torso), and *Iberian
Venus*. *Oregon Journal*, Portland,
February 9, 1958. Oregon Historical
Society #012049.

Figure 49.
Manuel Izquierdo. *Torso (Tortured
Torso)*. 1958. Welded steel. 60 inches
high. Santa Barbara Museum of Art,
California. Museum purchase from
Third Pacific Coast Biennial, 1959.
Photograph by Alfred A. Monner,
courtesy of the Crumpacker Family
Library

Figure 50.
Manuel Izquierdo. *Icarus*. 1958.
Welded steel. 88 inches high.
Portland Art Museum, Oregon.
Museum Purchase: Caroline Ladd
Pratt Fund. 58.12



entirely new kind. With *Icarus*, Izquierdo catapults an adventurer into space and leaves him to fall headfirst to earth. The sculpture is abstract, but there is no mistaking Icarus's muscled legs, ridged spine, and outflung arms as the figure hurtles downward to balance *en pointe*—but only briefly so, for we know from the story that Icarus is plunging into the sea. The wonder of this sculpture is that it is perpetually dynamic: this Icarus has been soaring to splashdown for more than half a century and will always be doing so (this is not the “splash quite unnoticed” that William Carlos Williams evokes in his poem about the fate of Icarus).⁸³ Fabricated at the beginning of the space age as flight and its failure were topics of conversation worldwide—Russia’s *Sputnik* soared aloft in October 1957 and soon after America’s first launch attempt ended with an explosion on the launch pad—*Icarus* carried immediately contemporary meaning.

In later life, Izquierdo discussed the warriors and gods of mythology with his grandson, Ted, and from overhearing the conversations, Sara Izquierdo knows that “he liked that story” of Icarus, which he saw as “a moral cautionary tale.” Icarus falls to earth when he ignores the warning of his father, Daedalus, not to fly too near the sun with his wings made of wax and feathers. Soaring through space, ecstatic with the possibilities for freedom and adventure, Icarus flies higher and higher, and then with one final sweep of the wings his father has made for him he is doomed. “To me, the Icarus theme has always implied possibilities: the possibility of what we are with what we can become: the recognition of feelings, shortcomings,” Izquierdo told Jane Van Cleve in 1982.⁸⁴ In undated notes, Izquierdo wrote: “I deal with a man falling with broken wings, twisted head, and outstretched arms. His anatomy is broken. At the same time, these forms are moving up, growing as if a plant. While falling, a new act of living is taking place.”⁸⁵

Izquierdo was to return to Icarus in a number of works large and small, including the sleekly stylized welded-steel variation from 1979 in the collection of the Multnomah Athletic Club in Portland, and welded metal was a medium that would engage him for the rest of his career. But his last major work of the 1950s was an enormous sculpture made of wood.

Working with Wood

Manuel Izquierdo’s earliest medium was wood—he was carving, drilling, and tooling it in his grandfather’s workshop. His whittling skills prompted his caretakers at La Rouvière to arrange for him to take classes at the academy in Marseilles. Wood remained of ongoing interest as a medium for carving, assembling in constructions, or laminating. He carved wood in his printmaking, woodcut being his favored print medium. In settling in the Pacific Northwest, Izquierdo established home base in the land of wood, and the Oregon forest was explicitly his point of reference as he created the largest and most dramatic of his wood sculptures. *Monarch of the Forest* (Figures 51 and 52) was a twenty-four-foot high construction made of some two thousand notched chunks, beams, and sticks of Oregon cedar for the Forest Products Pavilion at the Oregon Centennial Exposition and International Trade Fair, which opened in Portland in June 1959 and ran for one hundred days.

The Forest Products Pavilion, designed by the Oregon architect John Storrs in collaboration with the engineer James G. Pierson, was an open-air structure with seven hyperbolic paraboloid roofs made of wood. The low-slung, curving and counter-curving vaults provided a dramatic, aerodynamic stage for Izquierdo’s tower of interlaced cedar components. Seen from a distance, *Monarch of the Forest* rose above the other displays like some magical, heavily branched tree.⁸⁶ Seen at closer view, it was a structure of interwoven vertical and horizontal elements of varying sizes and shapes,

Figure 51.
Manuel Izquierdo at work on his sculpture *Monarch of the Forest* for the Forest Products Pavilion of the Oregon Centennial Exposition and International Trade Fair, May 1959. A note on the verso states that Izquierdo “used [an] Indian adze” to shape the pieces of wood. Photograph courtesy of the Manuel Izquierdo Trust.



densely packed and yet open-textured and porous. Made of four sections joined together as a single huge unit, it was estimated to weigh two tons. Storrs likened it to a “beehive,” while an *Oregonian* writer stated that “to the untutored [it] resembled nothing so much as a miraculously balanced rick of kindling,” an apt comparison, as it turned out. “It was highly finished and had a certain wild dignity which defied description.”⁸⁷ Izquierdo himself thought of it as “a very original thing. I never recall having seen anything like it recently;” he stated that “it symbolized the lumber and forests of Oregon. It had the Oregon spirit.”⁸⁸

The sculpture was one of several major artistic undertakings at the exposition. Carl Morris painted large abstract oil paintings for the House of Religious History, and a group of artists organized by James Lee Hansen as the Fine Arts Collaborators created murals and other decorative features for the exposition grounds. Artists in this group included Rick Norwood, who oversaw the painting of a five-hundred-foot wide mural on the exterior wall of the Exposition Building, and Don Sorenson, who made a sculpture of silhouetted abstract figures of loggers or fisherman near the entrance to the building. A juried Oregon Centennial painting exhibition inside the Expo Building presented the art of ninety-two Oregon artists, including Manuel Izquierdo (represented by an oil-collage on Masonite in the “Forms of Nature” section) and his brother José Izquierdo Torres (represented by an oil painting of an abstracted landscape in the section entitled “Moods of Nature”). In the days before the Oregon Arts Commission (established in 1967) or public art funding programs, the exposition was the occasion for unusually robust support of the arts in a populist, non-museum setting. According to James Lee Hansen, the Oregon Centennial Exposition provided “hungry” artists at various stages of professional development with an exciting and unusual set of opportunities. Artists were “elated.” They “had never made so much money before or after.”⁸⁹ The Port of Portland’s commissioning of Louis Bunce to paint a mural for the airport a year earlier had been the controversial public art precedent for the art projects at the Centennial Exposition.⁹⁰

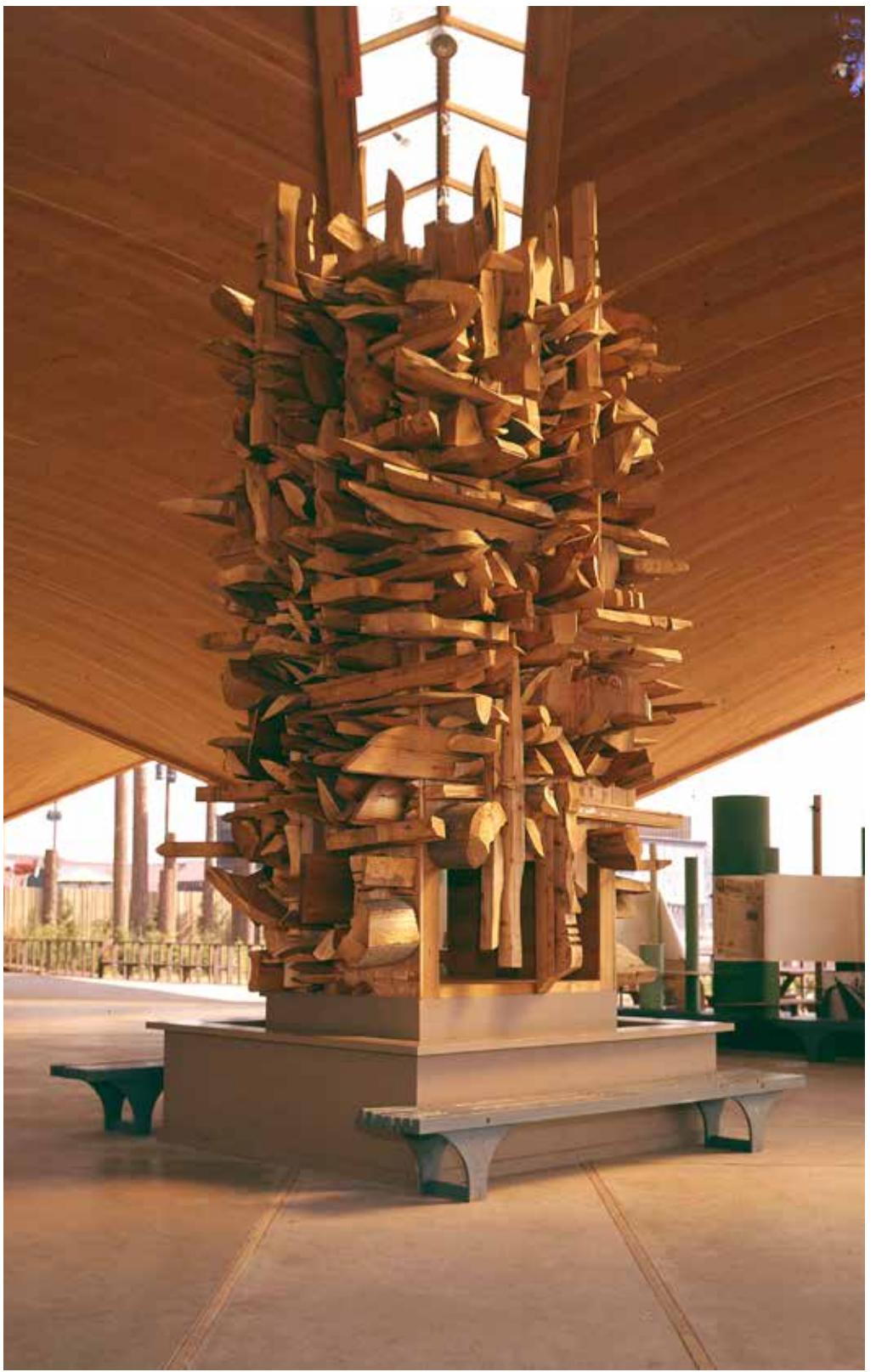


Figure 52.
Manuel Izquierdo. *Monarch of the Forest*. 1959. Cedar. 24 feet high.
Formerly Forest Products Pavilion,
Oregon Centennial Exposition and
International Trade Fair, Portland.
Photograph courtesy of the
Manuel Izquierdo Trust.

After the fair was over, the art on the grounds encountered differing fates. Carl Morris's paintings were donated to the University of Oregon, and in recent years were displayed at the Jordan Schnitzer Museum of Art. Izquierdo's *Monarch of the Forest* was purchased for installation on the property of Horizon Northwest, an art and architecture workshop near Salem. But in April 1960 when the workshop director, Richard Jeb Stewart, went to inspect the piece in preparation

re 53.
on Journal, page 1, April 26,
0. Monarch of the Forest was
ght to have been stolen but in
was destroyed.



Horizon Northwest sued (unsuccessfully) for damages. In testimony, John Storrs stated that only two dozen of the two thousand pieces of wood had been missing, and Izquierdo said that he could have repaired it in three days. In the opinion of a newspaper reporter, "the artistic nonesuch perhaps deserved a better fate. It pleased and puzzled viewers at the Oregon Centennial."⁹² For Izquierdo, the work's destruction was "very regrettable" and "very sad. The idea of burning it, burning it without consulting anyone . . ."⁹³

At the Museum School, faculty members and students demanded that the *Oregonian* undertake an investigation. The situation grew more tense when Thomas Kerr was nominated for a position on the Portland Art Museum's board of trustees. "There was a huge protest about that," Sally and John Lawrence recall. The meeting at which new board members were elected was so heated that Judge Gus Solomon attended to "bring law and order" to the proceedings. The situation was "incredibly emotional," according to Sally Lawrence. "It was very strange how political this became. It was all about Manuel."⁹⁴ (Kerr was not elected at that time but later did serve on the museum's board.)

Some twenty years later, the sculptor Jan Zach's major work, a fifty-foot-high stainless-steel construction designed for the Meier & Frank department store at the Valley River Center in Eugene, was dismantled and discarded during a remodeling project. In the 1990s, Henk Pander's enormous mural *Palmyra*, painted for Portland's Emergency Communications Center in a bunker on Kelly Butte in Portland, was abandoned when the center moved; vandals defaced the mural with splashes of black paint. Clearly, works of public and semipublic art, often existing in unprotected environments, are subject to dangerous and sometimes deadly circumstances. *Monarch of the Forest*, Izquierdo's largest work in any medium, is a case in point. At the same time, much of the art that decorated the exposition grounds was commissioned as temporary decoration. Norwood's huge mural was painted over and Sorenson's metal sculpture destroyed according to plan. It was perhaps understandable that Izquierdo's sculpture met the same fate in the confusion of the cleanup process. But Hansen recalls that Izquierdo created *Monarch* as a significant work. "It



Figure 54.
Manuel Izquierdo, *Red Flower*. 1959.
Painted wood. 24 1/2 inches high.
Portland Art Museum, Oregon.
Gift of the Manuel Izquierdo Trust.
2010.42.8

was not a decorating job.”⁹⁵ And John Lawrence believes that “excuses were made, lies were told” about its fate.⁹⁶

As Izquierdo was building *Monarch of the Forest*, he used the band saw he had purchased for that project to make small sculptures, using the same technique of assembling wood chunks as abstract constructions of plants or figures. One example is *Red Flower* (1959, Figure 54), a painted-wood sculpture of angular cubic components that shares its formal vocabulary and plant associations with some of his more abstract terra-cotta warriors of the same period. *Red Flower* and other related small sculptures were displayed in Izquierdo’s one-person exhibition at Portland’s New Gallery of Contemporary Art in April and May 1960. “Room-sized works in wood, sharply planed

bits wittily arranged, predominate [in] the display and have been stained, later waxed to catch the play of animating light on their cheerful hued surfaces,” wrote Andy Rocchia, noting the contrast between these and Izquierdo’s earlier, more emotionally intense works.⁹⁷ Izquierdo “says he thinks of some of them as playful,” reported Rachael Griffin in her exhibition brochure essay. “They may have served the purpose of release . . . from the psychological weight of the warrior series. Beside the warriors the new wood pieces are in some sense a spring time.”⁹⁸

Launching the 1960s

Manuel Izquierdo and his circle launched the fateful 1960s with the rambunctious and bawdy *Exhibition Syndrome*, a Dada show (in the spirit of a similar one presented in New York in the same period) that “featured such items as a banquet table set with strange constructions, plaster death masks, a power-driven electric rocking chair, and a bed supporting a pair of shoes.”⁹⁹ It also contained a plaster cast of Phyllis Johanson’s posterior. Lois Izquierdo wrote and acted in a play entitled *Red Ruffles*. The brainchild of Jack McLarty, *Exhibition Syndrome* was staged in March 1961 in the vacant Bishop’s House on Southwest Stark Street in downtown Portland¹⁰⁰ (see Figures 55 and 56). It was a collaborative presentation of found and made objects and performances that celebrated Dada absurdity, wit, and the dismantling of creative boundaries. McLarty, Izquierdo, Johanson, and Michele Russo were the principals, with Jon Colburn, Jay Backstrand, and other emerging artists who were students at the Museum School also participating. The Portland press provided extensive coverage for Portland’s “First Dada Show,” referring to it as a “lively spoof of contemporary art.”¹⁰¹



Figure 55.
Jack McLarty, Manuel Izquierdo, and George Johanson, with Jay Backstrand at right, installing *Exhibition Syndrome* at the Bishop’s House, Portland, Oregon, 1961. Photograph by Don Normark, courtesy of the photographer.



Figure 56.
Manuel Izquierdo with bust and toilet at *Exhibition Syndrome*, Bishop’s House, Portland, Oregon, 1961. Photograph by Don Normark, courtesy of the photographer and the Manuel Izquierdo Trust.

This event, organized by artists in a temporary exhibition space, occurred even as the Portland gallery scene was changing and expanding. The Kharouba Gallery, established by Eda and Louis Bunce and where Manuel Izquierdo had shown in the inaugural group exhibition in 1949 and in one-person shows in 1951 and 1952, had closed in 1955. The New Gallery of Contemporary Art, which Ron Peterson and Norma Heyser opened in 1958 and where Manuel Izquierdo exhibited his wood sculptures in 1960, closed in 1961. Later that year, some months after *Exhibition Syndrome*, Barbara and Jack McLarty opened the Image Gallery in remodeled public rooms of their house on Northwest Overton Street, and Arlene Schnitzer established the Fountain Gallery of Art in downtown Portland.

A student at the Museum School when she opened the Fountain, Arlene Schnitzer was thinking of leaving school to devote all her time to the gallery and later stated that she decided definitely to do this because of Izquierdo’s ferocious teaching style. “I was taking first-year painting, and I was put into Manuel Izquierdo’s class. I always had the distinct feeling that Manuel did not like me. And of course I was too nervous about

being in his class to realize that he really yelled at a lot of people in his classes, not just me. But one day, we had a painting on the easel and there was—it was a figure drawing; we had a model—and he was about three easels away from me. And he got to the easel next to me and he started yelling at them. Yelling. And I have never responded to teachers who yell. I need encouragement. I can't take that kind of treatment. And I started to panic because he was going to come to my easel next and I was so sure that he'd yell at me, just like he'd been yelling at the other students, and I walked out of the class, to avoid it. I went out. And if I remember correctly, that was my last day of school. And that was just the final push that I needed to work with the gallery full time.”¹⁰² Her recollections of Izquierdo's intimidating presence in the classroom are echoed by many other former students from different generations. Some found his strategies bullying, others stimulating.

Learning that Arlene Schnitzer was planning to open a gallery, the McLartys called a meeting of the artists they hoped would affiliate with the Image. The painter Harry Widman, new to the Museum School faculty, remembers that the meeting was tense as some Museum School instructors, colleagues of Jack McLarty, argued the pros and cons of affiliating with one or the other of the new galleries, both still in planning stages.¹⁰³ The McLartys recruited a stable of twenty artists, including such figures, by then considered historic, as Charles Heaney and the brothers Albert and Arthur Runquist, as well as younger generation painters including Widman and George Johanson. Izquierdo, who held Jack McLarty in high regard as a teacher, artist, and friend, elected to join with the Image Gallery after Barbara McLarty wrote a note prodding him to confirm his plans.¹⁰⁴ He remained with the Image for over a decade, sometimes chafing under Barbara McLarty's directorial manner, but in the 1970s affiliated with the Fountain Gallery despite any discomfort his yelling had caused in the past. Arlene and Harold Schnitzer were to become Izquierdo's most loyal and consistent private patrons.

As the new galleries were being established in Portland, a cultural event of considerable magnitude for the Pacific Northwest was coming to fruition in Seattle in the form of the Century 21 Exposition, the Seattle World's Fair of 1962. Among the many events sponsored by the fair was the exhibition *Northwest Art Today*, organized by Millard Rogers and presenting the work of eighty-five painters and sculptors from Oregon, Washington, and British Columbia. Twenty-five Oregon artists were represented, including six sculptors: Frederic Littman, Hilda Morris, Tom Hardy, James Lee Hansen, Manuel Izquierdo, and Lee Kelly, all from Portland, and Wayne Taysom of Corvallis. The Portland contingent comprised Oregon's sculpture establishment, of which Izquierdo was now firmly a part (the somewhat younger Kelly had been his student). Also represented in *Northwest Art Today* were the painters Louis Bunce, Jack McLarty, Michele Russo, and Carl Morris, among others. Reflecting the new gallery scene in Portland, four of the artists were represented by the Fountain Gallery and six by the Image. Barbara McLarty recalls that she and Jack transported the Image Gallery works, including Izquierdo's piece, which she considers one of the best sculptures he ever made.¹⁰⁵

This is the welded-steel work entitled *Figure* (1962; Figure 57), a member of the family of sculptures that includes *Icarus* and *Torso* (both 1958). *Figure* was exhibited in the Artists of Oregon show at the Portland Art Museum in 1962 before making its way to Seattle for the World's Fair. This is a figure that does not dive from the sky but stands anchored like a thorny cactus plant, an armored warrior. Indeed, when this work was illustrated in Lloyd Reynolds's *Festschrift* in 1966 and exhibited in Izquierdo's 1967 Portland Art Museum show, it was given the title *Warrior*. The shield is in place, and the massing of all the forms clearly descends from the figure's modeled-clay predecessors of the 1950s (cf Figure 42). But this welded-steel descendant exists on an entirely different

Figure 57.
Manuel Izquierdo. *Figure (Warrior)*.
1962. Welded steel. 92 inches high.
Collection of Eileen and Jonathan
Fussner. Photograph by Alfred A.
Monner, courtesy of the Image
Gallery, Portland, Oregon, and
Crumpacker Family Library, Portland
Art Museum.



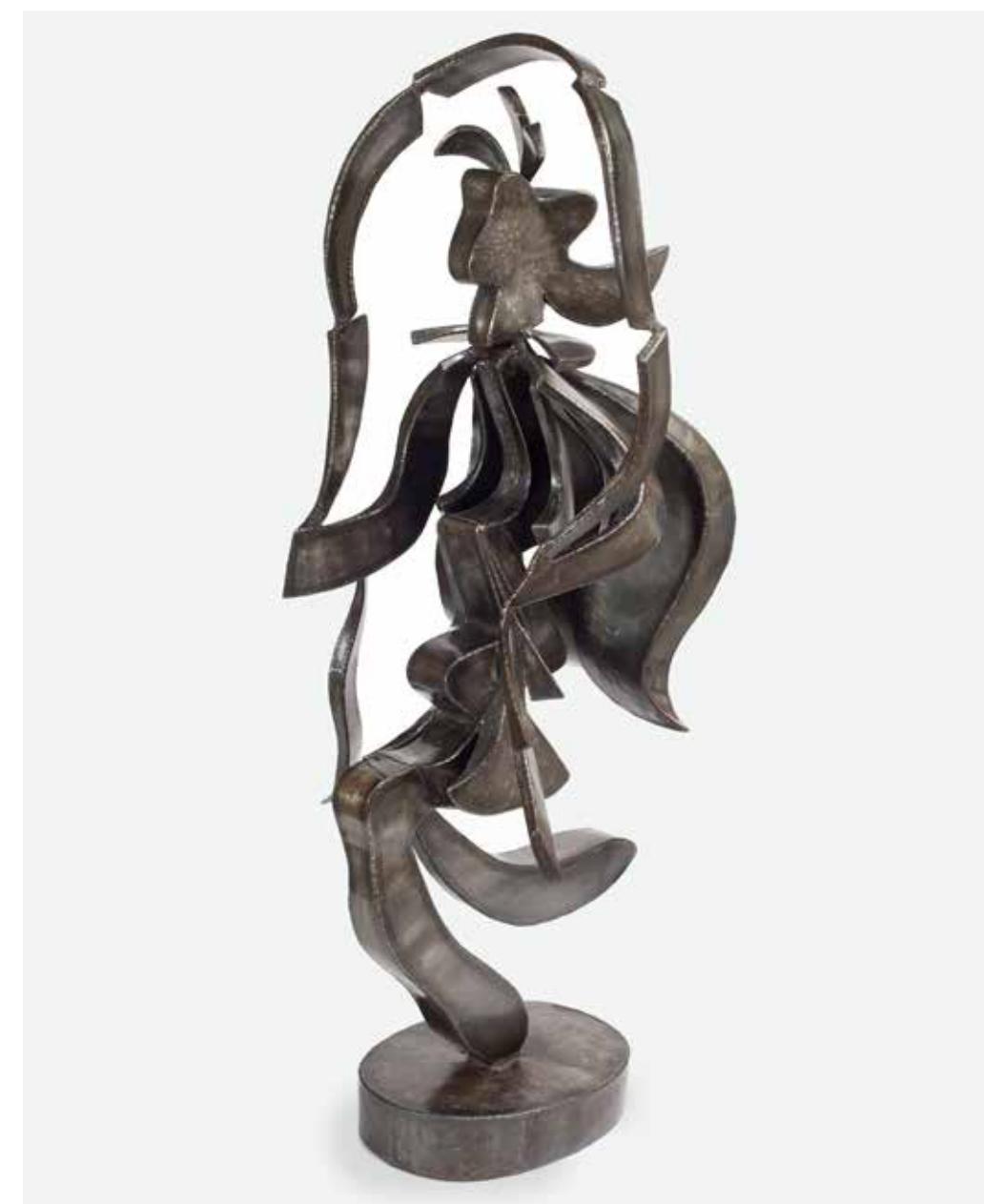
scale, to dramatically different effect. Nearly eight feet tall, it presided over *Northwest Art Today* like a sentinel or totem, a guardian of sorts. A critic commented on its “cluster of curving shapes in welded steel.”¹⁰⁶

It was in the 1960s that Izquierdo established himself as the preeminent Northwest master of welded-metal sculpture. As he declared on a later occasion, he now “beat the shit out of metal” rather than gently modeling clay.¹⁰⁷ This assertion reflects Izquierdo's aggressive personality and that in his artistic maturity he worked in a distinctly American idiom of sheet metal and welding. His early accomplishments in the medium include the lightning-streak *Icarus* from 1958, the stoic *Figure (Warrior)* from 1962, and *The Running Man* (1963; Figure 58), a reprise of Umberto Boccioni's cast bronze *Unique Forms of Continuity in Space* (1913; Museum of Modern Art, New



Figure 58.
Manuel Izquierdo. *The Running Man*. 1963. Welded steel. 66 1/4 inches high. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. Gift of the Manuel Izquierdo Trust through Bill Rhoades. 2010.057.001

Figure 59.
Manuel Izquierdo. *Skip and Jump*. 1963. Welded steel. 56 5/16 inches high. Reed College Art Collection, Portland, Oregon.



York). But in being made of welded metal, *The Running Man*, which was exhibited in the Artists of Oregon show at the Portland Art Museum in 1963, is more articulated, more intricately jointed (less monolithic), and in several senses lighter than the Boccioni prototype. Izquierdo's runner is a speeding torch-bearer—the Olympic runner, perhaps. Or possibly this is a Futurist Gabriel, rushing toward Mary with a bouquet of lilies.

Izquierdo's welded-metal sculptures of the late 1950s and early 1960s are decidedly masculine, from Icarus to the warrior figure to the running man. But another member of this otherwise testosterone-laden group is the lilting *Skip and Jump* (1963; Figure 59). For this work, and a smaller variant done in 1961, Izquierdo was inspired by his daughters Katherine and Markrid who “used to skip rope while I was building the house. During this same period, I did a series of figures—runners and little girls skipping or with scarves—and I think this work is very lyrical because I was surrounded by such beautiful little kids. I think that girls, when they are around four or five, have such beautiful heads and such nice little hairdos.” Furthermore, *Skip and Jump* “was a piece that I couldn’t have done in my earlier welding because I didn’t have enough skill. It’s one of the

pieces that almost floats. I associated that work with a kind of drawing and my association with Lloyd Reynolds and calligraphy.”¹⁰⁸

In reviewing the Artists of Oregon exhibition for 1966 at the Portland Art Museum, Harold Jacobs found the selections on view to be “safe” choices of uneven quality, but he singled out Izquierdo’s work for high praise: “Manuel Izquierdo gives us a mature tour de force in his finest piece to date—aiming high and succeeding, this work deserves a permanent public installation.”¹⁰⁹ The object of praise was *Monument #1* (1965; Figure 60), an eight-foot-high welded-steel bundle of organic components infused with pent energy. It does occupy a public setting, as Jacobs hoped it would. Its home since 1968 has been Portland’s Civic (Keller) Auditorium, but its status has been that of an uneasy guest sometimes relegated to unlit corners or a “cubbyhole on the third-floor foyer,” as Izquierdo lamented in 1979.¹¹⁰

The work is a piece of some grandeur. Encompassing three main sections, its lower portion forms a pedestal (or “altar,” as Izquierdo referred to it), that supports a cluster of forms resembling inflated leaves or pods (which the sculptor said also could be a head). These in turn are overhung by a canopy perforated with leaf shapes. When adequately illuminated, light splashes through the perforations and dapples the vegetative forms below. The lower two sections, the pedestal and pods, reflect Izquierdo’s penchant for using sheet metal to enclose volumes. His skill at hammering the metal into biomorphic, organic shapes had never before been so fully realized. These are the shapes of Surrealism, of Miró or Gorky, say, carried into undulant three-dimensionality. Meanwhile, the perforated plane at the top is an architectural cantilever—an echo of the tablet base eight feet below, a geometric antidote to the flow and bulge of the other parts.

Monument #1 is grand and also somber. Izquierdo’s notes state that he painted the piece with a patina of dark rust and dark blue. It is intended as an indoor work, and its scale makes it imposing within walls and under a ceiling. One looks up and into its higher reaches, as if into the thickness of a tropical forest through which sunlight intermittently filters. According to information on file at the office of the Regional Arts & Culture Council, Izquierdo “described this sculpture as a monument to the dead, inspired by those lost in the Vietnam War.”¹¹³ In this way, and to some extent in its formal qualities as well, it resonates with the warriors that Izquierdo continued to sculpt in the 1960s. It resonates with them, but there is a new element of organic luxuriance that replaces references to armor and shields with a sense of fecundity and growth. Just as in Icarus’s fall “a new act of living is taking place,” *Monument #1*, to the extent that it is a Vietnam memorial, alludes to death in terms of life. Izquierdo, it seems, favored a cyclic concept of life and death.

Monument #1 entered the Civic Auditorium as loan from the artist in 1968, following the remodeling of the building, which earlier had been known as the Municipal Auditorium. James Lee Hansen also loaned a sculpture. In the spring of 1968, a federal grant of \$5000 was made available through the Oregon Arts Commission to purchase art for the refurbished auditorium. After prolonged discussion by various committees and the architects, the decision was made to purchase a painting each by George Johanson and Jack McLarty since the money would go further if spent on paintings valued at \$2500 rather than a sculpture priced at \$7000. After further debate, the paintings were purchased and installed on the teak walls of the first balcony foyer, where the architects did not want them to be placed but where they remain to this day.¹¹²

Figure 60.
Manuel Izquierdo. *Monument #1*.
1965. Welded steel. 77 ½ inches
high. Ira Keller Auditorium, Portland,
Oregon. City of Portland Public Art
Collection, courtesy of the Regional
Arts & Culture Council.



Meanwhile, Izquierdo’s sculpture, still on loan, hovered nearby—and still hovers there. In 1979, Andy Rocchia, who had been following the story for over a decade in his articles for the *Oregon Journal*, wrote that the loan, then of eleven years’ duration, “set a precedent in terms of the amount of time a privately owned art work has remained in a public setting.”¹¹³ Finally, in June 1980, a city council ordinance was issued “purchasing one welded steel sculpture with a wooden base approximately 8 feet in height from Manuel Izquierdo in the amount of \$7,000.” In 2012, the wooden base, made of plywood, still bore a plaque that stated “loaned by the artist,” information thirty-two years out of date.

Art Advocates, Inc.

In 1966, a seemingly chance remark resulted in an innovative artist–patron relationship that allowed Manuel Izquierdo to take a yearlong sabbatical from teaching to travel in Europe and to then work uninterrupted on artmaking for the rest of the year. The members of Izquierdo’s night class at the Museum Art School were business and civic leaders; in a semi-bantering but nonetheless strategic conversation during a break, Izquierdo proposed to these wealthy citizens that they invest in his sabbatical in exchange for artworks that he would produce while on leave. Izquierdo came up with the idea after reading Frank Lloyd Wright’s autobiography, in which he tells of incorporating himself during a fallow period in his career (Wright asked patrons to buy stock in him and his work, providing support as he developed his architectural ideas).¹¹⁴ The members of Izquierdo’s evening class took to the idea, and thus was born the organization known as Art Advocates, Inc., which began as “a group of twenty individuals who formed a corporation in order to hire Manuel Izquierdo as its sole employee.”¹¹⁵

By 1966, Izquierdo had been teaching full-time at the Museum School for over a decade while also creating a steady stream of sculptures large and small, in a variety of media, for public commissions and private patrons. He likely felt that he had earned and needed a sabbatical from teaching, but the half salary paid by the Museum School to instructors on sabbatical was insufficient to support himself and his family and to travel in Europe. Like many artists, Izquierdo was art-rich and cash-strapped, and the Art Advocates model provided an ideal situation of up-front patronage. “An aura of fellowship envelops this new corporation,” Beth Fagan commented. She quoted a stockholder who said of the initiative: “It’s friendship, it’s appreciation of Manuel Izquierdo as a person, artist and teacher, and it’s an expression of confidence in his future.”¹¹⁶ Manuel and Lois, known for organizing lively parties at their house, hosted a fete for the Advocates to celebrate the arrangement.

The year 1967 marked the seventy-fifth anniversary of the founding of the Portland Art Museum, and among the exhibitions organized to mark the occasion was *Sculpture and Drawings by Manuel Izquierdo* (November 2–December 3, 1967), a retrospective of his work of the 1960s. It included such major pieces as the Seattle World’s Fair warrior figure (loaned by Mr. and Mrs. F. Smith Fussner), *Skip and Jump* (1963, loaned by Reed College), and *Monument #1* (the work that Izquierdo soon would place on loan at the refurbished Civic Auditorium). Of the forty-five sculptures on view, twenty-six of them, made during 1966–1967, made up the Art Advocates collection. Izquierdo’s sabbatical year had been a very productive one, yielding works in welded steel (some of these plated with bronze), laminated wood, and terra cotta.

One of the bronze-plated welded-steel sculptures is *Aladdin’s Lamp* (1967; Figure 61), which entered the collection of the Art Advocates stockholders Dorothy and Robert Thornton of Salem.



Figure 61.
Manuel Izquierdo. *Aladdin's Lamp*.
1967. Welded steel. 29 1/2 x 23 x
24 inches. Collection of Mark R.
Gearhart.



Figure 62.
Manuel Izquierdo. *Albanesa on the
Stairs*. 1967. Welded steel. 18 inches
high. Jordan Schnitzer Museum of
Art, University of Oregon, Eugene.
Gift of Virginia Haseltine.

Seeing it six years later, in an exhibition of the Thorntons' collection at Willamette University, was my introduction to Izquierdo's sculpture, and apparently I was enthralled with his work from the beginning: "Unquestionably the major piece in the show is the unfolding, growing plant form called *Aladdin's Lamp*," I wrote. "Dated 1967, this stunning piece is a study of taut membranous surfaces enclosing pod-like forms that seem somehow inflated from within." I had to go on: "While the unadorned surfaces and welded seams of this lovely lamp frankly reveal its metallic medium, we confront not metal but fibrous tissue that almost breathes. Hard and resistant, yet softly sensuous—this coordination gives rise to an enthralling work."¹¹⁷ As a young art history professor, I was smitten.

Another welded-steel sculpture created for the Art Advocates project was *Albanesa on the Stairs* (Figure 62), acquired by Virginia Haseltine and now in the collection of the Jordan Schnitzer Museum of Art at the University of Oregon. *Albanesa* (created in the era of a debilitating cultural revolution in Albania that included the claim of liberating women) is one of Izquierdo's earliest works in which he ground down the weld seams to create smooth transitions from plane to plane; it is also an early exploration of the voluptuous, feminine abstract forms that would go through several iterations and reach monumental proportions in the 1970s in *The Dreamer*, Izquierdo's largest and most dramatic homage to the female aura.

Also displayed in the Art Advocates portion of the 1967 exhibition were the figures Izquierdo made by laminating and carving wood in an interesting fusion of additive and subtractive sculptural practice, a new approach for him. One example is *Head with Hat* (1967; Figure 63), in which a conical neck supports the head form, which in turn supports the hat shape, in a neo-Brancusian mingling of formal restraint and wit. On view as well in the Art Advocates section were variations of the *Furred Queen* (two made of laminated and carved wood, one of cast bronze). These are composed of tiers of pillowlike forms inspired by the bulging pelts of full-length fur coats. In *Furred Queen #3* (1967; Figure 64), four pelts are mounted on a tree-trunk base and surmounted by Izquierdo's distinctive coiffure form—a two-podded topknot that in this example is remarkably suggestive of hair because of the strands in the grain of the wood. The furred queens are part human, part arborial, in keeping with Izquierdo's tendency to abstract in the direction of the plant world. "These large blocks with a broad grain of fir enable the artist to offer us a paradox: the



Figure 63.
Manuel Izquierdo. *Head with a Hat*. 1966. Laminated wood. 27 3/4 inches high. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. Gift of Dan and Nancy Schneider. 2003.025.001



Figure 64.
Manuel Izquierdo. *Furred Queen #3*. 1967. Laminated wood. 33 1/2 inches high. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. Maribeth Collins Art Acquisition Fund. Formerly collection of Lillie Lauha. COL98.023

grain suggests roughness but the surface is, in fact, smooth and polished, asking the hand to caress it," Jack McLarty wrote in his essay for the exhibition catalogue.¹¹⁸

Women wearing furs with their hair done up represent one of Izquierdo's many variations on the elegant, fashionable female. In terra-cotta figures beginning in the 1950s, in sinuous or voluptuous welded-steel queens and majas, or in his images of dancers and priestesses in his woodcuts,

costumed ladies held a fascination for Izquierdo. George Johanson recalls that he collected and studied women's fashion magazines for visual ideas about the feminine mystique,¹¹⁹ which gradually superceded the thrall that male warriors had earlier held for Izquierdo.

The Art Advocates initiative energized Izquierdo's creativity of the mid-1960s and provided him with a rare opportunity to create works already paid for and with the money in the bank. The financial backing and freedom from teaching permitted him to take full advantage of his fierce

work ethic to produce a remarkable oeuvre in a short time. The experience was of major significance to him as “an artist in mid-stride,” as Jack McLarty referred to him in his catalogue essay. Art Advocates, Inc. was to become a significant patron group for other artists. Its membership grew to more than one hundred and provided support for projects by some thirty artists including George Johanson and Jack McLarty, Lee Kelly and Tom Hardy, Harry Widman and Henk Pander, and Bonnie Bronson (the sole woman on the list, which spanned nearly a quarter century). All were provided with financial support to pursue projects that expanded the range of their work. Art Advocates also donated works of art to museums and colleges and supported publications, such as *Charles Heaney: Master of the Oregon Scene* (Image Gallery, 1981). By planting the seed for the idea of the Art Advocates group, Manuel Izquierdo helped Oregon art and artists thrive during the 1970s and 1980s. (In 1991, Art Advocates filed articles of dissolution and contributed its remaining funds to the Vivian and Gordon Gilkey Center for Graphic Arts at the Portland Art Museum.)

Transitions at Home

The decade of the 1960s, with its professional successes and affirmations, began happily enough for Lois and Manuel Izquierdo as they raised their children, remodeled and expanded their house, shared their interests in art and poetry, and conducted an active social life with their friends, artists and writers. Lois continued her friendships with Philip Whalen, Gary Snyder, Don Berry, and Allen Ginsburg, and Manuel came to know them and (except for Ginsburg) appreciate their company. She and Manuel were of course members of a wide circle of visual artists in Portland and beyond. They entertained frequently, and Sara Izquierdo remembers the crowded dinner parties at which, from her child’s-eye view, she looked up at the bottoms of the plates that guests held as they stood chatting and laughing. When the Art Advocates project made possible Manuel’s sabbatical, the couple planned their trip to England and Europe.

Though Lois and Manuel differed in temperament, they saw themselves as similar in their relationship to the general population, Sara believes. They thought of themselves as outsiders, oddities in the context of ordinary life. And they shared a strong work ethic, believing that talent is only a small part of creativity. They also were in accord in their liberal political views and their deep interest in the arts and in creative work generally. Clearly they had much in common. Yet by the late 1960s, family life was strained as the Izquierdos’ marriage faltered. Sara Izquierdo recalls that her parents “were fighting quite a lot” and that there were two distinct sides to family life. In the house, Manuel could be argumentative and the situation volatile. In the studio, he was calm, deliberate, did not lose his temper. Sara spent time there, as Markrid had, watching her father work. “He was always nice to me. I was the one in the family who was exempt from his yelling. I was Lucía, his little sister. He used to call me Lucía by mistake.”

She said that her father argued for the sake of arguing, that together her parents “could argue about anything.” Sara describes her mother as being “cerebral and quiet” but a person who could hold her own in an argument. A topic of discussion and disagreement on which Lois was unable to prevail, however, was her desire for a teaching career. She had completed her Master’s degree and held a teaching certificate, but Manuel insisted on being the sole breadwinner. He did not want a working wife.¹²⁰

“Then, too,” Lois recalls, “there were all the art students, women students, who complicated things. This was not very pleasant. Especially when they began to hang around. One lived down the street. I tried to pretend she wasn’t there. He was a very exotic figure [to these young women].

[Relationships with them] just happened. They were bound to happen. I don’t think Manuel meant to be mean. It just happened.”¹²¹

Overall, as Sara noted, “My dad was not constitutionally fit for a non-stress relationship. In terms of relationships, he could chew very little, and he always bit off more than he could chew.” She believes that “he felt he was unlovable” and “didn’t feel he was worthy of a committed relationship.” Yet “he was an eternal optimist. He was sure that a given relationship could work out. He was a romantic. At heart, he really wanted a family around him.”

But Lois and the children moved out during spring vacation of 1968, when Sara was ten, Pablo twelve, and Markrid and Katherine in high school. They settled about a mile away from the house and studio. “We were all so relieved,” Sara recalls. Although the marriage was over, she continued to see her father often. “I could walk over after school and spend time with him in the studio.”

Lois Izquierdo taught courses in composition, creative writing, and literature at the Sylvania campus of Portland Community College. She also taught in China, learned to read and speak Chinese, and translated two volumes of poetry by the Chang Dynasty writer Fan Chengda. She remarried but always has written under her maiden name. Lois Baker’s poetry anthology *Man Covered with Bees* (2001) was nominated for the Oregon Book Award. Her relationship with Manuel is a major but long-concluded chapter of her life. In 2012, she remembered him in realistic terms: “Manuel was his own person. Sometimes it made living difficult. Often it made it difficult. One has to admire his dedication to what he was doing. One could not in any way interrupt his life in art.” She said that when she thinks of Manuel, what comes to mind “mostly are the good things, the interesting things.”¹²²

As the marriage ended, half of Izquierdo’s creative life lay ahead. So did many relationships with numerous women—relationships that were intense and committed while they lasted, as some did for years. He did not marry again. He had a family and seemingly thought of himself as the head of it even though its members were dispersed. No longer a family man in the householding sense, though, his instinctive interest in women became a fundamental theme in his art and his life. “To put it very bluntly,” he declared, “women to me are very interesting. I get the feeling that I am only going to know a few and that disappoints me. For me, my sculpture-making allows me to play with my fantasies in a way.” In the same conversation he invoked the name and reputation of Frederic Littman: “He liked the ladies. I had to emulate somebody so I kind of followed Fred. But it would have happened anyway, if I had worked with Fred or not.”¹²³

In the late 1960s and throughout the seventies and eighties, Izquierdo’s sculptures more often than not explored the forms of flowers and women, often in combination, in a sinuous new style that came with his increasing finesse in welding metal. Gone were the warrior forms with the beaded weld seams suggesting arms and armor. The angles and facets of the warriors were replaced by continuous curves and counter-curves, and the junctures of one metal plate to another were made fluent. Welds were ground smooth with adjoining planes so that the surfaces flowed together without interruption. This new fluidity embodied a new femininity of form—that is to say, form invented by an artist with an ardent interest in the forms of women. As the sixties ended, and Izquierdo contemplated his life as a single, eligible man, it was Venus he turned to, revisiting a subject he had explored as early as the 1950s: the ancient goddess of love with a Spanish inflection. Izquierdo’s Venuses are Iberian.

One of the first Iberian Venuses was an eight-footer carved from fir. It was shown in Izquierdo's exhibition at Reed College in 1958, and Louise Aaron published a picture of it in her notice of the show in the *Oregon Journal* (see Figure 48). This Venus towers over Izquierdo, who in the photograph stands with his arm around her upper torso. The figure is angular, lyrically post-cubist, quintessential 1950s Izquierdo. He carved it in the season of his wedding. A decade later, the marriage over, he turned again to the goddess of love. This time he cast her in bronze in a scale much more petite: *Iberian Venus* (1969; Figure 65) is just twenty-two inches high. She is the essence of feminine allure with her curvaceous torso, streaming hair, flaring headdress, and full breasts coming to points.



Figure 65.
Manuel Izquierdo. *Iberian Venus*.
ca. 1969. Cast bronze. 22 inches
high. Hallie Ford Museum of Art,
Willamette University, Salem,
Oregon. Gift of the Manuel Izquierdo
Trust through Bill Rhoades.
2011.035.011

The Momentum of the 1970s

The 1970s were active, exciting, and difficult times for art and artists in Portland. The Portland Center for the Visual Arts opened in 1972 and presented major exhibitions of works by artists on the national scene such as Bruce Nauman, Agnes Martin, Jackie Winsor, Robert Rauschenberg, and Sol LeWitt in a vast loft space on Northwest Fifth Avenue. Established by Portland artists (the sculptor Mel Katz was the president, the painter Michele Russo vice president), PCVA showed the work of some Pacific Northwest artists but was known for exhibitions that linked Portland to the broader contemporary art world and increased the sophistication of art discourse in Oregon. A by-now bustling gallery scene showcased regional modernism that was complemented and enriched by the installations at PCVA. Other landmark events of the 1970s included the exhibition *Art of the Pacific Northwest from the 1930s to the Present* (1974), organized by the Smithsonian Institution, which sought to place current developments in the context of the art history of the Pacific Northwest. In 1977, the Fountain Gallery of Art was destroyed by fire, resulting in the loss of large stores of art by many prominent artists. Moreover, individuals of major importance to Izquierdo died in the 1970s: Lloyd Reynolds at the age of seventy-six in 1978, Frederic Littman at the age of seventy-two in 1979. To some extent father figures for Manuel, their deaths coincided with that of his actual father, Ventura, who lived with Manuel at the end of his life and died at age eighty in December 1978.

Despite and because of such events, the 1970s were vital times for Izquierdo, in some ways the gusto years of his career. In 1973, he had his first big one-person exhibition since his 1967 retrospective at the Portland Art Museum. This time the venue was the Valley Art Association in Forest Grove, Oregon. "Izquierdo considers it one of the most comfortable, beautiful gallery spaces in the state," Beth Fagan reported. Organized by the Association's director, the painter John Lawrence, this exhibition included works in clay and wood as well as twelve examples of Izquierdo's fluid new manner of configuring sheet steel into forms of seamless continuity. Fagan explained that from "cold roll, 18 gauge steel, forms have been cut, shaped and welded into finished sculptures which depart from his more familiar previous work in several ways. Fluid, more rounded forms are consistently combined with those more precise and geometric. The once-visible welding bead where forms connect has been ground to fluid curves."¹²⁴ The exhibition featured the screening of Manson Kennedy's film of Izquierdo fabricating his welded steel *Passion Flower* (cf Figure 66). This film, like the earlier one made by Nelson Sandgren, emphasizes the centrality of drawing in Izquierdo's sculptural process. The film opens with a close-up showing him drawing plant motifs in ink with a fine-tipped brush, then adapting these drawings to much bigger renderings in charcoal. In a voice-over, Izquierdo explains that drawing leads to sculptural ideas, which further evolve as the sculpture is made.

Also evident in the Valley Art Association show was Izquierdo's new way of treating the surfaces of the steel sculptures. "Surfaces, instead of the once dark steel color, have been hand-polished to a velvety, nickel-steel coloration . . . totally removed from the hard, mirror-like finish some sculptors employ," Fagan wrote. She quoted Izquierdo as declaring: "I wanted the surface to move with the form. I wanted it to bounce the light in a way complementary to the form, emphasizing the darks and lights. I wanted the surface to help reveal the form, not describe what is around it," as would be the case with a mirror finish. *Passion Flower* has these qualities in its massive curving stem that supports the nodules of the bursting flower at the top. In the film, we see Izquierdo cutting the sheet steel into flat shapes, hammering these into rounded forms, and welding the forms together in the new seamless mode; we also see that the flower form at the top was first worked out



Figure 66.
Manuel Izquierdo. *The Blossoming Flower*. ca. 1973. Welded steel. 95 inches high. Collection of Mark R. Gearhart. The sculpture is similar in scale and design to *The Passion Flower*, which Izquierdo is shown fabricating in a film by Manson Kennedy.

Figure 67.
Manuel Izquierdo. *The Dreamer*. 1972. Welded steel. 29 x 27 x 16 1/2 inches. Collection of Arlene and Harold Schnitzer.

in clay in a three-dimensional version of preliminary drawing. Another, more completely developed example of his new way of working and finishing welded metal, also shown in the Valley Art Center show of 1973, is *The Dreamer* (Figure 67), sister of *Albanesa on the Stairs* (Figure 62), both small-scale prototypes for the much bigger *Dreamer* to be commissioned in 1976 for Portland's Pettygrove Park.



Izquierdo was represented in the *Art of the Pacific Northwest* exhibition of 1974 by a somewhat earlier work, *Pyramidal Flower* (1969; see Figure 68), from the collection of the Museum of Art at the University of Oregon (now the Jordan Schnitzer Museum of Art). Embedded in the "pyramid" is a cluster of curving and counter-curving relief forms edged with the exposed weld seams that by the 1970s he was generally avoiding but that do appear in the blossom portions of *Passion Flower* and *Blossoming Flower*. Izquierdo mentioned to a friend that he associated *Pyramidal Flower*, with its "polished outside and inner activity," with the poetry of Gary Snyder.¹²⁵



Figure 68.
Manuel Izquierdo with his sculpture
Pyramidal Flower, 1969 (welded
steel, 60 inches high, now Jordan
Schnitzer Museum of Art, University
of Oregon, Eugene). Photograph
by Carl Gohs, courtesy of the
Manuel Izquierdo Trust.

Figure 69.
Manuel Izquierdo. *Iberian Venus #2*.
1975. Welded steel with nickel
plating. 54 inches high. Collection of
Mark R. Gearhart.



Art of the Pacific Northwest, a major exhibition in the annals of Pacific Northwest art, was organized by Adelyn D. Breeskin, curator of contemporary painting and sculpture of the National Collection of Fine Arts at the Smithsonian Institution. The catalogue essay on Oregon art was written by Rachael Griffin, who as curator at the Portland Art Museum had been chronicling Oregon art for years in her writings and radio programs, while the Washington scene was discussed in an essay by Martha Kingsbury, an art history professor at the University of Washington.

The exhibition was first presented at the Smithsonian, then at the Seattle Art Museum, and finally at the Portland Art Museum (September 17–October 13) in 1974. (One wonders why it wasn't exhibited elsewhere, as making Northwest art less secret on the national scene was presumably a rationale for organizing the show.) Rachael Griffin asked Izquierdo to install the Portland edition. He agreed, with stipulations: "If I'm to do this, I would like to be able to do it myself. In other words, I would like not to be interfered with," he wrote to Griffin on August 27. He asked that the cases of Ethiopian crosses be covered and the scarab cases removed, "as they would interfere with the look of the show." Later that day, Griffin scrawled her reply at the bottom of Izquierdo's note: "O.K.—Rachael."¹²⁶ Installed on two floors of the museum, the exhibition included the work of fifteen Oregon painters and seven Oregon sculptors: James Lee Hansen, Lee Kelly, Hilda Morris, Kenneth Shores, Peter Teneau, and Bruce West as well as Izquierdo. Conspicuously absent was the work of Frederic Littman, one of a number of notables who for whatever reason were not represented. Izquierdo declared that, overall, it was "a vigorous show."¹²⁷

Venus remained on Izquierdo's mind in the 1970s, and the star of the Artists of Oregon exhibition for 1975 at the Portland Art Museum was his gleaming *Iberian Venus #2* (Figure 69). Reviewing the exhibition, I wrote that this was "perhaps the highlight, and certainly one of the jewels" of the show, that it was a work "that leaves foundries and forges far behind with its satiny surface and voluptuous, vigorous forms. Izquierdo's mastery of edges, the seams where steel planes meet, is exemplary, and the work offers beautiful passages—now soft and undulant, now precise and sharp—from one section of the resonant figure to the other."¹²⁸

The First National Bank in Portland liked it, too, and purchased it and five other works in the exhibition for its permanent collection.¹²⁹ The *Oregonian* printed a picture of it on page one of its February 19 edition with the caption "'Venus' headed for bank." Venus taking up residence in a temple

of money may have struck an ironic chord for some, but she did look like a million bucks with her curvaceous body and shining surface; one could imagine that she was silver-plated. But her new home was not to be permanent. By the time I was looking her up a little more than a quarter century later, the bank was gone and so was she. Big sculptures are as prone to displacement as smaller, more understandably loseable items. It was through the dealer Mark Humpal that I learned of the fate of this Venus. When the bank closed, the sculpture was turned over to a nonprofit organization that later gave it to a private party who asked Humpal to sell it. This he did, to the collector Mark Gearhart, who also happens to own *Aladdin's Lamp*, the work I fell in love with in 1973 when it was still in the collection of the Thorntons of Salem. The life of sculptures is unpredictable and their trajectories sometimes hard to track, but fortunately these two are safely harbored.

In March 1975, a month after *Iberian Venus* had been purchased by the bank, Izquierdo had his first one-person show at the Fountain Gallery, with which he affiliated in 1974 after more than a decade with the less prestigious and underfunded Image Gallery. The Fountain exhibition included recent works as well as some that had been shown two years earlier at the Valley Art Center. I praised the exhibition at the Fountain, while Paul Sutinen, the critic for *Willamette Week*, after noting that "Manuel Izquierdo is one of the best sculptors in Oregon," observed that "Izquierdo's works usually have four distinct sides. This probably results from the demands of working with sheet metal—a box is easier than a ball. The surface does not lead you around by its continuity. You simply walk around to see the other sides. You look at silhouettes instead of around." He added that the sculptor Henry Moore "sees things as solid while Izquierdo presents us with hollow skins."¹³⁰ For me, the "hollow skins" were "membranes" that seemed to be responding to internal and external pneumatic pressure.¹³¹ I thought I discerned the effect of animated life force within the hollow interiors, and I'm still thinking in those terms.

An exciting and controversial event during the fall of 1976 was the exhibition *In Touch: Nature, Ritual and Sensuous Art in the Northwest* at the Portland Center for the Visual Arts. Curated by the nationally known feminist critic Lucy Lippard, the nature of the show was, from the moment it was announced, a matter of avid conjecture among Portland artists and gallerists. This exhibition was in some ways a contemporary spin on the more staid, historically oriented *Art of the Pacific Northwest* staged two years earlier at the Portland Art Museum. Lippard approached her curating as a neutral outsider less interested in selecting canonical Northwest artists than in presenting work that embodied her concepts of nature, ritual, and the sensuous. In advance, she reviewed some five thousand slides submitted by five hundred artists, then flew to Portland in April 1976 to visit studios in Oregon and Washington.

The result was an exhibition of work by just thirty-five artists (fourteen from Oregon, including eleven from Portland, and twenty-one from Washington, including sixteen from Seattle), with nineteen of the thirty-five being women. From the Portland area, Lippard chose work by Marv Bondarowicz, Carolyn Cole, Judy Cooke, Tom Fawkes, Bill Hoppe, Chris Jeibmann, Jens Petersen, Jack Portland, Laurie Shelton (from Salem), Scott Sonniksen, Christy Wyckoff, and Barbara Zusman. Lippard visited the studios of fifteen other Portland artists but did not select their work for the show.

Neither visited nor represented in the exhibition were such big guns as the painters Louis Bunce, George Johanson, LaVerne Krause, Michele Russo, and Harry Widman, or the sculptors Hilda Morris, James Lee Hansen, Mel Katz, or Manuel Izquierdo—all named in a letter that Arlene

Schnitzer wrote to PCVA questioning their omission.¹³² One could argue that Izquierdo's sculpture aligned with the theme of the exhibition, the sensuous world of plants and human forms being central to his work. But in recollecting the work Lippard did select, one can imagine that in her eyes, if she had reviewed Izquierdo's work at all, it seemed masculinist and perhaps sexist—or if not that, then too traditionally modern for the nuances she was seeking to explore. In any event, the famous curator from afar surprised many on the local scene, offering the thesis that "Northwest art" was evolving, becoming, some may have thought, less old school. She also made an observation that must have been sobering to those, like Manuel Izquierdo, who aspired to a national and even international reputation: "I saw a great deal of good work, or work to my taste," Lippard wrote, "and it was both exhilarating and disturbing to realize that I had never heard the name of a single one of these artists."¹³³

In defiance of such anonymity, George Johanson in 1976 was painting a set of monumental portraits of his Portland artist friends, and Manuel Izquierdo agreed to sit still, at least intermittently, for his. Jack McLarty and LaVerne Krause had painted Izquierdo in the fifties, and Johanson made other portraits of his friend Manuel, but the portrait he painted in 1976 (and which exists now in a 1977 version in the Percent for Art collection at the Oregon Capitol in Salem) is the quintessential image of Izquierdo (Figure 70). It was one of fourteen paintings of family members and artist friends that Johanson executed in the mid-seventies, paralleling the practice of David Hockney, whose work Johanson admires. The sparest of the fourteen is the one of Izquierdo, his colleague at the Museum School and his friend since the 1940s.

Johanson portrays Izquierdo sitting on a stool at the center of a porch or deck, his forearms crossed on his lap, his legs crossed (inversely to the arms) just above the ankles, creating two X forms that contain and compress his figure as a compositional and psychological unit. The inward curving black and yellow stripes of Izquierdo's shirt reinforce the sense of separateness and self-containment. Set against a neutral yellow ground, the figure of Izquierdo is framed by slender posts and the sliver of roof. Johanson includes no sculptures but itemizes other objects associated

Figure 70.
George Johanson. *Manuel Izquierdo*.
1977 (variation of 1976 original destroyed in the Fountain Gallery fire). Acrylic on canvas. 48 x 64 inches. Oregon Percent for Art Collection. Oregon State Capitol, Salem.



with Izquierdo: his inevitable pipe, a roof vent salvaged from the old Museum Art School when it was razed in the 1960s, and a jade plant representing an entire collection of these that Izquierdo grew and tended—and which inspired numerous plant/figure drawings and sculptural forms.

The portrait that exists today replaces the 1976 original, which was destroyed in the Fountain Gallery fire that broke out in the early morning hours of Monday, February 7, 1977. In a catastrophe for Oregon art and artists, the gallery was completely destroyed along with many artworks that were on view or in storage. Some artists, such as Jay Backstrand and Michele Russo, lost major portions of their life's work. Johanson lost about seventeen large paintings (the Izquierdo portrait was one of several that he later replicated) along with prints and drawings. Most of Izquierdo's works were in his studio, and some that were in the gallery were salvageable. As was the case for a number of the artists, the fire spurred Izquierdo with new ideas.

He told me in a conversation in the 1970s that as he cleaned the soot and grime from *Antelope Flower* (1975), working in sections, he noticed the interesting contrast between the clean metal surfaces and the dark charring still present in adjacent areas. Although he had told students, including Bonnie Laing-Malcolmson, that color interfered with form in sculpture and should be avoided,¹³⁴ he began to experiment with color in order to approximate the two-tone effect that he found appealing on the partially cleaned work. A later variant of *Antelope Flower* (1978; Figure 71) and *Scissors Blue* (1979; Figure 72) juxtapose gleaming steel with painted portions, the transition between painted and unpainted sections rendered in smoky tones to simulate the residue of char from the fire. Izquierdo also used color in such works as *The Mariner* (1978; Portland Art Museum) with its phosphorescent yellow tendrils, the red-tipped *Cybele's Song* (1982; Figure 78), and *Meteor* (1987; Schneider Museum of Art, Southern Oregon University, Ashland) with its upward-reaching tendrils suggesting the red-hot trail of the meteor.

Culminating Major Commissions

By the mid-1970s, Izquierdo had completed a number of commissions for institutional spaces and sites. His very first commission was in 1956 for a life-size relief carving of Saint Paul for Portland's Saint Philip Neri Catholic Church (the design of Pietro Belluschi), for which his payment was one hundred dollars. This was followed by the ill-fated *Monarch of the Forest* for the Oregon Centennial Exposition in 1959. In the 1960s, he executed sculptural screens and reliefs for banks in Portland, Salem, and Baker City. He took particular delight in his set of three cast-concrete bears with salmon in their paws, a popular poolside feature at Kah-Nee-Ta village in Central Oregon, that he created in 1964.¹³⁵ In the early 1970s he received a second commission from the Saint Philip Neri parish, this time for a relief of the *Pietà* (Figure 73), which he carved from laminated wood—the figures only, with no background panel, as if they were an oversized excerpt from an imagined Spanish folk-art rood screen. This work is boldly and bluntly carved; its expressive forcefulness lends credence to the statement by one of Izquierdo's studio assistants that, of all media, wood was Izquierdo's favorite.¹³⁶

The seventies were to culminate with his completion of three major commissions that brought his work to the attention of a wider public than he had yet found. The grandest of these pieces is *The Dreamer* (Figure 75), commissioned by the Metropolitan Arts Commission and the Portland Development Commission for Pettygrove Park, located south of the Civic Auditorium and part of the South Auditorium Urban Renewal Area.



Figure 71.
Manuel Izquierdo. *Antelope Flower*.
1978. Painted welded steel. 89 1/2
inches high. Hallie Ford Museum of
Art, Willamette University, Salem,
Oregon. Maribeth Collins Art
Acquisition Fund. COL79.001

Figure 72.
Manuel Izquierdo. *Scissors Blue*.
1979. Painted welded steel. 31
inches high. Hallie Ford Museum of
Art, Willamette University, Salem,
Oregon. Gift of the Manuel Izquierdo
Trust through Bill Rhoades.
2011.035.005





Figure 73.
Manuel Izquierdo. *Pietà*. 1976. Wood.
Church of Saint Philip Neri, Portland,
Oregon. 71 x 47 x 8 inches.

The Development Commission received two hundred proposals from artists in Oregon, Washington, Idaho, Montana, and British Columbia for two final projects in the renewal zone. Douglas Senft of British Columbia was selected to create a sixty-foot-long segmented minimalist piece made of painted aluminum, entitled *Awning*, for the wall of the 200 Market Building on Southwest Third Avenue. Izquierdo was chosen to execute his sculpture for the park adjacent to Southwest Second Avenue. These were to join works already installed or built in the area: the Forecourt Fountain (now the Ira Keller Fountain) and Lovejoy Fountain, both by Lawrence Halprin and Associates, and the sculpture *Leland 1* by Lee Kelly and Bonnie Bronson at the south terminus of the Second Avenue mall. Today, one proceeds from the Keller Fountain, located across Third Avenue from the Keller Auditorium, to a pedestrian corridor that leads uphill to *The Dreamer* in Pettygrove Park, then on to the Lovejoy Fountain, and finally to *Leland 1*. The sculptures and fountains

were intended to soften and humanize the district's new high-rise buildings, which replaced the picturesque South Portland neighborhood.

The jurors who chose Izquierdo's proposal were the writer Jane Van Cleve, the painter Michele Russo, Terry Melton (regional coordinator of the National Endowment for the Arts), and the Seattle art collector Virginia Wright. The winners were chosen based on models, for which each finalist was paid \$1500. Izquierdo's concept for *The Dreamer* had been incubating since his 1966–1967 sabbatical during which, for the Art Advocates project, he made *Albanesa on the Stairs* (Figure 62). The type had another iteration with *The Dreamer* of 1973, exhibited in the Valley Art Center show. Yet another variation was now prepared for the Pettygrove Park jury, and the members liked what they saw. They approved a fee of \$28,000, and the commission was announced to the public in May 1976. Work began, and it went on for a long time. Not until March 1981 was *The Dreamer* in place and ready for the dedication ceremony.

Izquierdo's major project of the late 1970s was the design and fabrication of this culminating variation of *The Dreamer*. That it took five years to complete is explained by the scale and complexity of the piece, the materials and processes that Izquierdo and his assistants used to build it, and the decision to site the work in a reflecting pool, which had to be funded and built. With Peter Davis and Bill Rietveldt, Izquierdo fabricated the sculpture using materials and methods that represented a transitional phase in his procedures. Later he would use silicon bronze, but *The Dreamer* is made of Muntz metal that Kevin Moore, who joined Izquierdo as an assistant in about 1980 as the sculpture was being completed, describes as an alloy nearer to brass than bronze. "Brass (we called it brass) is difficult to work with because it is prone to cracking," according to Moore. He said that cracking occurred during fabrication and also later on, necessitating repairs.¹³⁷

Working with sheets of Muntz metal measuring three thirty-seconds of an inch thick, they cut out flat shapes, hammered these into curved units, and joined the components by oxyacetylene welding (in later works, the hotter TIG welding technology would be used), then ground down the weld beads to assure the uninterrupted transitions from plane to plane that Izquierdo desired. The metal shell of *The Dreamer* is supported by an internal steel armature and filled with foam insulation to reduce the noise when rain pelts against it. The piece, fourteen feet tall and twelve and a half feet long, is estimated to weigh between six and seven thousand pounds. It was hoisted onto the site by a crane, with the spectacle drawing onlookers to watch the dreamer being lowered to her leafy boudoir.

"Boudoir" may in fact be the appropriate word, because the source of Izquierdo's idea for the reclining figure that he had been envisioning for ten or more years is Francisco Goya's *Nude Maja* (circa 1799; Figure 74), a figure who reclines on a luxuriant bed. It and its companion piece, the *Clothed Maja*, depicting the same model in the same pose, were favorite works for Izquierdo, as was the sculptural variation of the nude that is part of Mariano Benlliure's monument to Goya (1902) on the steps of the Prado. "That copy in marble was a very straight rendition, and I was much taken with it," said Izquierdo. "I found it rather humorous,"¹³⁸ a nude *Albanesa* or maja reclining at the entry of the Prado Museum. Izquierdo's version of the maja, outside on a set of steps with her pillows, reclines serenely night and day, rain or shine, properly filled so as to keep her quiet. Izquierdo has made the dreamer light-hearted in her languor.

But he also drew on the profound meanings that Goya's paintings had for him. "I have always admired the sensuality of the figure in *The Maja*. In case we start changing, we can look at the painting and remember how we were. She is reclining on her back with lots of pillows. I was thinking of that softness and the idea of love and sensuality. If there is something that I feel akin



Figure 74.
Francisco Goya. *The Nude Maja*. ca. 1800. Oil on canvas. 37 3/8 x 74 3/4 inches. Prado Museum, Madrid / The Bridgeman Art Library.

Figure 75.
Manuel Izquierdo. *The Dreamer*. 1980. Welded bronze (Muntz metal). 168 x 150 x 84 inches. Pettygrove Park, Portland, Oregon. City of Portland Public Art Collection, courtesy of the Regional Arts & Culture Council.

to in Goya, then, it's the immediacy of feeling that he puts across.”¹³⁹ On another occasion, Izquierdo stated: “*The Dreamer* speaks of hope, of beauty and serenity, of love, and for a better life in our midst.”¹⁴⁰

Looking at *The Dreamer* today, we are willing to think of Goya’s painting because we know Izquierdo loved the work and thought of it as a source, though not a direct influence. We also have seen enough Izquierdos to know that this is a reclining female figure with his favorite device of big hair in place of a head and the meandering fulsome forms that we know to be his interpretation of the rounded loveliness of women. We know our art history, too, and notice that Henry Moore’s reclining figures are in play but in more sinuous, eel-like terms. Really, it’s Surrealism that infuses this piece, and some of Picasso’s surrealized women in his 1930s paintings come to mind. Izquierdo always acknowledged his interest in and response to Surrealism. “The Surrealist Movement explored the use of forms that have various meanings,” he told Jane Van Cleve. “Certain forms can suggest both a heart and a fruit or be animal-like or fish-like or tree-like. I am intrigued with a form that will seem to be something while it is something else at the same time.”¹⁴¹ *The Dreamer*, as do so many other works by Izquierdo, alludes to various natural things—human beings, animals and fish, plant life, the flow of a river. But somehow this protean form is fundamentally a she, resting on her flipper elbow, hairdo cocked to one side, taking her leisure, welcoming company, keeping quiet and calm at night even when the rain pours down.

I love this work, *The Dreamer*. One that I like less was finished about the same time, as another public commission for a park. This is Izquierdo’s welded-steel *Silver Dawn* (1980; Figure 76) in Wallace Park in Northwest Portland. It is one of the first of Izquierdo’s sculptures to be fabricated with the use of TIG welding, a newer technology preferable to oxyacetylene for welding stainless steel. (Izquierdo hired Kevin Moore, who had trained as a welder after completing his thesis project in etching and drawing at the Museum School, to take the lead in introducing TIG welding to his studio practice.)¹⁴² Smaller than *The Dreamer*, *Silver Dawn* is also friskier, ready to scamper after the dogs in the nearby dog run (for a time, this sculpture found itself in the dog run). The neighborhood has nicknamed it “Snoopy,” and it does have a kind of duck-dog drollery to it. Soon after it was installed, something was lobbed into the side of it, creating an eye-like hole that further tempts one to read it as a comedic organism. It possesses all manner of familiar Izquierdoisms, but for me, in this combination, they don’t quite work.





Figure 76.
Manuel Izquierdo. *Silver Dawn*. 1980.
Welded steel. 61 x 119 x 48 inches,
plus base. Wallace Park, Portland,
Oregon. City of Portland Public Art
Collection, courtesy of the Regional
Arts & Culture Council.

Another major piece also came to completion in this 1979–1980 period. The massive cast-bronze *Shepherd* (Figure 41) that Izquierdo had been working on for years was completed and unveiled at the entrance of the library at Pacific University in October 1979. It is the majestic if formidable culmination of Izquierdo's exploration of the shepherd theme that began when he was a young sculptor in the 1950s. In medium, glyptic mass, and expressive mood, it differs in every way from the gala feeling of *The Dreamer* and her funny cousin in Wallace Park. *The Dreamer* and *The Shepherd*, major projects that Izquierdo worked on concurrently for years, reflect the wide expressive and technical range of his work as he brought to fruition ideas and forms that he had experimented with ten, twenty, even thirty years.

Performance, Play, and Misbehavior

Manuel Izquierdo was a natural comedian and performer who could impersonate character types by adopting hilarious accents and acting in antic ways (see Figure 77). He loved to dress up in the costumes he kept in a trunk by his front door, ready for him and his guests to don if they were susceptible to Izquierdo's enthusiasm for such play. At parties in the homes of others, he was known to disappear from the table, rummage through his hostess's closet, and reappear in dress-up mode to the hooting delight of all assembled.

Costume play was also a more intimate practice. His friend Bonnie Schulte remembers that alone at his home "we dressed up in costumes from his old trunk. Together, we created a new childhood

Figure 77.
Manuel Izquierdo (left) and Don
Normark in costume at Phyllis and
George Johanson's house, Portland,
Oregon, 1960s. Photograph courtesy
of Don Normark.



for him to do and say whatever he imagined." She conjectures that costuming and play-acting in adulthood compensated for a childhood often bereft of play and lightheartedness. Friends remember that Izquierdo was also quick to assume a comic role without the aid of costuming. "Once we were enjoying a stroll on Fairmount Hill in Salem when suddenly Manuel stopped and began shouting military orders. He mimicked marching in place (hup two three four), then stopped in utter silence, staring. Eventually he began to laugh and described how funny the hedges looked in a private yard, as they had been meticulously trimmed with right angles defining a maze motif" with military precision.¹⁴³ George Johanson tells the story of an impromptu Izquierdo performance at a picnic at the Sandy River Gorge. "It was a wonderful Sunday, lots of people up and down this big area."

At about two o'clock, "Manuel just stood

up and said, 'Ladies and Gentlemen, please adjust your chronometers! It is now 3:30 p.m.!' It was just totally off the wall stuff, a statement made to confuse people."¹⁴⁴ And soon after the installation of *The Dreamer*, Izquierdo announced that everyone at the Museum Art School should put on their white studio smocks to walk en masse from the school to Pettygrove Park. They strode through the streets in an impromptu parade. "It was lots of fun. He had natural way of involving everybody," recalls Sally Lawrence.¹⁴⁵

Izquierdo loved picnics and dinner parties and over the years hosted and attended them countless times, using them as occasions for demonstrating his cooking skills—he was well known for his marvelous *paella*, made with true saffron, simmered in a wide-bottomed pan that he had fabricated specially for the purpose—and for his recitations and enactments. He loved conversation and could keep a party going until three or four in the morning, George Johanson recalls. "He was able to command a party in a compelling way."¹⁴⁶

Alcohol always had lubricated Izquierdo's sense of humor and theatrical flair, lusty wine consumption being part of the Museum Art School culture by the time Manuel enrolled in the 1940s. Alcohol continued to be a key ingredient of the festive, Manuel-centered social life of later years. But as Izquierdo's drinking increased in the 1970s and later, his behavior at parties became more unpredictable and unsettling; what had been seen by his friends as hilariously antic took on a more aggressive tone.

Like his mother Manuela, Manuel needed to be the life of the party. She leapt on tables and performed, and so did Manuel—the more insistently so the more he drank. When his friends' attention wandered, he would call them to order. His friend Bill Rhoades remembers him standing on a table, saluting, chest puffed out, orating in Spanish, insisting on center stage.¹⁴⁷ Phyllis Johanson recalls that when Izquierdo was drinking he could be cruel in his comments to women, reducing

some to tears. His behavior toward women in general was at times extremely odd: “One of the first things he would do when he met a woman was to bite her breast,” Phyllis Johanson said. “Or her bottom.”¹⁴⁸ Many individuals recall this behavior, and although some purported to find it hilarious, others were insulted or frightened. He injured Rachael Griffin by biting her nose.

As George Johanson thinks back on Izquierdo’s life he sees it as having two stages. In the early years he was “fun, loving, and kind,” but in the later decades of his life he could be aggressive and mean in social situations. “We used to have some really good parties. But then after a while parties that included Manuel were difficult and unpleasant.” The Johansons took to inviting him to dinner on his own, without others present, to avoid confrontations.¹⁴⁹

Izquierdo knew he was overdoing it at parties and worried about it, anxiously inquiring next day if he had said or done the wrong thing. On one occasion, he called Johanson the morning after some particularly outrageous behavior and said that it had been a good party. Johanson said that he didn’t get the impression that Izquierdo had enjoyed himself at all. “I spoke to him honestly about his drinking. He was hurt, but he needed to hear it.” At some point, he stopped drinking but only for a week or so. “It just wasn’t going to work.” Such problems arose intermittently for the rest of Izquierdo’s active life, although numerous snapshots of many a *paella* party at his house or at the homes of others, such as Janet and John Stahls’s on the coast, testify that the good times did continue well into the 1990s, perhaps with trepidation for some. And despite the alcohol, Izquierdo’s creative energy remained at full throttle throughout the 1980s and 1990s. Making art was his salvation. “For me with my mercurial temperament,” he told the audience at the Hult Center for the Performing Arts when he received the Oregon Governor’s Arts Award, “sculpture became the restraining modifier. It tempers fellows like me.” He thanked those who “over the years shared with me their dedication to art with all its mysteries, their love and support, and a very large dose of understanding.”¹⁵⁰

The 1980s: Figurative Lyricism and Its Antidotes

The Portland art world that so energized Manuel Izquierdo, that had provided him with the expertise and opportunities to thrive as an artist, was evolving and in some ways thinning by the 1980s. Lloyd Reynolds and Frederic Littman had died in the late 1970s; Beth Fagan, the *Oregonian* writer who ardently supported Izquierdo’s work, died in 1981; Rachael Griffin and Louis Bunce died within two months of each other in 1983. Izquierdo’s friendship with Jack McLarty was dimming because of Jack’s criticism of what he considered to be Manuel’s womanizing. In the realm of women, a significant romantic relationship came to an end in the 1980s, leaving Izquierdo bereft. His friends provided little solace, pointing out that the difference in their ages made the breakup virtually inevitable. Izquierdo shaved off his beard and endured a period of real grief. But the eighties also saw Izquierdo expand his range with experiments in ceramic sculpture, pastel drawing, and collage while also continuing to make highly refined and exquisitely finished metal sculptures.

Regarding the metal sculptures, “I would describe my work as ‘figurative lyricism,’ ” he states in Bruce Guenther’s book *50 Northwest Artists*, published in 1983.¹⁵¹ The term is a good one for describing works such as *The Dreamer* in Pettygrove Park and the related odalisque-like forms that he continued to create in the 1980s. One of these is *Cleopatra* (1982; Figure 2), a smaller version of a work of the same title that was displayed in Izquierdo’s solo exhibition at the Fountain Gallery in February 1981. In Leonard Kimbrell’s fanciful and erudite review, he singled out *Cleopatra* as



Figure 78.
Manuel Izquierdo. *Cybele's Song*.
1982. Painted welded steel. 61 inches
long. Jordan Schnitzer Museum of
Art, University of Oregon, Eugene.

“dominating the exhibition in size, quality and pure visual excitement.” He observed that “the elegance of form and finish, the handsome reflective surfaces and careful nuances of changing shapes and forms are enough to recommend *Cleopatra*. Upon her golden barge, reflected in the mirrored bronze of the Nile, the bronze queen sails everlasting, the eternal female, abstract and visually tantalizing.”¹⁵²

Cleopatra in her different versions and scales is smaller than her monumental sister *The Dreamer*. She is intended to dwell indoors, the Nile an illusion and allusion, not in a pool of actual water like that occupied by *The Dreamer*. Large or small, indoors or out, these works epitomize “figurative lyricism” by virtue of their swelling contours, their rippling forms and glowing surfaces, their horizontal orientation evoking women of sensuous leisure, such as Goya’s *majas* and Cleopatra, both mortals but of nearly mythic allure. Culture has transformed them into demigoddesses, and Izquierdo treats them with the reverence appropriate to divinities.

Also in 1982, Izquierdo figured forth a true goddess to join the group. She is Cybele, the deity of the earth and fruitfulness, presented in the work *Cybele's Song* (Figure 78), a title that places emphasis on the lyric aspect of Izquierdo’s figuration. We are looking at a figure, another reclining voluptuary, but the title tells us that we also might be viewing a song, a horizontal strain of music that rises and falls as your eyes follow the forms and shifting nuances of color. An image of

Cybele's Song illustrates Izquierdo's chapter in *50 Northwest Artists*. "I find the sprawling horizontality challenging to cope with," he states. "The figure is both tense and relaxed at the same time, through the juxtaposition of sensuous forms against very formal, geometric ones, all of which are asymmetrically arranged. The figure wants to alternately rest and lift itself off the ground. The strong contrast of color gives the piece a feeling of light and density. Mostly, it is a sculpture about contrasts and the meeting of opposites."¹⁵³

He also wrote that he considered *Cybele's Song* to be "different, in many ways, from my previous work," but in truth this newest recliner, despite her occasional angular components, is the third of the three graces, the others being *The Dreamer* and *Cleopatra*, created in the four-year period from 1978 (to pick a date for the long-evolving *Dreamer*) and 1982.

In the spring of 1982, Manuel Izquierdo and George Johanson showed their work in a two-person exhibition at the Oranges and Sardines Gallery in Los Angeles. The gallery, its name inspired by Frank O'Hara's poem "Why I Am Not a Painter" (1971), had been established in 1978 by the Portlanders Ted Waltz and his wife Carol Colin, both graduates of the Museum Art School. Two of Izquierdo's sculptures had been in the collection of the Santa Barbara Museum of Fine Arts since the early 1960s, but—as Lucy Lippard had observed—transcending the barriers that separated Oregon and Washington from the broader modern art scene was often a challenge for even the stars of the Portland scene such as Izquierdo and Johanson. Having access to a Los Angeles gallery offered an enormous opportunity.

Their show at the Oranges and Sardines Gallery was reviewed at least twice, first in the *Los Angeles Times* by the staff critic Robert L. Pincus, an art historian. "While viewing Izquierdo's pieces, I was reminded of Picasso's notion that once he had painted the innovative but ugly Cubist canvases, others could paint prettier ones," Pincus wrote. "The Oregon sculptor shapes curvilinear forms reminiscent of Arp's and Calder's, and combines them in the more decorative look of polished bronze. If fine craftsmanship is his strength, predictable results are a weakness." He noted that "'Orion' is a repeated word in his titles, and a star with numerous jutting sides is a much used formal motif."¹⁵⁴

Pincus was citing and to a degree criticizing qualities of "figurative lyricism"—the finished and flawless surfaces that made the works, in his estimation, pretty and decorative. The metal Orion sculptures (see Figure 79) perhaps lent themselves to this criticism. With their conical bases surmounted by a star shape, their satiny surfaces aglow, clustered in the gallery like trees in a forest, they ran the risk of becoming gorgeous accessories. Yet their reference is to one of the most recognizable constellations in the night sky, visible throughout the world and thus perhaps a symbol of unity and human connectedness for Izquierdo.

The second review was by Jane Van Cleve, a Portland writer and friend of both Izquierdo and Johanson. A Portland writer discussing Portland artists in a gallery established by Portlanders made for a rather familial situation if not a colonizing one, some may have thought. Writing for *Artweek*, Van Cleve adopted a warmer tone than the Los Angeles critic's. In an inversion of Pincus's critique, she observed that Izquierdo was "more interested in what a piece says than how it is made" and thus "hides an exquisite craftsmanship." For Pincus, the craftsmanship was front and center and detracted from meaning. Van Cleve added the magnanimous comment, hard to prove or disprove, that "Izquierdo's images are so general and so distilled that they seem archetypal

Figure 79.
Manuel Izquierdo. *Eye of Orion*. 1981.
Welded bronze. 102 inches high.
Portland Art Museum, Oregon. Gift
of Arlene and Harold Schnitzer.
2003.4.6



manifestations of insights or intuitions that transcend cultural esthetics."¹⁵⁵ She acknowledged that "currently Izquierdo is preoccupied with *The Eye of Orion*, a theme explored in six sculptures involving a pyramidal or conical stem, balancing a plump, sprightly star. In one polished steel version, a bronze-lined hole at the heart of the star allows the viewer to see through . . . to a larger context."¹⁵⁶ A few months later, Jane Van Cleve conducted a lengthy interview with Izquierdo. The resulting article, published in the magazine *Stepping Out Northwest* in 1983, constitutes a crucial entry in any bibliography on Manuel Izquierdo.

As for *The Eye of Orion* sculptures, the largest of them was purchased by Arlene and Harold Schnitzer for installation in the lobby of their Claremont Hotel in Oakland. Izquierdo and Johanson, who had rented a truck to transport the art to Los Angeles and back, delivered it to the Claremont on the return trip. "They put us up overnight in a very luxurious room," Johanson recalls.¹⁵⁷ *The Eye of Orion* now stands in the outdoor sculpture court of the Portland Art Museum (Figure 79). Kevin Moore states that whenever he sees it his hands throb as he thinks of the hours he spent finishing the surface—power-grinding the welds, hand-sanding the surfaces, then using needle files, sandpaper on sticks, and his fingers to clean the crevices.¹⁵⁸

The Los Angeles show, though not fully embraced by a leading Los Angeles critic, was an important expeditionary exercise, a kind of trial run to assess the problems of moving heavy sculptures (and big paintings) long distances to show in new venues and engage new audiences. Johanson recalls that Izquierdo yearned for a national and even international reputation, and an opportunity to have a show in Los Angeles was certainly appealing as a step in the right direction. Ultimately, Portland proved to be too strong a force for Izquierdo to resist. He wanted his world reputation to emanate from there. "He didn't take the step that would take him away from Portland," Johanson said. "He didn't go with Smith to the east. He didn't show in Spain, though I urged him to do so on a number of occasions. He chose to be in Portland. He was grounded in his studio, especially his old studio, which had a dirt floor with mats on it. It was a nest for him. He was grounded here. He was a Portlander. Absolutely. Totally Portland."¹⁵⁹

Izquierdo spent the fall term of 1982 at the University of California at Davis, where he demonstrated that he could kick the habit of refined workmanship, at least for a while. At Davis Izquierdo created a series that differed from his previous work and temporarily supplanted figurative lyricism with a kind of New Brutalism. This revealed a side of Izquierdo's creativity that had remained undetected in the presence of the elegant refinements of his metal working or his earlier carefully modeled clay figures.

Izquierdo taught at Davis as an adjunct instructor. He was filling in for Manuel Neri in the ceramics program established in the 1960s by Robert Arneson, father of the ceramic Funk movement. Neither Arneson nor Neri was on campus that quarter, but the liberated approach to clay and the radicalizing of art practice in general at UC Davis inspired Izquierdo to explore alternatives to the refinements of figurative lyricism. Teaching classes while furiously creating a body of new work, he spent long hours in TB-9, the corrugated metal building that houses the ceramics department. One of his independent study students was David Andersen, who had recently transferred from a community college in Sacramento. Andersen is now the exhibition designer and preparator at the Hallie Ford Museum of Art.

"I only remember talking to Manuel about my work a couple of times. He was encouraging and open to whatever I wanted to do," Andersen recalls. "What I remember most was that he seemed almost possessed about making art. I believe he was much more interested in using the facilities than he was in teaching. It seemed like he was always at TB-9 creating his clay sculptures. We never talked casually, he was pretty quiet when he worked, and I was quite shy at the time. He was so prolific. I remember in one of the work areas, Manuel took over two canvas-covered clay tables (each measuring about three feet wide by fifteen feet long) that he literally covered with work as it waited to be fired. During the ten weeks (or so) that he was at Davis, he produced an incredible amount of work; it was almost as though he thought he would never work in clay again."¹⁶⁰

These ceramic sculptures, many of them now in the collections of the Museum of Contemporary Craft and the Pacific Northwest College of Art, are freely modeled, roughly textured forms ranging from ten to twenty inches in height with multicolored glazes (see Figure 80). They differ from his earlier ceramic work, which was usually firmly modeled and finished to resemble bronze or stone. The UC Davis works are clay that has been clasped and compacted, squeezed and pulled into rough chunks, incised and torn.

Vaguely figurative, they stand vertical on wood tablets. They often involve two parts—a chunky stemlike base and a wudgy, mangled form on top, sometimes with horns or antennae sticking up from that. The clay is left imprinted with thumb and finger marks, is teased open to reveal interior zones of contrasting color. Surfaces are gouged with craters and fissures that reflect process rather than finish, impetuosity rather than refinement. The colored glazes glow like embers or cool off to ashen grays.

Izquierdo's new freedom of expression is explained in part by the type of clay used at Davis. "Everybody used the same clay, a combination of dry materials purchased from Gladding McBean Clay Company in Lincoln, California, and mixed in a huge dough mixer at TB-9," according to David Andersen. "It was a special mixture especially well suited to the large scale clay sculpture Robert Arneson was creating. One could make things thick with little cracking. We usually added a lot of water to make it soft and more easy to work. There were barrels of the stuff throughout TB-9, all free for the taking. It was a pretty crappy throwing clay. Most commercially available clays are denser and more difficult to use for sculpture since they're primarily formulated for potters."

Figure 80.
Manuel Izquierdo. Works from the *Sol y Sombre Series*, untitled except *Conch Singer* (right) and *Aristre* (second from right). 1982. Glazed and fired clay. Varying heights from 11 to 18 inches. Pacific Northwest College of Art, Portland, Oregon. Gift of the Manuel Izquierdo Trust.



A new material, a new environment, an atmosphere that encouraged free-form creativity and provided the space, materials, and equipment to work without constraints—this was the environment that Izquierdo embraced for his ten weeks away. Methods and results differ drastically from Izquierdo's other sculpted works, before and after, even though underlying the new rough freedom are the forms of plants and organisms fundamental to Izquierdo's work. The UC Davis experience was a dynamic interlude, away from Portland, away from what was expected from Manuel Izquierdo. He was never more free and spontaneous than when he was at Davis. Would Lucy Lippard have been attracted to these funky creations?

Back in Portland, he exhibited the Davis works just once, in a show in the Wentz Gallery at the Pacific Northwest College of Art (as the Museum Art School by now had been renamed) in May 1983. Most of the works are numbered rather than titled, but he called the series *Sol y Sombra* (literally, “sun and shade”), a term with varied meanings in Spanish, including reference to the cheap sunny seats at a bullfight in contrast to the expensive ones in the shade. The reference is one of many, some oblique and others direct, in Izquierdo's later work to Spanish art and cultural practice. Portland viewers responded enthusiastically to the new work, but somehow the positive reception “put Manuel off,” according to George Johanson. “He never showed them again. It was an interesting exception to the control in all the rest of his work.”¹⁶¹ But something of this free-for-all approach was to emerge later in the eighties, in media other than clay.

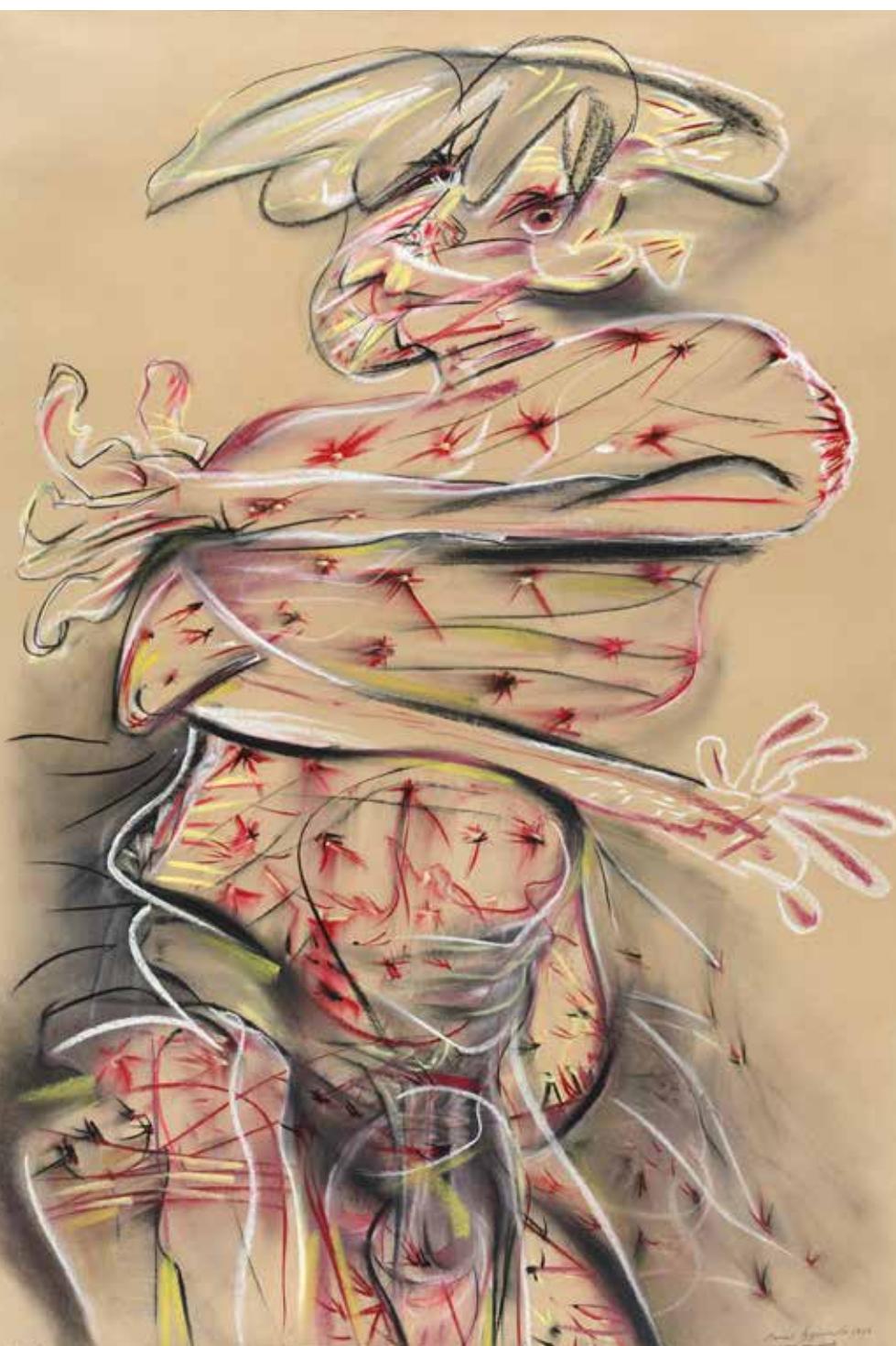
Izquierdo had always worked on paper, both as a printmaker and as a maker of drawings. His sculpture-making relied on drawing as a means of generating ideas and working out details for specific sculptures. “I am always drawing,” he declared in any number of ways over the years. He also had been a painter and, intermittently beginning in the mid-1960s, a pastelist. In a two-week period in 1986, he created a series of pastels of expressionistic figures; freely rendered and vividly colorful, spontaneous and energetic, these works are in some ways like the *Sol y Sombra* ceramic sculptures. In 1987, he exhibited the series at the Lynn McAllister Gallery in Seattle.

On the occasion of the exhibition, Izquierdo wrote that he liked pastel because he could begin a work, leave it, and then “pick up again where I left at any time without having to set up or mix.” Working with pastel on large sheets of paper pinned to the wall of his studio allowed him to combine aspects of both drawing and painting, without the muss and fuss of painting. As with drawing, and with much greater freedom than with sculpture or even painting, pastel was an immediate, right-now medium. He preferred working on a large scale because “I feel constricted with a small size paper”; he found “the solidity of the wall reassuring while working.” He also savored the leap of faith that starting a pastel drawing requires: “There is a tinge of sacreligiousness in putting down the first marks on the clean paper.”¹⁶²

One of the pastels from 1986 is an intense indictment of cruelty and assault of the sort that Izquierdo himself endured as a child.¹⁶³ *Lo que nos duele* (*That which hurts us*) (Figure 81) depicts a battered human figure, its body aflame with sores as its wildly configured arms and hands lurch out in gestures of self-protection. Other pastels in the series are more abstract with invented forms in the manner of automatist Surrealism. *Bride's Exit* (Figure 82) and other examples swarm with color interacting with free drawing in the manner of Arshile Gorky.

Also in 1986, Izquierdo created a set of large collages made from fragments of rejected prints. These he pasted down on a black ground, setting up a compelling contrast between the colored print segments, their torn edges creating irregular white boundaries against the black. The

Figure 81.
Manuel Izquierdo. *Lo que nos duele* (*That which hurts us*). 1986. Pastel on paper. 43 1/8 x 29 1/4 inches. Portland Art Museum, Oregon. Gift of the Manuel Izquierdo Trust. 2010.37.6



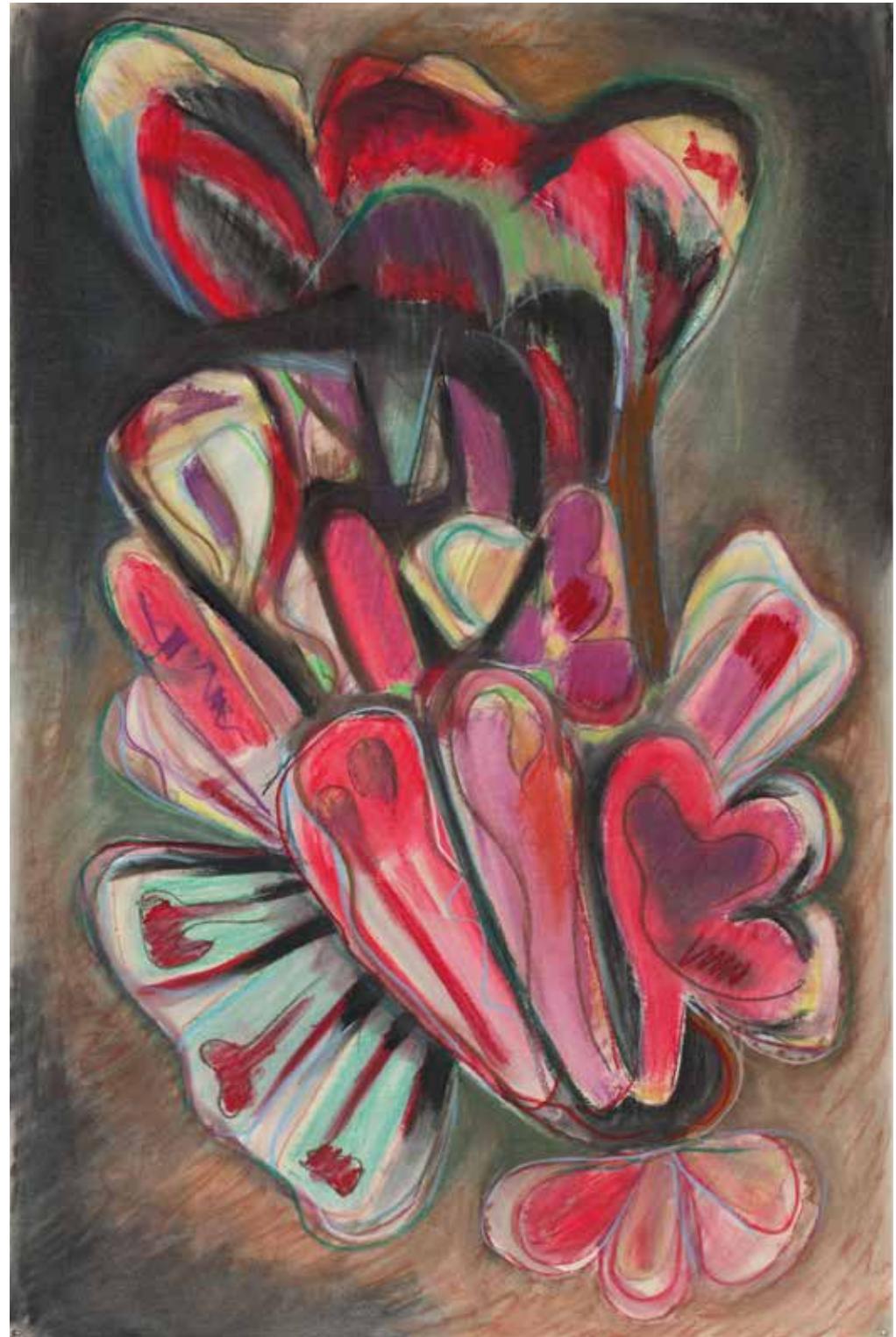


Figure 82.
Manuel Izquierdo. *Bride's Exit*. 1986.
Pastel on paper. 38 x 25 1/2 inches.
Portland Art Museum, Oregon.
Gift of the Manuel Izquierdo Trust.
2010.37.3



Figure 83.
Manuel Izquierdo. *Etruscan Fragment*.
1986. Collage. 44 1/2 x 30 inches.
Manuel Izquierdo Trust and courtesy
of the Laura Russo Gallery.

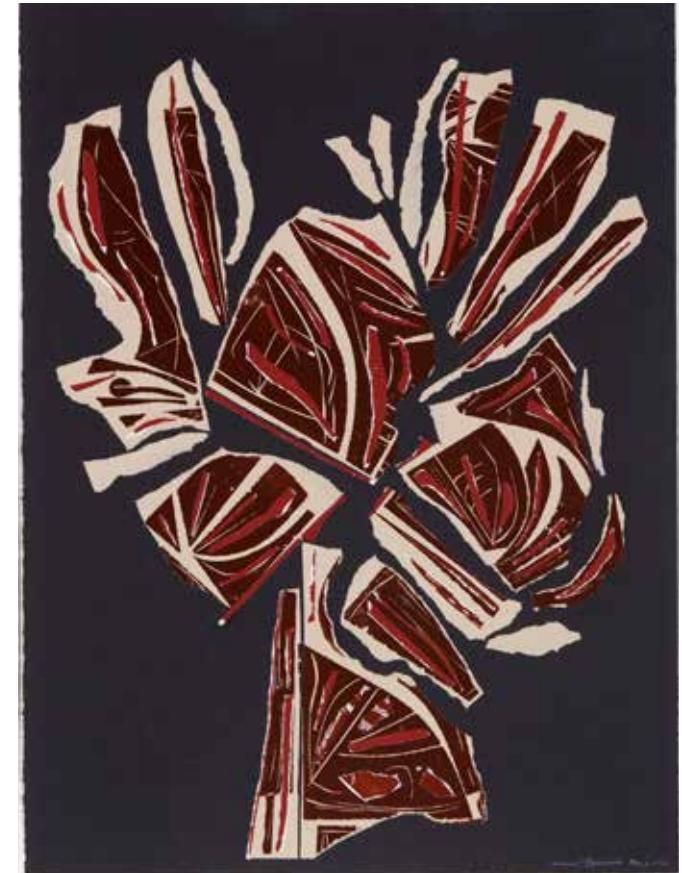


Figure 84.
Manuel Izquierdo. *The Terra Cotta
Tree*. 1986. Collage. 30 x 22 1/4
inches. Hallie Ford Museum of
Art, Willamette University, Salem,
Oregon. The Bill Rhoades Collection,
a gift in memory of Murna and Vay
Rhoades. 2010.001.001

fragments form semiabstract figures “whose primitivism recalls the Etruscan art that Izquierdo says inspired them,” Barry Johnson wrote of the ones he saw, along with pastels, at the Littman Gallery at Portland State University.¹⁶⁴ *Etruscan Fragment* (Figure 83) and *The Terra Cotta Tree* (Figure 84), both from 1986, are typical examples with their freely torn red and brown paper shards, sometimes built up in layers, set against the dark ground.

The process of ripping, pasting, and layering is akin to grabbing fistfuls of clay and applying one gob to another, mound upon mound, as he had in the studios at UC Davis six years earlier. In clay, pastel, and collage, Izquierdo found alternatives to the precision required by his sculpture. These alternative modes can be understood as antidotes to the controlled approach he took to sculpture-making, but they can also be seen as exercises in nimbleness that reinvigorated his imagination for sculpture as, in the course of the 1980s, Izquierdo approached and passed his sixtieth birthday.

Two works from the late 1980s combine fine finish and craftsmanship with wildly careening forms that swerve in different directions, curving, coming to sharp points, bridging gaps with zig-zag



Figure 85.
Manuel Izquierdo. *El Arpa Mágica*.
1989. Welded bronze. 114 inches
high. Collection of Edward and
Margery Cohn. Photograph courtesy
of Laura Russo Gallery.

Figure 86.
Manuel Izquierdo. *Moon's Garden*.
1989. Welded bronze. 48 x 50 x
25 inches. Collection of Arlene and
Harold Schnitzer.

geometry or smoothly contoured connecting units. One of these is *El Arpa Mágica* (1989; Figure 85), a nine-and-a-half-foot tall imagined harp that can be rotated on its base, apparently Izquierdo's only foray into semi-kinetic sculpture. Like so many of his works over the decades, this creation hovers in the realm of overlapping realities—in this case, musical instruments, warriors, plants and trees. Another work from 1989 is *Moon's Garden* (Figure 86). This beautiful, impulsive piece is presented as a precious object in a specially lighted, stone-paneled niche in the lobby of the building at 1121 Southwest Salmon Street in Portland. Both works embody the range of Izquierdo's inquiries of the 1980s: they are formally unleashed, obeying few rules of traditional composition. "Figurative lyricism" may remain in play but in convulsive new terms. The impetuousness of the Davis ceramics, the pastels, and the collages underlies the free forms of *El Arpa Mágica* and *Moon's Garden*, but their finishing is immaculate, the essence of refinement. The medium is silicon bronze, which glows like gold, as if in the light of magic or the moon.

Manuel Izquierdo as a Printmaker

In 1980, George Johanson and Manuel Izquierdo, sitting at the Johansons' kitchen table drinking wine, talked about the fact that there was no regional organization for printmakers. Johanson the painter and Izquierdo the sculptor were also avid printmakers, representing a Museum Art School tradition that extended back to the 1930s when William Givler introduced intaglio courses into the curriculum. Givler taught painting and printmaking as equally important media, influencing those who studied with him such as Charles Heaney and many others to follow, including McLarty, Johanson, and Izquierdo. The Northwest Printmakers organization in Seattle, established in 1929, which had provided a regular schedule of exhibition opportunities, had ceased its activities by 1980. Printmakers needed a new organization to call their own, George and Manuel believed.

They enlisted Gordon Gilkey, James Hibbard, Liza Jones, LaVerne Krause, and Jack McLarty to help organize the new group, and in August 1981 it was officially established as the Northwest Print Council with Johanson serving as president. The core group recruited additional artists to comprise a founders group of seventeen.¹⁶⁵ The Print Council eventually counted members from throughout the Northwest, including British Columbia and Alaska as well as Hawaii. Members' exhibitions included exchange shows with printmaking groups in other regions and countries. For example, in 1984 Izquierdo, Johanson, and others showed their work in exchanges with printmakers from Sapporo, Japan. Izquierdo's entry was his woodcut *Jeen-Jo the Dancer* (1978; Figure 87), which is a sampler of "Izquierdo's repertoire of markings, made up of galaxies of dots, lines, and streaks."¹⁶⁶

To make these galaxies of marks in his woodcuts, Izquierdo used the sort of tools that he had learned to handle as a child in his grandfather's cabinet shop in Madrid: the chisels, knives, and punches that Balbino let him experiment with on bits of left-over wood. By the 1970s, Izquierdo had added electric rotary carving tools to his arsenal, but the origins of his approach to woodcuts resided in his childhood. Annette Dixon, when she was curator of prints and drawings at the Portland Art Museum, recalled Izquierdo telling her repeatedly during a conversation that "you gotta have tools." "I never heard an artist identify . . . with the chiseling tool so much," she recalled. "The tools were a way to express himself."¹⁶⁷

In his grandfather's workshop he had found a degree of comfort and solace, and in Portland his room for carving wood blocks provided a similar sense of sanctuary. "In 1967 I set up a small studio upstairs in my house devoted to working on the woodcuts. I have gotten in the habit of working on prints in the evenings after the day in the sculpture studio. I look forward to sitting down and spending some time working in the quiet of night."¹⁶⁸ He kept a television set in this room to watch Blazers basketball games and other favored programs as he carved his blocks.

Izquierdo had been introduced to printmaking in 1946–1947 when Lloyd Reynolds taught him the rudiments of cutting blocks and printing on the big Washington press in his basement. Reynolds not only demonstrated techniques for cutting but also provided something of the history of New World printmaking, showing Manuel examples of the work by Mexican social-activist artists such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, muralists who also made prints as



Figure 87.
Manuel Izquierdo. *Jeen-Jo the Dancer*.
1978. Woodcut. 32 x 20 inches.
Portland Art Museum, Oregon.
Museum Purchase: Caroline Ladd
Pratt Fund. 79.19.4



Figure 88.
Manuel Izquierdo. *The Party*. 1949.
Lithograph. 10 x 13 inches. Portland
Art Museum, Oregon. Gift of the
Manuel Izquierdo Trust. 2010.37.85

a way to reach broader audiences. Mexican prints of the 1920s to the 1940s struck a chord with the newcomer from Spain. He came to identify printmaking as well as himself with the proletarian values of the resistance, independence, and pursuit of happiness of ordinary individuals.

As a student at the Museum School, Izquierdo continued his printmaking studies. "We all did printmaking, etching, lithography, and serigraphy. It was all required, and we were all very serious. I found it all mysterious and fascinating," and his student works in lithography reveal his expressive affinity for that shadowy medium. *The Party* (1949; Figure 88), depicting a nude female in the company of costumed male companions, takes on sinister, Goya-esque qualities, and is probably an autobiographical reverie on his mother's indecorous behavior. *The Incident* (Figure 89) and *Her and Me*, both made in 1951, are

also autobiographical as they reflect on himself and his relationship with his sister. Lithography, a fluid medium of drawing with grease crayon directly onto a stone, lends itself to the freely drawn, starkly modeled figures in these somber works.

Izquierdo also experimented with etching during his student days, "but [I was] puzzled why woodcut was not taught along with the other print media. I came to sense among printmakers the existence of a certain merit scale in which the woodcut was at the bottom. I remember making a mental note to correct this if I ever got the chance." He did get the chance, and in 1957, with the blessing of the dean, William Givler, introduced woodcut as a Museum School class. "I continued to teach this class for a good many years, working with excellent students who developed a passion for the woodcut."¹⁶⁹

Although Izquierdo thought of printmaking and sculpture as equally valid art forms, he considered his printmaking to be a "sideline" that "I am serious about," as he told Eugene Snyder.¹⁷⁰ Sculpture and block printing are linked in that both involve elements of three-dimensionality (his

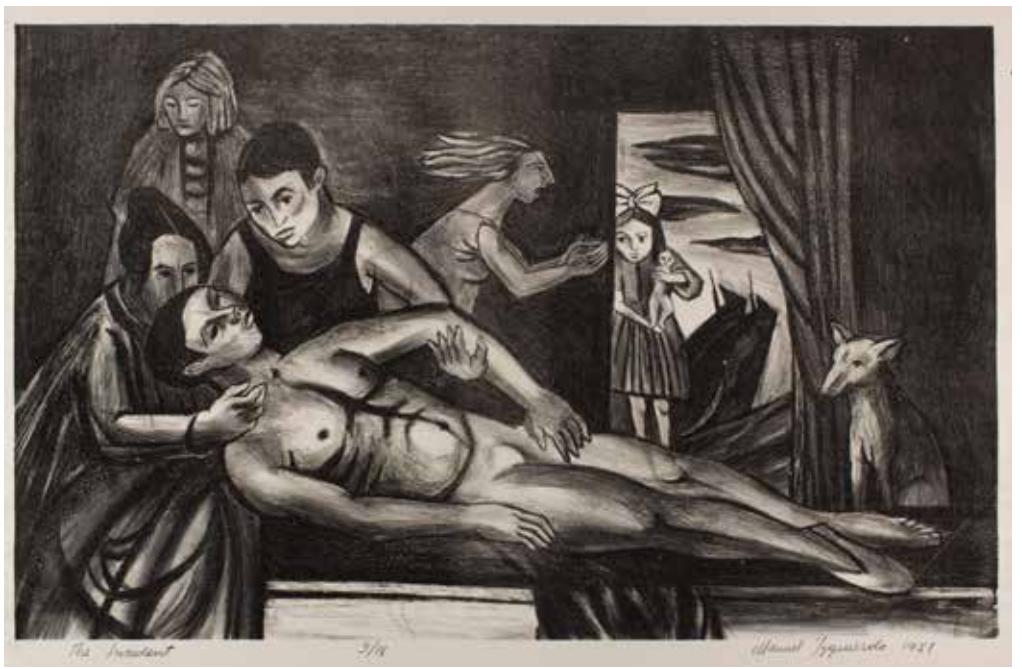


Figure 89.
Manuel Izquierdo. *The Incident*. 1951.
Lithograph. 19 1/8 x 25 1/4 inches.
Portland Art Museum, Oregon.
Gift of the Manuel Izquierdo Trust.
2010.37.71

deeply carved printing blocks are like low-relief sculptures that he hoped would “be in existence forever”),¹⁷¹ but the two media provided him with different universes of expression. His welded-metal sculpture tends toward the formal and abstract, the language of forms and formal relationships paramount even while he references mythology, art history, and universal types. Izquierdo’s block prints, in contrast, are more explicitly anecdotal and personal. They are compulsively decorative in their elaborate, all-over patterning. The broad formal sweep of the sculptures contrasts with the dense packing of his print compositions with their gouges, grooves, and other incisions describing exotic plants, flamboyant performers, and caricatured portraits of himself, friends, and family members—often presented as courtiers of the absurd. He avoided political issues in favor of images of dancers, circus performers, and rodeo guys and gals, all artists of a sort who, like Izquierdo and his artist friends, lived in an economic and social environment outside the mainstream.

Izquierdo’s woodcuts (and linoleum cuts) of the early 1950s tend toward compositions of one or two figures, as in *La Titiritera (The Tightrope Walker)*, a woodcut from 1955 (Figure 90). High above an arena, a heavy-hipped performer balances on her left foot while extending her right one to support a pedestal for a dancing dog. She twirls a ball on her left index finger. This *titiritera* with her extended arm and leg and the props they support fills the composition, which seems to position us on an adjacent tightrope: she and we are perilously high, balanced above a deep void of space.

By the 1970s, Izquierdo’s woodcuts are loaded with multiple figures, of animals as well as human beings, and our viewpoint is from in front of the figures rather than from behind. In *Between Profiles* (1976; Figure 91), we join onlookers who gaze in profile from the left and right edges of the scene. We are the third observer of a panda bear, a zebra, a couple of performing spotted dogs, a miniature elephant, two clowns, three trapeze artists, and a fluidly falling woman in a speckled



Figure 90.
Manuel Izquierdo. *La Titiritera (The Tightrope Walker)*. 1955. Woodcut. 19 x 23 1/2 inches. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades. 2012.003.012

Figure 91.
Manuel Izquierdo. *Between Profiles*. 1976. Woodcut. 15 x 23 inches. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades. 2012.003.018

Figure 92.
Manuel Izquierdo. *Grand Rodeo*. 1978. Woodcut. 18 x 24 inches. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades. 2010.008.006



gown. A seven-fingered hand puts a stop to things at the left. Pattern is everywhere—zebra stripes, costume bangles, panda bear fur, gouge marks and other abrasions clustered for the love of mark-making for its own sake. Solid areas of black and white contrast with the patterning and keep it alive and buzzing. The profiles between which all of this occurs are of Izquierdo’s friend Kittu (Kathryn Longstreth-Brown) and her daughter.

In a related work, the profiled observers are Manuel and his father, facing one another across an arena that alludes both to Spanish bullfights and American rodeos. This woodcut, *Grand Rodeo* (1978, Figure 92), combines the two cultures that Ventura and Manuel both knew while also

incorporating Izquierdo's fascination with women (the performers who ride the bucking bull and the cantering horse are nude except for their cowgirl hats) and the Portland art milieu (the observers, safely on the other side of the wall of the grandstand, are portraits of everyone from Sally Haley to Barbara and Jack McLarty to Louis Bunce). Bill Rhoades tells of Izquierdo visiting him in Madras, Oregon, to attend the rodeo performances at the Jefferson County Fair, often inviting his artist friends to come along.¹⁷² This rodeo print shimmers with light and shadow of the sort that occurs in dreams. From opposite sides of the arena, so full of action, Ventura and Manuel silently observe one another, their hands raised in what could be gestures of farewell. It was at the end of 1978 that Ventura Izquierdo died.

Another woodcut involving extroverted performances in a congested arena is *Center Ring* (1982; Figure 93), vertical in format so as to accommodate the long-legged man at the right (there must be stilts inside those striped trousers), the acrobats standing on each other's shoulders at the left, the dogs sitting upright, the horse standing on its hind legs, the ladders, the poles. Countering all this verticality is the flying dog, a diagonal dart in the composition, and the balletic trapeze artist, dangling artfully from one leg curved over her swing. Hands are in the foreground again, this time those of a clown holding a performing dog in one and lifting up the other to partially cover his face. Pattern is everywhere, yet zones of white and black give the patterns breathing space and room to vibrate. A friend remembers Izquierdo describing a Spanish circus, telling of the "costumes, animals and all kinds of flying objects and instruments"¹⁷³—the rich jumble of human beings and apparatus that fill the surfaces of his prints. He told Sara Izquierdo of parades in Madrid that included *gigantes y cabezudos*, "giants and big heads," that seem to be recalled and reinvented in some of his prints.¹⁷⁴

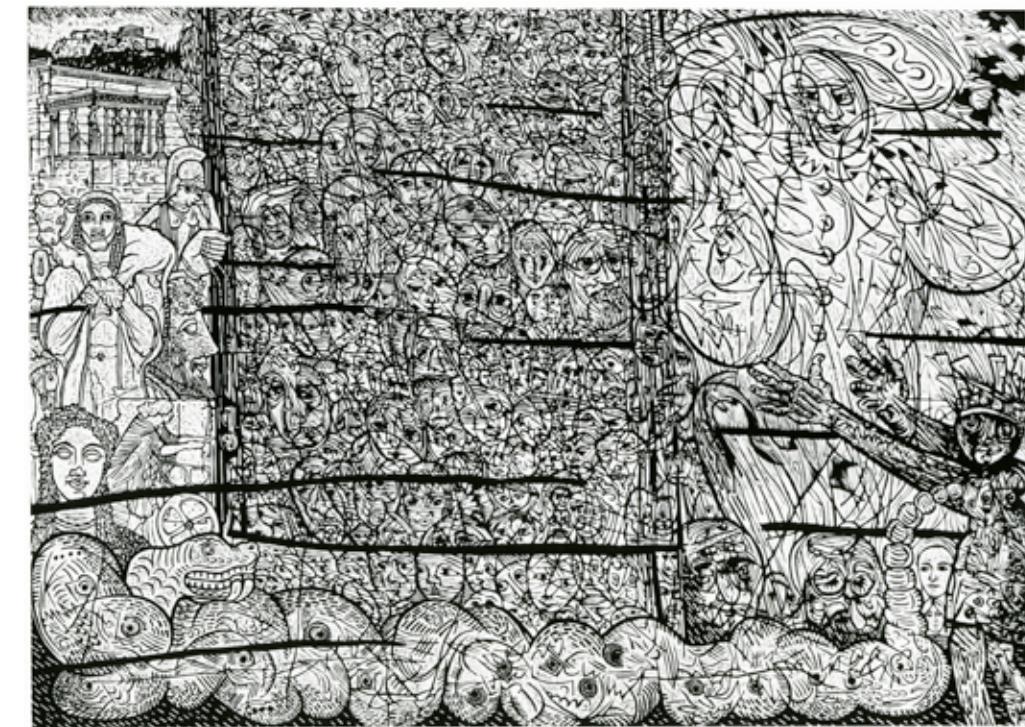
Many of the prints concern performance, feats of skill, derring-do, show biz, artful showing off. The acrobats, dancers, cavorting animals, and rodeo riders in these arenas are artistes, artists for the populace, exotic and freakish creatures. Manuel and his friends are rendered as observers, and yet he saw himself as clownish too, in need of an audience, compelled to perform to draw the attention, admiration, and astonishment of others. He performed on various levels, most profoundly as an artist, most comically as the self-appointed entertainer. The clown in the foreground of *Center Ring*, the clown who holds up his hand to partially block our view of his face, is close kin to Manuel, the life of the party.

Izquierdo's predilection for filling his woodcut compositions to the brim reaches a claustrophobic extreme in *Pierrot's Tapestry* (1992; Figure 94), a mesh of tightly interwoven images of some five hundred heads, the Greek sculpture *Moscophoros*, a swirling rendition of Pierrot, and a



Figure 93.
Manuel Izquierdo. *Center Ring*. 1982.
Woodcut. 30 x 22 inches. Hallie Ford
Museum of Art, Willamette
University, Salem, Oregon. The
Bill Rhoades Collection, a gift in
memory of Murna and Vay Rhoades.
2012.003.013

Figure 94.
Manuel Izquierdo. *Pierrot's Tapestry*.
1992. 26 x 36 inches. Hallie Ford
Museum of Art, Willamette
University, Salem, Oregon. The
Bill Rhoades Collection, a gift in
memory of Murna and Vay Rhoades.
2012.003.011



many-humped snake slithering across the bottom. The print is a tour de force, so large, according to the artist John Stahl, that Izquierdo enlisted Tom Prochaska to help him print it on his large press at Inkling Studio.¹⁷⁵ It "was inspired by a visit to a Spanish tapestry factory where workers were confined in a dark, smoky interior as they copied paintings," according to Lois Allan.¹⁷⁶ The subject of tapestry weaving and its perils was explored by Izquierdo's artistic forebear, Diego Velázquez, in his painting *The Spinners* (1640s; Prado Museum, Madrid), which references the fable of Arachne, the talented weaver who dared to challenge Athena and was turned into an eternally weaving spider in consequence. Izquierdo's composition is a web that grows ever tighter toward the center, enmeshing and trapping its huge population of victims. The print was commissioned by Oregon's Percent for Art Program for placement in the state's prisons. The only escape hatch in *Pierrot's Tapestry* is in the extreme upper left corner, where the Acropolis in Athens is silhouetted against an open sky.

The block prints that Izquierdo made late in life are explicitly autobiographical. *Disparate* (1995; Figure 7) portrays the little boy Izquierdo confronting and absorbing the facts and entanglements of a mother figure's unbridled sexuality in the context of the social upheavals of 1930s Spain. The frontality and blocking of the composition together with the stark contrasts of light against dark index Picasso's *Guernica* (1937; Museo Reina Sofia, Madrid), a work that surely resonated with Izquierdo in cultural and personal ways and that seems to flicker as subtext in *Disparate*.¹⁷⁷ *Disparate* also provides a spin on Salvador Dalí's *The Specter of Sex Appeal* (1934; Teatre-Museu Dalí, Figueras, Spain), about which Dalí wrote: "The child Dalí is terrified by the giant specter of eternal feminine . . ."¹⁷⁸ The memories Izquierdo shared with his friend Kittu confirm that although Manuela vanished and probably died in the late 1930s, she lived on in her son's visually oriented mind as an exhibitionist/performer who parodied male sexuality by wagging her finger as a phallus and motherhood by squirting Manuel with milk from her breast.¹⁷⁹ From Manuela, Manuel learned many things and in response to her behavior took up many practices. In reaction to the breast squirting, he lunged at his mother and bit her,¹⁸⁰ and over the years biting, as playful but significant aggression, became a frequent practice in Manuel's social performance.

The linoleum cut *Hephaestus with Tortoise* (1994; Figure 95) also had personal meanings for Izquierdo. He identified with Hephaestus, the lame and deformed god of sculptors, metals, and metallurgy who served as blacksmith of the gods. Izquierdo felt that like Hephaestus “he was fundamentally deformed and therefore unable to get the respect he deserved,” in the opinion of his daughter Sara. “And then, of course, there is the metal-working angle.”¹⁸¹ In the linoleum cut, Hephaestus is a truncated figure with skinny legs, a muscular torso, and oversized arms that dangle in a *Venus pudica* gesture, covering his genitals. His flesh is rendered in a scabby texture of furry scrapes and abrasions. He bears a huge tortoise, balanced on his head like a burdensome headpiece, its claws hanging around Hephaestus’s shoulders. The image overall is a grotesque revisiting of the subject of animal-bearer, central to Izquierdo’s imagination from the time in Marseilles when he saw his first sculpture, the figure of Hercules wrestling with a lion. Inscribed in the circle in the lower right corner of the print is an owl, the bird of wisdom, symbol of Athena; any such wisdom in *Hephaestus with Tortoise* may concern Izquierdo’s self-awareness and self-knowledge.

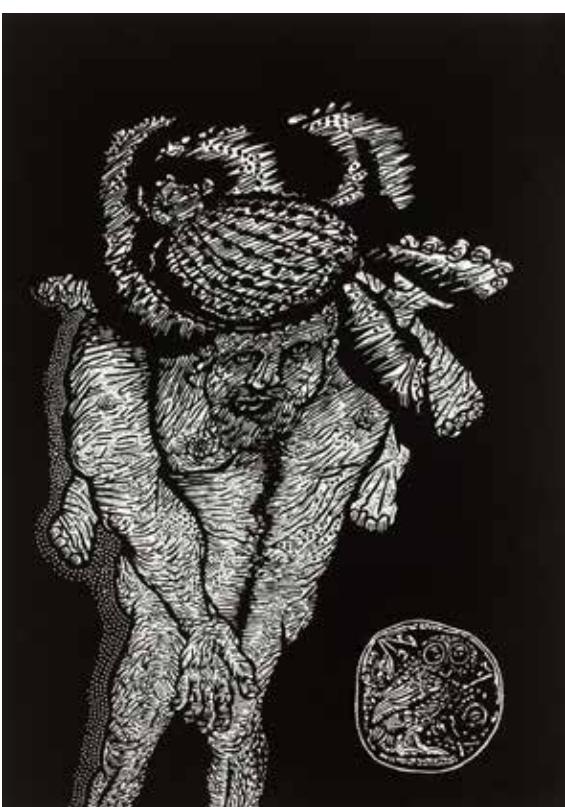


Figure 95.
Manuel Izquierdo. *Hephaestus with Tortoise*. 1994. Linoleum cut. 20 1/8 x 14 inches. Manuel Izquierdo Trust and courtesy of the Laura Russo Gallery.

Izquierdo occasionally included caricatured portraits of his friends in his woodcuts, as in the twenty onlookers across the arena in *Grand Rodeo*, and he in turn was portrayed in woodcuts (and other media) by other artists, sometimes to his dismay. Block printing lends itself to commentary and critique by means of caricature and throughout its history has been used to express opinions and declare positions on a multitude of topics, political and social. The German Expressionists were masters of this potential for woodcuts in the turbulence of twentieth-century Europe. Though Izquierdo sometimes poked fun at his artist friends by caricaturing them in woodcut, he came to believe that he himself was the object of undeserved ridicule in some block prints made by his old friend and longtime mentor, Jack McLarty.

It was their mutual interest in woodcut that helped bond Manuel and Jack in the first place. McLarty took up printmaking in 1948 to fill a curricular need at the Museum School. William Givler taught him lithography so that he could teach it in turn, but over time it was block printing that became McLarty’s preferred print medium, as it was for Izquierdo. And just as Izquierdo depicted McLarty in some of his prints, McLarty made print images of Izquierdo. One of them is from a series of artist portraits for which McLarty carved the blocks in the 1990s. In his portrait of Izquierdo (1997), his deep gouging of the block yields a strikingly vivid image of the sculptor as gap-toothed, wearing a floppy hat, and smoking a pipe that sends off smoke in the shape of a female nude.

The theme of Izquierdo as womanizer is more overt in McLarty’s *The Doll Collector*, a woodcut hand-colored with pastel (1979; Figure 96), based on his painting of the same title. Evoking the German Expressionism of Ernst Ludwig Kirchner, the composition presents Manuel amid a bevy of female dolls who form a cloud of femaleness around him. The painting deeply offended Izquierdo, according to George Johanson: “Manuel really disliked” it, and “the print rubbed it in further. Why is Jack doing that? Manuel wondered.”¹⁸² The insult that Izquierdo felt the works

Figure 96.
Jack McLarty. *The Doll Collector*. 1979. Woodcut hand-colored with pastel. 21 x 16 inches. Hallie Ford Museum of Art, Willamette University, Salem, Oregon. The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades. RHO98.02



represented was particularly hurtful because of his long close friendship with McLarty. Another woodcut by McLarty, from 1979, includes a portrayal of Izquierdo and other artists who had affiliated with the Fountain Gallery of Art, arch rival and to some extent the nemesis of the McLartys’ Image Gallery. *Some Dogs in the Fountain* (1979) shows some twenty-two Portland artists who had joined the Fountain and thus gone, in McLarty’s opinion, to the dark side. His caricature of Izquierdo is of a fat dissolute imp wearing a rain hat and smoking a flaring pipe.

In several ways, woodcut, which had been part of the bond between Izquierdo and McLarty, became a medium of alienation between them. “Manuel loved Jack’s work and had several of his paint-

ings,” but though “Jack would make gestures of good will,” they didn’t see each other socially in later years because of hurt feelings over such works as *The Doll Collector*, according to Johanson. On his part, Izquierdo rendered McLarty as a rascally little creature in the lower left corner of *Disparate*. It was block for block and gouge for gouge in the sometimes bitter repartee conducted via woodcut with its capacity for caricature, critique, and, Manuel thought, condemnation.

With the closing of the Fountain Gallery, Izquierdo affiliated with the Laura Russo Gallery, which opened in 1986, and there, in 1992, his block prints were given their due in a twenty-work retrospective, spanning the years from 1955. A catalogue published for the occasion illustrates the woodcuts in excellent reproductions and includes a foreword by Gordon Gilkey, the guru of prints and print collecting in the Pacific Northwest, and an essay by Izquierdo himself. “The themes in my prints are diverse,” he wrote. “I am partial to circuses, rodeos, animals, dogs, women, the night, the moon, the stars, the water in rivers, birds and insects, shadows, silhouettes, profiles, silence, rain, gardens and flowers. . . . Ultimately when all has been said, the woodcut print is about the beauty of black and white.”¹⁸³

The 1990s: Sculpture as Calligraphy

In 1996, the Laura Russo Gallery staged another significant exhibition of Manuel Izquierdo’s work, this time of sculptures created since 1994. In a period spanning just two years, he created a remarkable body of pedestal-scaled works (the tallest was forty-eight inches high) that are highly refined and exquisite, quintessential examples of figurative lyricism. A photograph by Aaron Johanson shows Izquierdo, seventy-one years old, standing in the gallery with welded and polished bronze sculptures surrounding him as stylish, elfin, elegant attendants (Figure 97). These are not his last works, but they make up a late-career efflorescence of all his metal-working skills.



These sculptures of the mid-1990s are spare, expressively detached, and ornamentally elegant. They are calligraphic in nature, three-dimensional embodiments of the curves, counter-curves, and other marks of the sort made by stylus or brush, monumentalized in welded silicon bronze. One critic likened these works to corporate logos, and this does get at their essence because, like logos, they are sleek, compelling, void of distracting detail, knife-sharp, memorable. They are less about myth, history, and the universe (Icarus, Cleopatra, Orion) than abstractions of things: a lyre, a blade, a rose. Of course, such items are richly indexical, of the lyre of Orpheus, the blade of the warrior's sword, the rose of Tralee. But Izquierdo does not push his titles to do more than describe the forms at hand. *Blade* (1995; Figure 98) is a scythe-like jut without a base—Brancusi carried to a machined extreme. *Saetera* (1994; Figure 99) more or less embodies the crenellated battlements of a fortress that the Spanish word refers to, although it also resembles an uplifted, open-fingered hand of the sort that occurs more literally in some of Izquierdo's woodcuts. While blade and battlement ping back to the world of Izquierdo's warrior figures, several of the sculptures of 1994–1996 are puckish in their figuration. In *Stendahl's Syndrome* (1996; Chemeketa Community College, Salem), head, limbs, and torso are planes with zig-zag edges that might have been shaped by a giant's improvised cookie-cutter.

Izquierdo also completed major sculptural commissions in the 1990s, now for private collectors rather than public agencies, the competitive process for public commissions having become more troublesome than worthwhile as he grew older. *Morning Returns* (1994; Figure 100), a welded-bronze outdoor piece for a private patron, reprises many things: it echoes back to David Smith's *Hudson River Landscape*, but in hyper-elegant terms, and to Izquierdo's own reclining dreamers and goddesses. But this nature goddess, in the guise of a landscape coming to life in the morning,

Figure 98.
Manuel Izquierdo. *Blade*. 1995.
Welded bronze. 29 inches high. Port
of Portland, Oregon. Photograph
courtesy of Laura Russo Gallery.

Figure 99.
Manuel Izquierdo. *Saetera*. 1994.
Welded bronze. 40 inches high.
Laura Russo Gallery, Portland,
Oregon.





is more aerial and accommodates more space (in the sense of open air) than *The Dreamer* in Pettygrove Park, say, or *Cybele's Song*, with their enclosed volumes. *Morning Returns*, with its openness and meandering appendages, is the distant descendant of *Spring* from 1957, the unruly work that at the time dissatisfied Izquierdo because of its ranginess. But where *Spring* was jittery and spasmodic, *Morning Returns* is fluid and calligraphic, as if beautifully written in script.

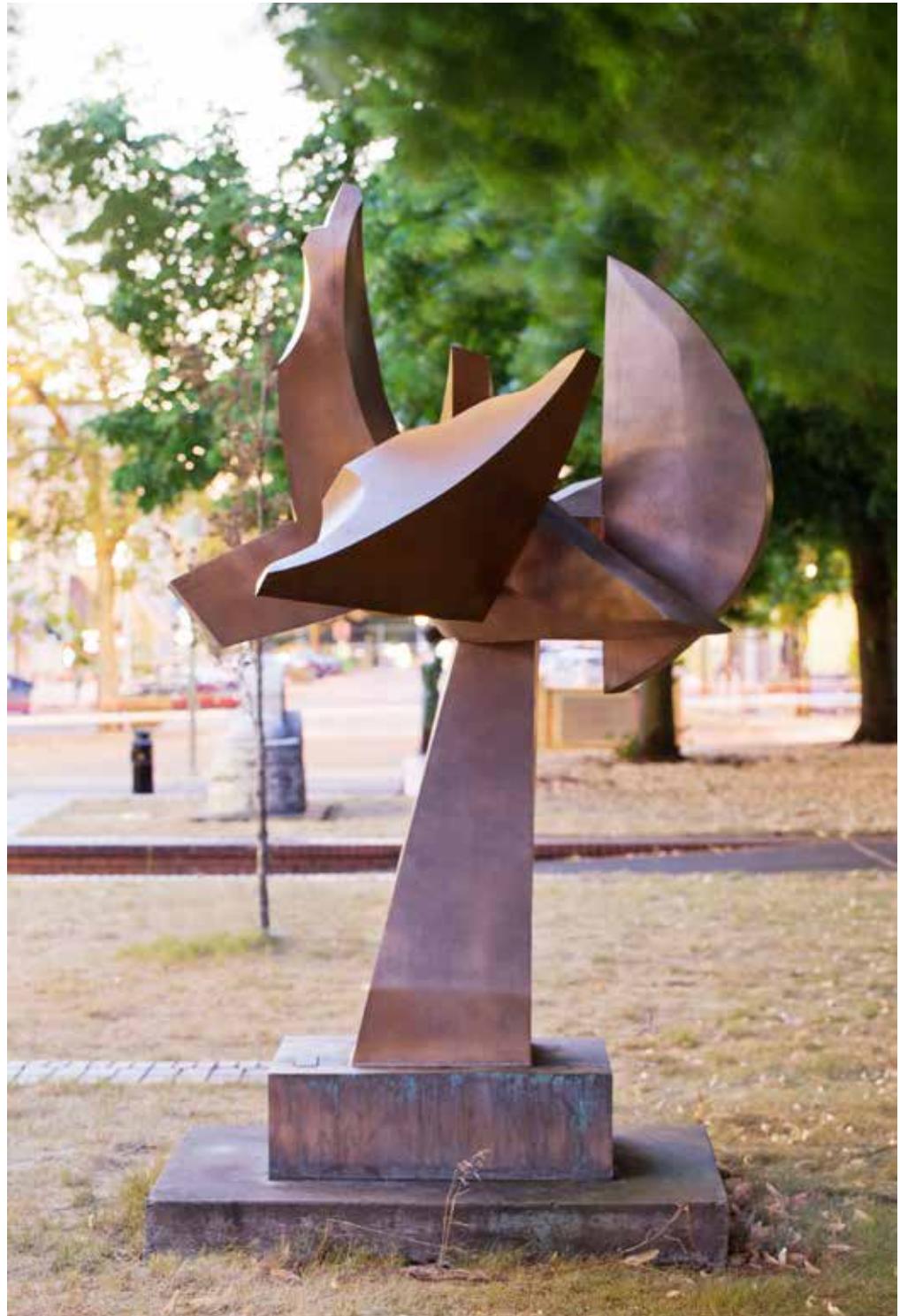
Calligraphy gives way to choppier inscription in Izquierdo's last major sculptural works. *Constellation* (1998; Figure 101) is a segmented composition of six semi-triangular stars (let's say) hanging on for dear life to a rectangular plane, a sort of gravity field that balances precariously on a knee joint of a base. This is a jazzed-up constellation, teetering on the edge of disintegration, in this way seeming to parallel the mental deterioration of its maker, for in the course of the 1990s Izquierdo's bright and lively mind was beginning to give way to dementia.

Izquierdo's final fully realized major sculpture is *Spike Flower* (2001; Figure 102), commissioned for and now located in a park at Ninth and Broadway in Vancouver, Washington. In the company of several other sculptures, including one by his old friend James Lee Hanson, his fellow student at the Museum School so many years before, *Spike Flower* is essential Izquierdo: plant oriented yet with allusions to weaponry and soldiery, upright and quasi-figurative, pod-like yet angular with

Figure 100.
Manuel Izquierdo. *Morning Returns*.
1994. Welded bronze. 144 x 84 x 60
inches. Private collection.

Figure 101.
Manuel Izquierdo. *Constellation*.
1998. Welded bronze. 35 x 40
inches. Collection of Arlene and
Harold Schnitzer.



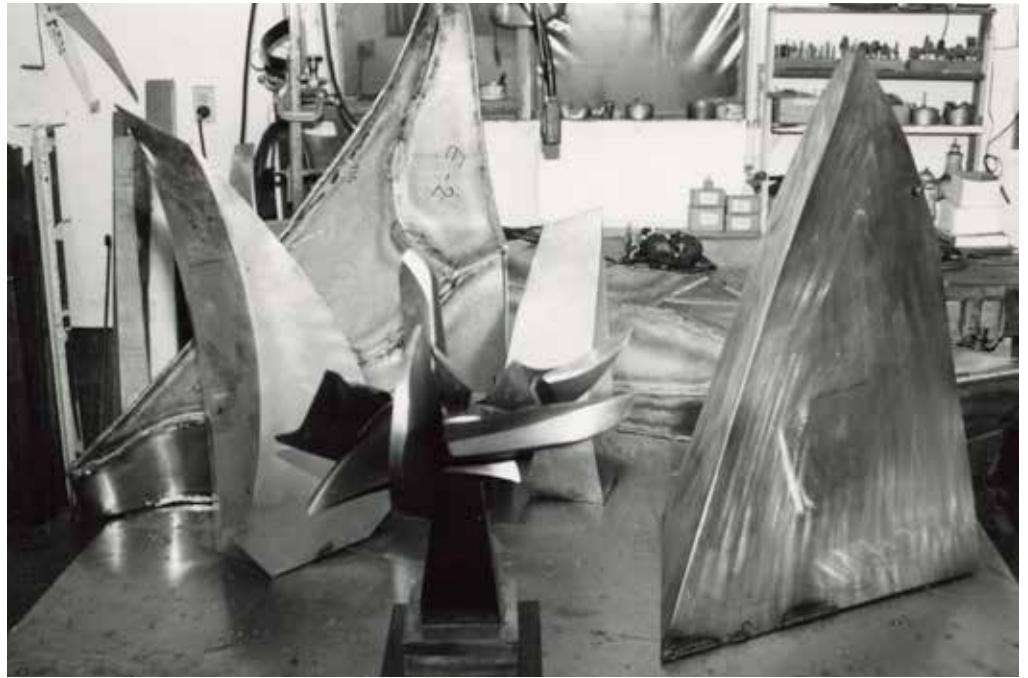


crisp edges and sharp points. Made of welded bronze, it is edgier (in various senses of the word) and more jutting than the figurative lyricism he had perfected in the 1980s and 1990s.

Spike Flower was fabricated by Kevin Longueil assisted by Matt Petersen, both of whom had been recruited when they were Izquierdo's students to apprentice as studio assistants in the early 1990s. Longueil had taken Izquierdo's course in oxyacetylene welding and later went on to learn TIG welding as an industrial welder. By 2000, both he and Petersen were highly skilled metal fabricators, although Petersen had moved on to other work. Longueil says that Izquierdo had always been

Figure 102.
Manuel Izquierdo. *Spike Flower*. 2001.
Welded bronze. City of Vancouver,
Washington (sculpture garden, Ninth
and Broadway).

Figure 103.
Maquette (center front) and welded-bronze components for the sculpture *Spike Flower*, in Manuel Izquierdo's studio, ca. 2001. Photograph by Kevin Longueil, courtesy of the photographer.



a hands-on participant in the fabricating process, but that in the case of *Spike Flower* "he told me to build it, that I was now ready to build it." With the onset of his dementia, he lacked the energy and focus to assemble what was to be his last significant sculpture. He did provide Longueil with the maquette, made of painted wood, and the paper patterns for *Spike Flower*. Following the procedures he had learned from Izquierdo, Longueil used the patterns to draw the shapes onto sheets of silicon bronze and cut them out with a jigsaw. Once the shapes were cut, he began to "hammer them, roll them, and bend them" and to undertake the delicate process of fitting and tacking them together with intermittent spot welds. When the planes of a particular component of the sculpture were in alignment, Longueil completed the welds of the seams. "We knew this was Manuel's last work, so I called Matt to come back and help me. He did the grinding and polishing."¹⁸⁴

As had been Izquierdo's practice, the various sections of the sculpture were fabricated and completely finished prior to assembly. A photograph of the work in progress (Figure 103), showing the maquette (center foreground) surrounded by metal components in various stages of completion, reveals aspects of the process that Izquierdo developed over the years for fabricating metal sculptures. At the back of the table is a rough-welded segment that shows the first stage of the welding process, before grinding. One of the planes is marked "E-2," indicating that this surface is plane number two of form E, as labeled on the original paper pattern. At the right in the photograph is a form on which the weld has been ground and the surfaces worked but not finally finished. At the bottom of this piece, the darker areas are evidence of repairs. At the left in the photograph is a more completely finished segment, though still in process. Kevin Longueil told me that "finishing" involves grinding down the welds, hand-sanding the welds and other sections with various grits, rubbing the surfaces with Scotch-Brite pads, and coating the surfaces with the matte finish of Incralac varnish.

Only when all segments of the sculpture were welded and finished was the piece assembled, great care being taken to avoid scratching or marring the surfaces. Welding at this point occurs on the sculpture's interior; one has to carefully plan the assembly sequence so as to leave access holes for this interior welding of each component. Stabilizing the sculpture is an armature of stainless steel, upon and around which the bronze shapes are anchored.



Figure 104.
Don Normark. Manuel Izquierdo's "old studio," Portland, Oregon. 1995. Photograph collage. 22 x 28 inches. Collection of the artist.



Figure 105.
Manuel Izquierdo. *Tetuan de las Victorias*. 2005. Linoleum cut. 15 1/4 x 24 3/4 inches. Portland Art Museum, Oregon. Gift of the Friends of the Gilkey Center. 2006.7

Figure 106.
Manuel Izquierdo. *Between the Studios*. 2003. Linoleum cut. 18 5/8 x 24 inches. Portland Art Museum, Oregon. Gift of the Manuel Izquierdo Trust. 2010.37.64

Longueil credits his ability to construct *Spike Flower* to Izquierdo's patience as a teacher and mentor. "He gave me simple things to do" when he first worked for Manuel. A decade later, "I built this whole sculpture. It was incremental," moving from simple to complex tasks over time.

Spike Flower was fabricated in Izquierdo's new studio, the one he built in the 1960s and fitted out for metal fabrication work. But until the end of his life, Izquierdo continued to take comfort and find solace—perhaps more than ever in his final years—in his old studio, the structure that recalled his grandfather's Madrid workshop and provided a sense of continuity with early days. The photograph collage that Don Normark made in the 1990s of the interior of Izquierdo's beloved old workplace (Figure 104) shows a jumble of figurative works, some made long before, others (wrapped in plastic on the shelves at right) apparently still in process. Shelved on the far wall are several of the wood constructions that he made in 1959–1960. Although Izquierdo and his assistants fabricated metal sculptures in the new studio across the yard, the old studio was the link to the past—the past in Portland and in Madrid. It was the space between his two studios that Izquierdo meditated upon in creating his final works.

The Sculptures Between the Studios

Manuel Izquierdo cut a dapper figure at the unveiling of *Spike Flower* in the Vancouver park, but the end was in sight for his active creative life. His last two block prints focus on two related environments, one remembered from childhood, the other created in Portland in approximation of the memory. These are his late-life renderings of his family's home and grandfather's workshop in Tetuan de las Victorias and of his recreation of that reality in Portland. His last print was of his earliest remembered place: the yard and buildings of his home place as rendered in *Tetuan de las Victorias* (2005; Figure 105). In a scene reminiscent of Joan Miró's *The Farm* (1921–1922; National Gallery of Art, Washington, DC), Izquierdo arranges buildings around a forecourt filled with homely objects: an outhouse (labeled *retrete*), a rooster, a well. Lined up across the bottom of the composition, these items are interspersed with abstract forms that are unmistakably sculptures: the



sequence from left to right is *retrete* / rooster / "sculpture" / "sculpture" / well / "sculpture." The lineup is a predella of forms from throughout life, as if the aging artist, who was in the throes of his dementia by 2005, was projecting sculptural ideas back on a remembered childhood place.

The companion piece, depicting Izquierdo's New World reality paralleling the Old, is *Between the Studios* (2003; Figure 106). In a similar Miró-like manner, Izquierdo presents a view of his studios as seen from inside his house in Southwest Portland. Out of sight to the left is the old studio, the original barn that Izquierdo remodeled in the 1950s. Plainly visible to the right is the new studio that Izquierdo built in the 1960s, a two-story structure with a stairway on the outside wall. A

wheelbarrow occupies the center of the yard, and sculptures are clustered nearby. These sculptures were actually in Izquierdo's line of vision as he sat drawing the scene and are identifiable as a *Constellation* variation (to the left, now in the collection of the Hallie Ford Museum of Art), the two-toned work known by various titles including *Paloma* and *Flight of the Dove* (now in the collection of Portland Community College, Rock Creek), and, at the far right, *Iberian Venus* (one of Izquierdo's several incarnations of the goddess of love).

Constellation (1981; Figure 107) was on the left, near the old studio where it resided and weathered for years. It underwent some conservation work before making its way to the Hallie Ford Museum of Art in Salem. *Constellation* embraces several of Izquierdo's favored subjects. The body of the piece is indeed a body, of a bird or a woman, surmounted by flaring forms that in Izquierdo's visual lexicon could be flowing tresses of a woman's hair. In this work, the feminine references are in support of the angular blades of a propeller made of shafts that point in four directions—toward the far reaches of the universe we can suppose. One of the blades ends in rounded nodules that add a quirky, "out there" note of whimsy to a piece that overall seems to concern the stability along with the whirl, the vastness yet the myriad tiny components, that we can imagine as the qualities of a constellation of stars.

On the other side of the yard stood the two-toned *Paloma* (ca. 1985; Figure 108), which by 2009 was in a state of advanced deterioration and was donated to Portland Community College, Rock Creek, with the stipulation that it be restored. The painter Mark Andres, who heads the art department at Rock Creek, reports that "through a collaborative effort between the aviation department, welding, auto body, and art, we pulled patterns for the painting, stripped it down to metal, repaired the welds, and primed and repainted it using the auto body technology, according to the original colors and patterns. Kevin Longueil did the welding repairs."¹⁸⁵ Now in pristine condition, mounted on a pedestal, it is on view in a public space of Building 3 on the campus.

And finally, on the right of the sculpture yard, as documented in the woodcut *Between the Studios*, is an Iberian Venus (cf Figures 48, 65, and 69), the goddess that Izquierdo embraced with all his heart and soul even though she caused him such trouble and travail—along with the ecstasies of love and lovemaking. She cast her beguiling spell over numerous relationships with numerous women only to shift her tactics and trigger Izquierdo's propensity to bring affairs to catastrophic conclusions. That many of



Figure 107.
Manuel Izquierdo. *Constellation*.
1981. Welded bronze. 105 x 52 x
59 inches. Hallie Ford Museum of
Art, Willamette University, Salem,
Oregon. Gift of the Manuel Izquierdo
Trust through Bill Rhoades.
2010.057.002

Figure 108.
Manuel Izquierdo. *Paloma (Flight of
the Dove)*. ca. 1985. Welded steel.
67 inches high. Portland Community
College, Rock Creek. Gift of the
Manuel Izquierdo Trust.



his woman friends remember him fondly is testimony to something—his essential humanity, perhaps, despite his outrageous behavior and his slashing tongue. "I think they realized that he was doing the best he could," Sara Izquierdo said.

These two prints summarize a lifetime by depicting the zone of origin and the zone of conclusion. Stylistically similar, they comprise a diptych even though they are of somewhat different sizes. Both are graphically pungent designs with bold contrasts of black and white, the white all the whiter because of the brightness of the paper. Both have a pulsing, all-over pattern that is optically intense, full of buzz and throb. They are the last flaring of Manuel Izquierdo's remarkable talents.

In looking out his window, at the space between his studios with the sculptures referring to constellations, birds, and the goddess of love, Izquierdo was observing, drawing, and preparing to cut into the linoleum blocks themes that had fired his imagination for decades. The universe, nature, and the possibility of love were among Izquierdo's most abiding interests. The fact that he had

occasion to dwell upon them in the process of making one of his last works must have been a matter of the satisfaction mixed with melancholy that comes with summing up a life.

Remembering Manuel

Manuel Izquierdo Torres died on July 17, 2009, at the age, it was agreed, of eighty-three. His memorial service was at the Pacific Northwest College of Art on September 26, his eighty-fourth birthday. A large crowd assembled that sunny afternoon. Family members, fellow artists, former students, faculty colleagues, studio assistants, former lovers (some, not all), even one of his newspaper customers from the 1940s filled the atrium of the school. George Johanson and Kittu Longstreth-Brown, in consultation with Sara Izquierdo, had selected photographs for a slide show that began with a snapshot of Manuel as a bare naked baby and went on from there. Johanson, Izquierdo's close and candid friend for such a long time, was the moderator. The mood was sad yet celebratory, for everyone was thinking of Manuel in his heyday when he would have exulted at all this attention.

His grandson, Ted Braun, read a biographical summary written by Manuel's longtime friend Kittu Longstreth-Brown: "[Manuel] loved parties and dancing, laughter, and clowning. He could and did talk for hours to anyone who listened. He enjoyed his own outrageous behavior in sedate social situations, and he had little patience for those who valued propriety. He was both an intimidating and a patient, encouraging teacher. In 1998, he retired from the Pacific Northwest College of Art and turned his remaining energies to work in his sculpture and print studios at the home he built in the 1950s. His memory gradually faded. In 2007, he moved into assisted living. He died at Oatfield Estates in Milwaukie [Oregon] where he had become a well-loved resident."

Lucía Izquierdo Cardoza, Manuel's "little sister" (as he always called her, amusing her throughout her life, she said, because, of course, she was his only sister), described the harrowing experience of fleeing from Spain into France as children. She recalled the frightening moment when Manuel leaped out of a moving truck to retrieve a stash of salted codfish that he spotted on the roadside. He shared it with the others, and when they arrived at a stream they all scrambled out for a long drink of water. On another occasion, George Johanson mentioned the codfish story as evidence of Izquierdo's frugality, his eye for things useful, his courage, and his concern for his siblings and the other children.

At the memorial Johanson spoke of the paper-route days, when he, Josephine Cameron, and other art school students would help Izquierdo deliver newspapers after a late-night party. He remembered that at one house a dog dashed out and began barking furiously. Manuel turned on him and barked back, scaring him off. George said that when he moved to New York after his third year at the Museum School, Manuel bought one of his paintings to help fund the trip.

Laura Russo, Manuel's gallerist for twenty-three years, recollected attending as a young person some of the parties at the home of Sally Haley and Michele Russo, her uncle. She expressed ambivalence about Manuel's antics, which she described as going beyond the bounds of acceptable behavior, but she acknowledged his kindness and generosity and especially his tremendous talent. She told of visiting his studio after his death and feeling his presence as if he might step into the studio at any moment and start working.

Kittu Longstreth-Brown spoke of first meeting Manuel in 1972 and remaining friends with him in various contexts from then until his death. She credited Manuel with helping her get her position

in the registrar's office of the Portland Art Museum and said that as a registrar she likes to keep track of things and thus took on the project of documenting Manuel's reminiscences that he shared with her about his past and his life as an artist. She later conducted research on the history of the group of children who had come to the United States aboard the ship *Serpa Pinto*. Kittu is Manuel's firsthand biographer.

Bill Moore, hired by Manuel in 1972 to teach sculpture, said that while he learned much from Manuel about teaching he thought it wise to change some tactics. Kevin Longueil, Manuel's student in the 1990s and his studio assistant who became a close friend, told of his love and admiration for Manuel. Someone read Kevin's statement for him because he was overcome with emotion. Another former student, a man, remembered a frolicsome moment when Manuel bit him on the arm and the leg, confirming that biting was a technique not reserved entirely for women. Sally Lawrence said it was Manuel who called her late one evening in 1980 and asked her to be interim dean of the Pacific Northwest College of Art.

A woman who lived with her husband on the Park Blocks at Harrison in 1948 recalled Manuel coming to their apartment to collect for the *Oregonian*. They would have him in for drinks, and he would tell about the Museum School and his life. Bonnie Schulte, who met Manuel in 1990, told of his showing up at her door one evening with a sincere smile on his face and a toothbrush in his pocket. Janet Stahl, reading a statement by her husband, the artist John Stahl, reminisced about Manuel's many visits to their home on Netarts Bay. The rock formations of Arch Cape reminded Manuel of two dinosaurs kissing, she said. Another friend said that Manuel loved *The New Yorker* and read it cover to cover each week and often gave subscriptions to friends. The young woman who was Manuel's late-life caregiver said that she found him to be a very special person.

Izquierdo's family and friends realized only gradually that he was sinking into dementia. Janet Stahl recalls that at an event in 2002 he did not recognize her even though she and her husband John had been close friends with Manuel for decades. George Johanson first suspected that something was wrong when he noticed that Izquierdo's meticulously kept studio was growing disorderly, the tools usually so carefully arranged now out of place. A sculpture in process remained unchanged from visit to visit. The fanatic will to work, which had always characterized Izquierdo's studio practice, had faded away.

In 2006, Kittu wrote that "he lives in the house he built so long ago for his family, several studio areas nearby full of maquettes and sculptures, large and small; drawings; woodcuts and presses and prints; many works by other artists; an African folk art collection. He no longer makes art. His health is fragile. He has had heart problems and has a pacemaker. He has had pneumonia. He needs supervision with the medications and someone to provide meals."¹⁸⁶

His move to an assisted living facility in 2007 was difficult, the last wrenching change in a life that had involved a number of difficult changes. But it wasn't the last one, as he grew restive and angry in his unfamiliar new surroundings. He was moved again, finally finding a degree of solace in the residence in Milwaukie. There, he bonded with his caregiver, the young woman who spoke at his memorial service. During his early months in the care homes, he toyed with artmaking. He modeled several rudimentary clay figurines of angels. He also created a colored pencil drawing of what he told a friend was an image of the angel of death. After 2007, he made no more art.

Conclusion

Manuel Izquierdo was one of several notable European-born artists who, beginning in the early 1940s, made their way to Oregon and in different ways thrived there and helped establish the American Northwest as an unacknowledged outpost of the international art world. Frederic Littman and Izquierdo both were swept to Oregon by the upheavals of World War II, Littman arriving as a fully developed artist, Manuel as a youthful beginner. Another European who became an Oregonian was the Czech-born sculptor Jan Zach, also a war-driven transplant.

Littman, Zach, and Izquierdo, despite their international pedigrees, became Oregon artists with limited exposure beyond the Northwest. They also had in common a lack of contact with their homelands of Hungary, Czechoslovakia, or Spain. In this, they differed from another immigrant artist, Henk Pander, who maintains links to his native country of Holland and has considered the possibility of resettling there.

For Izquierdo, Portland provided all that he needed, and he took advantage of all that it offered him: employment (at first delivering newspapers and washing dishes, then teaching art and making and selling it), ardent mentors, independence yet close and tolerant friendships, a robustly supportive artistic milieu at the Museum School as a student and lifetime member of the faculty, galleryists who believed in his work and strove to promote it. His unquenchable work ethic, forthright personality, and charm (his sense of humor, his European flair) kindled the opportunities and set them ablaze. His youthful identity as a protective warrior and shepherd shifted, in the 1950s, to that of the dashing young artist of great promise. Enormously productive, he created his many strains of work in a variety of three-dimensional media. That he was a stellar printmaker as well magnified the aura.

Izquierdo's production from the 1950s through the 1990s was often magisterial. Drawing on art history (Goya, Marini, and Moore, Miró and Arp, Surrealist malleability in general), on mythology and the writings of Homer, on the memories of his own near epic struggles as a youth, on the organic forms of nature, Izquierdo was able to coordinate great ideas with his finesse in the use of materials and processes. The best of his works can satisfy on many levels: intellectually and imaginatively, visually and aesthetically.

In the postmodern era, Manuel Izquierdo's sculptures ran the risk of seeming too heroic, too sexist, too universalizing in their themes, too 1950s in their assumptions and implications. It is true that Izquierdo was a traditional modernist "with a lot of old world sculptural tenets fully present in his art," in the words of George Johanson. "Sculpture needed certain characteristics" of form and presence, to be conceived of and viewed fully in the round. Izquierdo was skeptical about contemporary movements, including installations, Minimalism, and Conceptual Art. "He thought of a lot of contemporary art as just wallpaper."¹⁸⁷ "Hey, Bill," his friend Bill Rhoades recalls him yelling incredulously across a gallery filled with contemporary art and thronged with visitors, "do you consider this a work of *art*?"¹⁸⁸ Kittu Longstreth-Brown says that Izquierdo would "grouse about the exhibitions at the Portland Center for the Visual Arts; the minimalists were not his cup of tea."¹⁸⁹ Izquierdo's own work has been described at times as decorative, overly refined in its craftsmanship, emphasizing technique and finish over content and meaning. Izquierdo held the opposite view: "I'm exploring form, but the form is secondary. The meaning is what's important. Form itself is all right, but without meaning . . ." He left the sentence unfinished, but he meant that without meaning art is decor.

In Izquierdo's strongest work, when all is said and done, form and content are in elegant balance: his sculpture is richly indexical, pointing in many directions to both ancient and contemporary sources that convey and relay meaning, while the technical finish of his works makes them swift and dramatic bearers of meaning. They are clean machines that get to the heart of things in a hurry.

Manuel Izquierdo was a man of many parts, who in the course of his long life took on many roles—some thrust upon him, others devilishly assumed for effect, others the inevitable result of age and reckless living. The brave young boy of 1937–1943, the industrious student of 1943–1951, and the successful young artist of the 1950s and 1960s shifted gradually into the suave yet coarse and belligerent master artist of middle age who drank too much, behaved comically and cruelly, and stole the show by whatever means he could think of. In time, the madcap manic evolved into the crotchety, weary man of later years (his behavior aggravated by dementia, it now seems apparent). Until the last years, Izquierdo was phoenix-like in his ability to resurrect himself from the ashes of disasters—of war, of marriage, of other personal relationships gone awry, of social indiscretions. His revision of the Icarus story to make it a tale of new possibilities rather than destruction is an indicator of his resilience: "While falling, a new act of living is taking place," he wrote of Icarus and seemingly believed of himself.

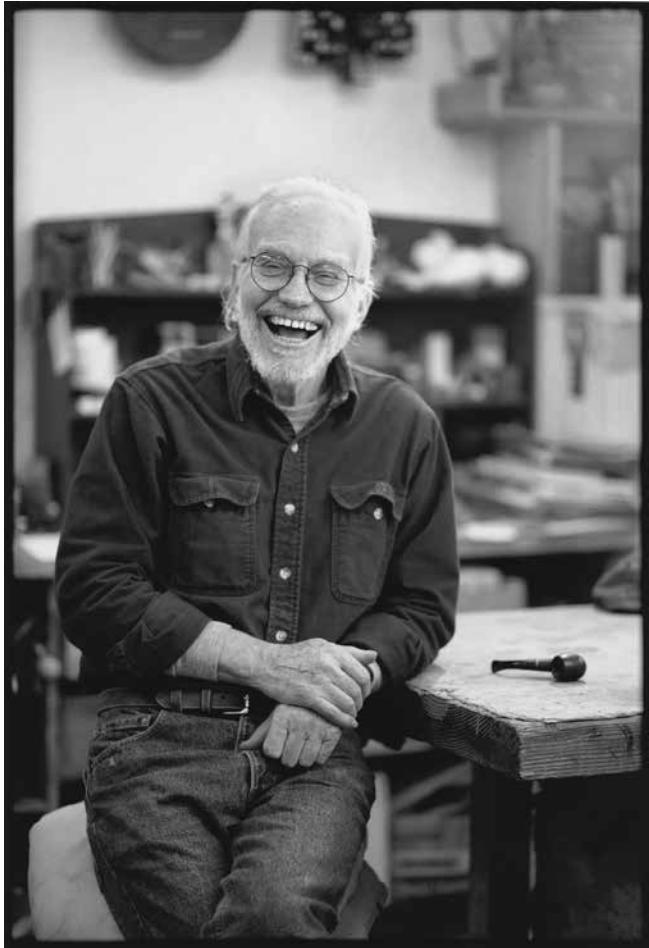
And though Izquierdo's personality changed and eventually deteriorated, his artwork maintained its long arc of coherency and completeness. Until very near the end, it did not waver. The art prevailed as an ideal projection and reflection of the best of Manuel Izquierdo's intellectual and emotional being. Mingling myth, memory, nature, and human nature, he provided himself with the means for the renewal and repair that he found necessary in the wake of his childhood of upheaval and deracination. He made art that soared above the difficulties of his life and the era he lived in. In his focus on such universals as warriors and shepherds, animals, constellations of stars, goddesses and mortal women of celebrity (generally gracious and at ease, so unlike his mother), his art is classic in both negative and positive ways: negative only because it is old-fashioned in our era that distrusts universals, positive because he created it to find order and beauty beyond the ordinary and mundane. In this way, he managed, for the most part, to affirm for himself a universe of coherency and hope suffused with mirth and a predilection for comedy over tragedy.

Endnotes

1. "Ventura Izquierdo" [obituary], *Oregonian* [Portland] 22 Dec. 1978: D1.
2. Manuel Izquierdo in conversation with Kittu Gates (now Kittu Longstreth-Brown), Portland, Oregon, 1970s. Such conversations hereafter cited as "Manuel Izquierdo, conversation with Kittu Gates." I thank Kittu Longstreth-Brown for sharing with me the notes of her conversations with Izquierdo.
3. Manuel Izquierdo, artist's statement, in Bruce Guenther, *50 Northwest Artists* (San Francisco: Chronicle Books, 1983) 57.
4. Manuel Izquierdo, artist's statement for the catalogue of the exhibition *Works in Wood by Northwest Artists* (Portland, Ore.: Portland Art Museum, 1976) n.p.
5. Manuel Izquierdo, conversation with Kittu Gates.
6. Manuel Izquierdo, in Jane Van Cleve, "Izquierdo's Elegant Odyssey," *Stepping Out Northwest* [Portland, Ore.] undated [1983]: 32.
7. Manuel Izquierdo, in Debby Barry, "Manuel Izquierdo: Point of Reference," *NW Gallery Art Magazine* [Portland, Ore.] Mar.-Apr. 1990: 19.
8. Manuel Izquierdo, conversation with Kittu Gates.
9. Manuel Izquierdo, conversation with Kittu Gates.
10. Manuel Izquierdo, conversation with Kittu Gates.
11. Manuel Izquierdo, conversation with Kittu Gates and in Barry 20.
12. Manuel Izquierdo, conversation with Kittu Gates.
13. For an illustrated account of the flight from Spain, see: "Spaniards Flee to France in Greatest Mass Exodus of Modern Times," *Life Magazine*, 20 Feb. 1939: 13-19. A tear sheet of this article is among Izquierdo's papers at the Crumpacker Family Library, Portland Art Museum.
14. Lucía Izquierdo Cardoza, speaking at Manuel Izquierdo's memorial service, Pacific Northwest College of Art, Portland, Ore., 26 Sept. 2009.
15. Sara Izquierdo, conversation with the author, 10 Aug. 2012.
16. Lucía Izquierdo Cardoza, 26 Sept. 2009.
17. Bonnie Schulte, "My Time with Manuel: A Memoir of Manuel Izquierdo," unpublished essay, 2012.
18. Manuel Izquierdo, in Van Cleve, "Odyssey," 33.
19. "La Rouvière" [typed report and assessment], Kittu Longstreth-Brown papers.
20. Manuel Izquierdo, in Van Cleve, "Odyssey," 33.
21. Manuel Izquierdo, conversation with Kittu Gates.
22. Manuel Izquierdo, in Van Cleve, "Odyssey," 33.
23. Manuel Izquierdo, in Van Cleve, "Odyssey," 32.
24. I thank Doug Decker for directing me to the manifest listing the passengers aboard the *Serpa Pinto* departing from Casablanca on June 7, 1942. I thank Kittu Longstreth-Brown who alerted me earlier to the possibility that Duchamp was aboard the ship on the same voyage.
25. Manuel Izquierdo, in Barry 21.
26. Manuel Izquierdo, conversation with Kittu Gates.
27. Manuel Izquierdo, in Van Cleve, "Odyssey," 33.
28. Manuel Izquierdo, conversation with Kittu Gates.
29. Manuel Izquierdo, in Barry 22.
30. For a discussion of the art and life of Hilda Morris, see: Bruce Guenther, Susan Fillen-Yeh, and David Curt Morris, *Hilda Morris* (Portland Art Museum, Oregon: 2006).
31. Manuel Izquierdo, in Van Cleve, "Odyssey," 33.
32. Manuel Izquierdo, in Van Cleve, "Odyssey," 33.
33. Manuel Izquierdo, in Van Cleve, "Odyssey," 34.
34. Manuel Izquierdo, "Some Words and Thoughts about the Beauty of Black and White," in *Manuel Izquierdo Woodcuts 1955-1992* (Portland, Ore.: Laura Russo Gallery, 1992) 5-6.
35. Mark Humpal, "Frederic Littman (1907-1979)," *Oregon Encyclopedia Project*. Online at http://www.oregonencyclopedia.org/entry/view/littman_frederic_1907_1979/ (accessed 28 Sept. 2012).
36. Manuel Izquierdo, in Guenther 56.
37. George Johanson, conversation with the author, 21 Sept. 2011.
38. Barbara McLarty, conversation with Stephen Leflar and the author, 29 Feb. 2012. The "colony," also known as the "village," was a popular residential complex for students and artists until the early 1960s, when it was razed.
39. George Johanson, conversation with the author, 21 Sept. 2011.
40. I thank George Johanson for identifying Manuel Izquierdo's fellow students in the photograph.
41. According to George Johanson (conversation with the author, 21 Sept. 2011), another student, Ed Martin, was also an apprentice to Littman. When Izquierdo learned that Martin was paid while he worked for free, he persuaded Littman to pay him as well.
42. Manuel Izquierdo, in Van Cleve, "Odyssey," 34.
43. Manuel Izquierdo, in Van Cleve, "Odyssey," 34.
44. Organized by the Portland Art Museum, the Lipchitz exhibition was shown there and at the San Francisco Museum of Art and Cincinnati Art Museum during 1950-1951.
45. Manuel Izquierdo, in Van Cleve, "Odyssey," 34.
46. Manuel Izquierdo, in Van Cleve, "Odyssey," 34.
47. Manuel Izquierdo, in Barry 52.
48. George Johanson, e-mail to the author, 3 Apr. 2012.
49. Manuel Izquierdo, in Barry 52.
50. Lois Baker Janzer, conversation with the author, 10 Aug. 2012.
51. Sara Izquierdo, e-mail to the author, 16 Apr. 2012.
52. I thank Mary Lou Zeek, Sara Izquierdo, and Lois Baker Janzer for explaining Izquierdo's processes of firing and finishing his ceramic sculptures of the 1950s and 1960s.
53. According to Kevin Moore (conversation with the author, 9 July 2012), Izquierdo in the 1980s cast a number of his early small figures at the Maiden Bronze foundry in Sandy, Oregon.
54. Manuel Izquierdo, in Guenther 57.
55. Sara Izquierdo, conversation with the author, 11 Jan. 2012.
56. Manuel Izquierdo, in "Pacific unveils bronze sculpture," *Hillsboro Argus* [Oregon] 4 Oct. 1979: 3C.
57. Sara Izquierdo, conversation with the author, 11 January 2012.
58. Manuel Izquierdo, speaking in *Northwest Four and Two*, produced by Nelson Sandgren with financial support from the Oregon State University graduate school, 1960s. Also presented are the painters Demetrios Jameson, Carl Hall, George Kosanovic, and Sandgren, and the sculptor Martha Glogau. I thank Erik Sandgren for telling me of this film and providing a copy of it.
59. Manuel Izquierdo, in Van Cleve, "Odyssey," 34.
60. Homer, *The Iliad*, trans. Robert Fagles (New York: Viking, 1990) 154, line 15; 182, lines 637-41.
61. Rachael Griffin, catalogue essay for *An Exhibition of Sculpture by Manuel Izquierdo* at Reed College, Portland, Ore. (February-March 1958).
62. Homer, *The Iliad*, trans. Robert Fagles (New York: Viking, 1990) 115, lines 553-554.
63. Manuel Izquierdo, in Van Cleve, "Odyssey," 35.
64. Sara Izquierdo, conversation with the author, 11 Jan. 2012.
65. John Stahl, conversation with the author, 6 July 2012.
66. Manuel Izquierdo, in C. Gould, "Attitudes Through Motion," *The Reed College Quest* [Portland, Ore.] 16 May 1960: 2.
67. Manuel Izquierdo, conversation with Kittu Gates.
68. "David Smith . . . gave a workshop on welding with Izquierdo's help," according to Matthew Kangas, "Vigorous Elegance," brochure essay for the exhibition *Manuel Izquierdo: Recent Sculpture*, Laura Russo Gallery, Portland, Ore., 7-30 Nov. 1996.
69. James Lee Hansen, conversation with the author, 16 Mar. 2012.
70. Sara Izquierdo, conversation with the author, 7 Mar. 2012.
71. Manuel Izquierdo, in Barry 52.
72. Manuel Izquierdo, in Barry 52.
73. Rachael Griffin, "Portland and Its Environs," in *Art of the Pacific Northwest: From the 1930s to the Present*, ed. Rachael Griffin and Martha Kingsbury (Washington, D.C.: Smithsonian Institution Press, 1974) 23.
74. George Johanson, conversation with the author, 21 Sept. 2011.
75. Manuel Izquierdo, Oregon Historical Society oral history interview with Charles Degregorio, 21 July 1978. "When I first met Tom he was working in clay. I think Hardy was welding in 1951."
76. Hardy's welded-metal sculptures of the early 1950s are illustrated in the catalogue for the exhibition *Tom Hardy: A Retrospective Exhibition* at the Contemporary Crafts Gallery, Portland, Ore., 8-30 Sept. 1976. I thank James Lee Hansen for mentioning the possibility that Hardy made his first welded-metal sculptures a year or so before Izquierdo created his first examples in this medium (conversation with the author, 16 Mar. 2012).
77. Manuel Izquierdo, Oregon Historical Society oral history interview with Charles Degregorio.
78. Manuel Izquierdo, in Gould.
79. Rachael Griffin, Catalogue essay for *An Exhibition of Sculpture by Manuel Izquierdo* at Reed College, Portland, Ore. (February-March 1958).
80. Manuel Izquierdo, Oregon Historical Society oral history interview with Charles Degregorio, 21 July 1978.

81. Four years later, the Santa Barbara Museum of Art purchased Izquierdo's welded-steel sculpture *La Ola* (The Wave) from the Pacific Coast Invitational of 1962. *La Ola* and *Torso* both remain in the collection as of 2012.
82. *An Exhibition of Sculpture by Manuel Izquierdo* was on view at Reed College during February and March 1958.
83. William Carlos Williams, "Landscape with the Fall of Icarus," from the series of poems "Pictures from Brueghel" (1962), in *William Carlos Williams Selected Poems*, ed. Charles Tomlinson (New York: New Directions Publishing Corp., 1985) 237–238.
84. Manuel Izquierdo, in Van Cleve, "Odyssey," 36.
85. Undated, handwritten note. Manuel Izquierdo Papers, Crumpacker Family Library, Portland Art Museum.
86. For a discussion of the architecture at the Centennial Exposition, see: Chrissy Curran, "The Architectural Legacy of the 1959 Centennial Exposition," *Oregon Historical Quarterly*, Summer 2009: 262–279. The article includes a photograph of the Forest Products Pavilion with a glimpse of Izquierdo's *Monarch of the Forest*. The pavilion was designed as a permanent structure but was eventually razed.
87. "Architect Loses Court Bout Over Effigy," *Oregonian* [Portland] 5 Apr. 1961: 14.
88. Manuel Izquierdo, in William Swing, "Sculpture Burned—Artist Too," *Oregonian* [Portland] 28 Apr. 1960: 1.
89. James Lee Hansen, conversation with the author, 16 Mar. 2012.
90. In 1958, Louis Bunce's mural, commissioned by the Port of Portland for the Portland airport, caused a furor among some Portlanders who did not appreciate modern painting.
91. Thomas Kerr, in Swing.
92. "Architect Loses Court Bout Over Effigy."
93. Manuel Izquierdo, in Swing.
94. Sally and John Lawrence, conversation with the author, 8 May 2012.
95. James Lee Hansen, conversation with the author, 16 Mar. 2012.
96. Sally and John Lawrence, conversation with the author, 8 May 2012.
97. Andy Rocchia, "Izquierdo Exhibit Gives New View," *Oregon Journal* [Portland] undated [1960] clipping, Oregon Historical Society Research Library.
98. Rachael Griffin, "Manuel Izquierdo." Essay in brochure for exhibition at the New Gallery of Contemporary Art, Portland, Ore., 24 Apr.–18 May 1960. Crumpacker Family Library, Portland Art Museum.
99. Rachel Rosenfeld, *Louis Bunce: A Retrospective* (Portland, Ore.: Portland Art Museum, 1979) 27.
100. According to George Johanson (e-mail to the author, 24 June 2012), the building was about to be renovated and was loaned to the Dada group for the month of the exhibition.
101. Articles included Louise Aaron, "Portland to Have First Dada Show; Movement Born in Switzerland," *Portland Reporter*, 11 Feb. 1961; Catherine Jones, "Artists Prepare Spoof Art Show," *Oregonian*, 6 Mar. 1961; and Andy Rocchia, "Exhibition Lively Spoof of Contemporary Art," *Oregon Journal*, 9 Mar. 1961.
102. Arlene Schnitzer, Archives of American Art oral history interview with Bruce Guenther, 7–8 June 1985.
103. Harry Widman, conversation with the author, 29 May 2003.
104. Barbara McLarty to Manuel Izquierdo, 28 Aug. 1961. Crumpacker Family Library, Portland Art Museum. The initial roster of artists represented by the Image Gallery included Richard Davis, William Givler, Sally Haley, Charles Heaney, Frederick Heidel, Manuel Izquierdo, George Johanson, Hank Kowert, LaVerne Krause, Claude McGraw, Jack McLarty, Richard Mueller, Richard Prasch, Michele Russo, Albert and Arthur Runquist, Charles Voorhies, and Harry Widman.
105. Conversation with Barbara McLarty, 29 Feb. 2012. According to the catalogue for the exhibition *Northwest Art Today*, the Image Gallery was represented with works by Charles Heaney, Frederick Heidel, Manuel Izquierdo, Hank Kowert, LaVerne Krause (with a work from a private collection), and Jack McLarty. The Fountain Gallery was represented by Louis Bunce, Robert Colescott, James Lee Hansen, and Michele Russo. Tom Hardy's steel sculpture *Sturgeon* was shown courtesy of the Kraushaar Galleries, New York.
106. Thelma Lehmann, "New Art Exhibit at Fair," undated clipping, Pacific Northwest Artists Archive, Hatfield Library, Willamette University, Salem, Ore.
107. Kittu Longstreh-Brown, conversation with the author, 28 Nov. 2011.
108. Manuel Izquierdo, in Van Cleve, "Odyssey," 36.
109. Harold Jacobs, "First-Rate Works, Mediocrity, 'Clinkers' Seen in Annual," *Sunday Oregonian* [Portland] 20 Mar. 1966: 16.
110. Manuel Izquierdo, in Andy Rocchia, "A 25-year affair with his muse," *Oregon Journal* [Portland] 5 July 1979: 16.
111. I thank Keith Lachowicz, Public Art Collections Manager, Regional Arts & Culture Council, for providing me with a copy of this document.
112. Andy Rocchia, "Painting Dispute 'Imbroglio,'" *Oregon Journal* [Portland] 14 Mar. 1969: 2. The paintings were taken off view for a time in the 1980s, causing heated discussion among the artists and the staff of the Civic Center.
113. Andy Rocchia, "A 25-year affair with his muse," *Oregon Journal* [Portland] 5 July 1979: 16.
114. George Johanson, conversation with the author, 21 Sept. 2011.
115. Art Advocates, Inc., statement. Undated [1967]. William D. Harrison papers. Officers of the corporation were Richard Rosenberg, William D. Harrison, Walter Daggett, John V. Stalker, Karl Plock, and Lillie Lauha. The other stockholders were Dorothy H. Thornton, John O'Holleran, Virginia Haseltine, F. Smith Fussner, Edith L. Feldenheimer, Joseph Newton, N. D. Smith, John Gray, Ruth Stevens, James S. Ruess, John W. Evans, Lendon Smith, and Robert Doughton. The Coos Artists League, which had recently opened the Coos Art Museum, also held shares, as did Manuel Izquierdo himself.
116. Beth Fagan, "Art Advocates Inc. Unique New Local Venture In The Art Field," *Sunday Oregonian* [Portland] 2 Oct. 1966: 18.
117. Roger Hull, "'Aladdin's Lamp' highlights Thornton Collection," *Willamette Collegian* [Willamette University, Salem, Ore.] 15 Nov. 1973: 4.
118. Jack McLarty, "Manuel Izquierdo in 1967," catalogue essay for the exhibition *Sculpture and Drawings by Manuel Izquierdo*, Portland Art Museum, 2 Nov.–3 Dec. 1967.
119. George Johanson spoke of Izquierdo's interest in women's fashion magazines in his talk for the members of the Northwest Art Council at the Portland Art Museum, 15 Feb. 2012.
120. Sara Izquierdo, conversation with the author, 11 Jan. 2012. All subsequent comments by Sara Izquierdo about family life are from this conversation.
121. Lois Baker Janzer, conversation with the author, 10 Aug. 2012.
122. Lois Baker Janzer, conversation with the author, 10 Aug. 2012.
123. Manuel Izquierdo, in Andy Rocchia, "A 25-year affair with his muse," *Oregon Journal* [Portland] 5 July 1979: 16.
124. Beth Fagan, "Valley Art Association slates sculpture show by Izquierdo," *Sunday Oregonian* [Portland] 8 Apr. 1973: 19.
125. Manuel Izquierdo, conversation with Kittu Gates.
126. Manuel Izquierdo to Rachael Griffin, and her reply, 27 Aug. 1974. Manuel Izquierdo Estate papers, Crumpacker Family Library, Portland Art Museum.
127. Manuel Izquierdo, in "Brickbats, bouquets posed for opening," *Sunday Oregonian* [Portland] 15 Sept. 1974: 20 (arts and culture section). Oregon painters represented in *Art of the Pacific Northwest* were: Louis Bunce, Carl Morris, Jay Backstrand, William Givler, Charles Heaney, James Hibbard, David McCosh, Jack McLarty, George Johanson, Jack Portland, C. S. Price, René Rickabaugh, Albert Runquist, Michele Russo, and Milton Wilson.
128. Roger Hull, "Dutiful" presentation of Oregon artists draws viewers," *Sunday Oregonian* [Portland], 23 Feb. 1975: 16.
129. The First National Bank also purchased from *Artists of Oregon* 1975 a painting each by David McCosh (Eugene), Patty Melrose (Lake Oswego), and Don Gray (Union), a woven piece by Susan Jewett (Eugene), and a sculpture by Brian Goldbloom (Eugene).
130. Paul Sutinen, "Classic themes dominate in sculpture show," *Willamette Week* [Portland] week ending 31 Mar. 1975: 13.
131. Roger Hull, "Izquierdo's forms stir with humanity," *Sunday Oregonian* [Portland] 23 Mar. 1975: 18 (arts and culture section).
132. A letter from Bill Hoppe, chair of the PCVA exhibition committee, to Arlene Schnitzer and copied to eleven artists including Manuel Izquierdo (20 May 1976) responds to her letter of concern. Manuel Izquierdo Papers, Crumpacker Family Library, Portland Art Museum.
- An earlier letter from Schnitzer to the exhibition committee (31 Mar. 1976) objects to the plan to rely on the choices of an outside juror to adequately present Pacific Northwest art. Izquierdo Estate papers.
133. Lucy R. Lippard, "Northwest Passage," *Art in America* July-Aug. 1976: 59–60.
134. Bonnie Laing-Malcolmson, conversation with the author, 22 Nov. 2011.
135. Izquierdo took over the commission from the ceramic artist Bennett Welsh, who did not want to undertake the project. "The bears are often featured in resort advertising, which made Manuel very happy. He was quite proud of those bears," according to Bill Rhoades (e-mail to the author, 11 Aug. 2012). I thank Bill Rhoades for providing information about these works.
136. Kevin Longueil, conversation with the author, 13 July 2012.
137. Kevin Moore, conversation with the author, 12 July 2012.
138. Manuel Izquierdo, in Andy Rocchia, "Sculptor 'emptied,' elated," *Oregon Journal* [Portland] 6 Mar. 1981: 27.
139. Manuel Izquierdo, in Van Cleve, "Odyssey," 58.

140. Manuel Izquierdo, statement printed on the invitation to the installation ceremony for *The Dreamer*, 5 Mar. 1981.
141. Manuel Izquierdo, in Van Cleve, "Odyssey," 36.
142. According to Wikipedia, "tungsten inert gas (TIG) welding is an arc welding process that uses a nonconsumable tungsten electrode to produce the weld. The weld area is protected from atmospheric contamination by a shielding gas (usually an inert gas such as argon). A constant-current welding power supply produces energy which is conducted across the arc through a column of highly ionized gas and metal vapors known as a plasma."
143. Bonnie Schulte, "My Time with Manuel."
144. George Johanson, in D. K. Row, "Manuel Izquierdo, 1925–2009," *Sunday Oregonian* [Portland] 26 July 2009: 03.
145. Sally Lawrence, conversation with the author, 8 May 2012.
146. George Johanson, conversation with the author, 25 July 2012.
147. Bill Rhoades, conversation with the author, 19 Nov. 2011.
148. Phyllis Johanson, conversation with the author, 21 Sept. 2011.
149. George Johanson, conversation with the author, 21 Sept. 2011.
150. Manuel Izquierdo, handwritten notes, collection of Kittu Longstreth-Brown. Izquierdo was the recipient of the Governor's Arts Award in 1991.
151. Manuel Izquierdo, in Guenther 57.
152. Leonard Kimbrell, "Izquierdo: Harvesting a New Artistic Freedom," *Sunday Oregonian Northwest Magazine* [Portland] 1 Feb. 1981: 12NW-13NW.
153. Manuel Izquierdo, in Guenther 57.
154. Robert L. Pincus, "Galleries," *Los Angeles Times*, 12 Feb. 1982: Part VI, 17.
155. Jan Van Cleve, "A Sense of Inquiry," *Artweek* [San Jose, Calif.] 27 Feb. 1982: 3.
156. This work is now in the collection of the Salem Art Association. For an elaborate argument about the significance of Orion imagery in Izquierdo's work, see: Leonard Kimbrell, "Izquierdo: Harvesting a New Artistic Freedom."
157. George Johanson, e-mail to the author, 16 May 2012.
158. Kevin Moore, conversation with the author, 12 July 2012.
159. George Johanson, conversation with the author, 21 Sept. 2011.
160. David Andersen, e-mail to the author, 11 Jan. 2012. Andersen's subsequent statements about Izquierdo's work at Davis are also from this e-mail message.
161. George Johanson, conversation with the author, 21 Sept. 2011.
162. Manuel Izquierdo, artist's statement for the exhibition *Manuel Izquierdo: Pastel Works on Paper*, Lynn McAllister Gallery, Seattle, Wash., 2 July–2 Aug. 1987.
163. George Johanson sees this pastel as autobiographical, an allusion to the beatings that Izquierdo endured as a child at the hands of his grandmother and his mother.
164. Barry Johnson, "Critic's Choice," *Oregonian* [Portland] undated clipping, Crumpacker Family Library, Portland Art Museum.
165. *The Founders' Portfolio*, published by the Northwest Print Council in 1986, included a print each by the seventeen founding members: Glen Alps, Pat Austin, Don Bunse, Lee Chesney, Robert Everson, Gordon Gilkey, James Hibbard, Jo Hockenhull, Manuel Izquierdo, George Johanson, Liza Jones, LaVerne Krause, Lyle Matoush, James Mattingly, Jack McLarty, Fran Noel, and John Rock. The Northwest Print Council is now known as Print Arts Northwest.
166. Lois Allan, *Contemporary Printmaking in the Northwest* (Sydney, Australia: Craftsman House, 1997) 90.
167. Annette Dixon, in D. K. Row, "Manuel Izquierdo, 1925–2009," *Sunday Oregonian* [Portland] 26 July 2009: 03.
168. Manuel Izquierdo, "Some Words and Thoughts about the Beauty of Black and White," *Manuel Izquierdo Woodcuts 1955–1992* (Portland, Ore.: Laura Russo Gallery, 1992) 6.
169. Manuel Izquierdo, "Some Words and Thoughts about the Beauty of Black and White" 6.
170. Manuel Izquierdo, in Eugene E. Snyder, "Izquierdo Prints," *Portland Potpourri: Art, Fountains & Old Friends* (Portland, Ore.: Binford & Mort Publishing, 1991) 84.
171. Manuel Izquierdo, in Allan.
172. Bill Rhoades, "Manuel Izquierdo," undated typescript e-mailed to the author 27 July 2009.
173. Bonnie Schulte, "My Time with Manuel."
174. Sara Izquierdo, e-mail to the author, 20 Aug. 2012.
175. John Stahl, conversation with the author, 6 July 2012.
176. Allan 90.
177. I thank Zachary Hull for his observation that Izquierdo's print shares compositional similarities with Picasso's *Guernica*.
178. Salvador Dalí, in Robert Descharnes, *The World of Salvador Dalí* (London: Macmillan, 1962) 50–51.
179. Manuel Izquierdo, conversation with Kittu Gates.
180. Bonnie Schulte, "My Time with Manuel."
181. Sara Izquierdo, conversation with the author, 11 Jan. 2012.
182. George Johanson, conversations with the author, 21 Sept. 2011 and 25 July 2012.
183. Manuel Izquierdo, "Some Words and Thoughts about the Beauty of Black and White," *Manuel Izquierdo Woodcuts 1955–1992* (Portland, Ore.: Laura Russo Gallery, 1992) 6.
184. Kevin Longueil, conversation with the author, 13 July 2012. I thank Kevin Longueil for explaining the fabrication process to me. Longueil's statements that follow also come from this conversation.
185. Mark Andres, e-mail to the author, 17 May 2012.
186. Kittu Longstreth-Brown to Julián Llerandi, undated letter ca. 2006.
187. George Johanson, conversation with the author, 21 Sept. 2011.
188. Manuel Izquierdo, in Bill Rhoades, "Manuel Izquierdo," undated typescript.
189. Kittu Longstreth-Brown, note to the author, 26 July 2012.



Manuel Izquierdo in his studio,
1990s.
Photograph by Aaron Johanson.
Collection of the photographer.

SOURCES AND RESOURCES

Manuel Izquierdo Papers

Manuel Izquierdo's papers are deposited at the Crumpacker Family Library of the Portland Art Museum. Included are correspondence, photographs, clippings, and records of his gallery affiliations and his teaching and committee work at the Museum Art School (now Pacific Northwest College of Art). These materials, together with smaller archival collections at the Mark O. Hatfield Library at Willamette University, the Oregon Historical Society, the Charles Voorhies Fine Art Library at the Pacific Northwest College of Art, and the Museum of Contemporary Craft are important sources of information about the life and art of Manuel Izquierdo. Kittu Longstreth-Brown's research files provide information on Izquierdo's emigration from Europe to the United States in 1942.

Manuel Izquierdo on Tape and Film

Izquierdo, Manuel. Interview (about Frederic Littman) with Rachel Lafo Rosenfield, 8 Feb. 1978. Tape recording. Crumpacker Family Library, Portland Art Museum, Oregon.

Izquierdo, Manuel. Oral history interview with Charles Degregorio, 21 July 1978. Tape recording. Oregon Historical Society, Portland.

Johanson, George and Manson Kennedy, dirs. *Printmaker* (Film). 1976. 16 millimeter (30 minutes). Documents Manuel Izquierdo creating a woodcut and other Oregon artists making prints: Louis Bunce (silkscreen), Jim Hibbard (engraving), George Johanson (etching and embossing), LaVerne Krause (drypoint and aquatint), Jack McLarty (color woodcut), John Rock (lithography).

Kennedy, Manson. *The Passion Flower* (Film). Undated [circa 1970]. 16 millimeter (17 minutes). Documents Manuel Izquierdo's envisioning and fabricating the sculpture *Passion Flower*.

Sandgren, Nelson. *Northwest Four and Two* (Film). Undated [ca. 1965]. Documents Manuel Izquierdo creating a sculpture in his studio. Also shows the painters Demetrios Jameson, Carl Hall, George Josanovic, and Nelson Sandgren and the sculptor Martha Glogau at work in their studios.

Published Interviews

Barry, Debby. "Manuel Izquierdo: Point of Reference." *NW Gallery Art Magazine* [Portland, Oregon] March-April 1990: 19-23; 52.

Gamblin, Carol. "The Art of Being Where You Are: An Interview with Manuel Izquierdo." *Encore Magazine of the Arts* [Oregon Symphony publication, Portland, Oregon] Jan.-Feb. 1979: 6-9.

Row, D. K. "Izquierdo on Izquierdo." *Oregonian* [Portland] 16 Sept. 1998: D18.

Van Cleve, Jane. "Izquierdo's Elegant Odyssey." *Stepping Out Northwest* [Portland, Oregon] undated [1983] 32-36; 58. This interview is a crucial source of information about Izquierdo's life.

Published Artist Statements

In: Guenther, Bruce. *50 Northwest Artists*, 56-57. San Francisco: Chronicle Books, 1983.

Statement for the exhibition *Manuel Izquierdo: Pastel Works on Paper*. Seattle: Lynn McAllister Gallery, 1987.

"Some Words and Thoughts about the Beauty of Black and White," in *Manuel Izquierdo Woodcuts 1955-1992*. Portland, Oregon: Laura Russo Gallery, 1992.

Unpublished Memoirs

Longstreth-Brown, Kathryn [Kittu Gates]. Notes on conversations with Manuel Izquierdo. 1970s; 2004.

Popp, Coralee. "Manuel." 2012.

Rhoades, Bill. "Manuel Izquierdo." 2009.

Schulte, Bonnie. "My Time with Manuel: A Memoir of Manuel Izquierdo." 2012.

Exhibition Catalogue and Brochure Essays

For Solo Exhibitions

Griffin, Rachael. *An Exhibition of Sculpture by Manuel Izquierdo*. Portland, Oregon: Reed College, 1958.

_____. *Manuel Izquierdo*. Portland, Oregon: New Gallery of Contemporary Art, 1960.

Kangas, Matthew. "Vigorous Elegance." Portland, Oregon: Laura Russo Gallery, 1996. Reprinted in Kangas, *Relocations: Selected Art Essays and Interviews*. New York: Midmarch Arts Press, 2008.

Laing-Malcolmson, Bonnie. *Manuel Izquierdo: Paperworks*. Portland, Oregon: Portland Art Museum, 2011.

Manuel Izquierdo Woodcuts 1955-1992. Portland, Oregon: Laura Russo Gallery, 1992. Includes essays by Izquierdo and Gordon Gilkey.

McLarty, Jack. "Manuel Izquierdo in 1967," in *Sculpture and Drawings by Manuel Izquierdo*. Portland, Oregon: Portland Art Museum, 1967.

For Group Exhibitions

Griffin, Rachael. "The Northwest Region and Its Art." *Paintings and Sculptures of the Pacific Northwest: Oregon, Washington, British Columbia*. Portland, Oregon: Portland Art Museum, 1959.

_____, ed. *Works in Wood by Northwest Artists*. Portland, Oregon: Portland Art Museum, 1976.

Griffin, Rachael and Martha Kingsbury. *Art of the Pacific Northwest: From the 1930s to the Present*. Washington, D.C.: Smithsonian Institution Press, 1974.

Newton, Francis J. *The Oregon Scene: Oregon Centennial Painting Exhibition 1959*. Portland, Oregon, 1959.

Rogers, Millard. *Northwest Art Today*. Seattle: Adventures in Art, 1962.

Chapters in Books

Allan, Lois. "Manuel Izquierdo," in *Contemporary Printmaking in the Northwest*. Sydney, Australia: Craftsman House, 1997.

Fernández, Corsino and Julián Llerandi, eds. *We Came Alone: Stories of the Children Who Fled the Ravages of Two Wars and Came to America in Search of New Lives*. Issued as a compact disc, 2006. Includes "The Izquierdos—Manuel, José, Lucía," by Lucía Izquierdo Cardoza. "Manuel Izquierdo," compiled by Sara Izquierdo and Kittu Longstreth-Brown, added in 2009 edition.

Guenther, Bruce. "Manuel Izquierdo," in *50 Northwest Artists*. San Francisco: Chronicle Books, 1983.

Snyder, Eugene E. "Izquierdo Prints," in *Portland Potpourri: Art, Fountains & Old Friends*. Portland, Oregon: Binford & Mort Publishing, 1991.

Published Block Prints

Blind Girl Musician. Woodcut. Glen A. Love, ed. *The World Begins Here*. Corvallis: Oregon State University Press, 1993.

Boy with Bird. Woodcut. *The Founder's Portfolio*. Portland: Northwest Print Council, 1986.

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Mariposa and nine other woodcuts. *Northwest Review* [Eugene: University of Oregon]. September 2003.

Reviews, Assessments, Comments, and Notices

- Aaron, Louise. "Relief Symbolizes Learning, Life and Spirit." *Portland Reporter* [Oregon] 23 June 1961: 1C.
- "Architect Loses Court Bout Over Effigy." *Oregonian* [Portland] 5 Apr. 1961: 14.
- Atiyeh, Meagan. "The Capitol Art Collection: Three Decades Later," in *Art of the Time: Oregon's State Capitol Art Collection*. Salem: Oregon Arts Commission, 2011.
- "Brickbats, bouquets posed for opening." *Sunday Oregonian* [Portland] 15 Sept. 1974: 20 (arts and culture section).
- Ellison, Victoria. "3-D calligraphy from a master sculptor." *Oregonian* [Portland] 29 Nov. 1996: 64 (Arts & Entertainment).
- Fagan, Beth. "Art Advocates Inc. Unique New Local Venture in The Art Field." *Sunday Oregonian* [Portland] 2 Oct. 1966: 18.
- . "'Shepherd' to be dedicated." *Oregonian* [Portland] 5 Oct. 1979: D1.
- . "Valley Art Association slates sculpture show by Izquierdo." *Sunday Oregonian* [Portland] 8 Apr. 1973: 19.
- Gould, C. "Attitudes Through Motion." *The Quest* [Reed College, Portland, Oregon] 16 May 1960: 2.
- Grothaus, Molly. "Image Gallery Reception to Honor 3 Artists." *Oregon Journal* [Portland] 2 Dec. 1965: 2.
- Hicks, Bob. "Izquierdo's legacy revealed." *Oregonian* [Portland] 11 Dec. 2009: 2, 19–20 (Arts & Entertainment).
- Hull, Roger. "'Aladdin's Lamp' highlights Thornton Collection." *Willamette Collegian* [Willamette University, Salem, Oregon] 15 Nov. 1973: 4.
- . "'Dutiful' presentation of Oregon artists draws viewers." *Sunday Oregonian* [Portland] 23 Feb. 1975: 16 (arts and culture section).
- . "Izquierdo's forms stir with humanity." *Sunday Oregonian* [Portland] 23 Mar. 1975: 18 (arts and culture section).
- . "Manuel Izquierdo (1925–2009)." *Oregon Encyclopedia Project* (online). [http://www.oregonencyclopedia.org/entry/view/izquierdo_manuel_1925_2009_\(accessed 27 Sept. 2012\).](http://www.oregonencyclopedia.org/entry/view/izquierdo_manuel_1925_2009_(accessed 27 Sept. 2012).)
- Jacobs, Harold. "First-Rate Works, Mediocrity, 'Clinkers' Seen in Annual." *Sunday Oregonian* [Portland] 20 Mar. 1966: 16 (arts and culture section).
- Johns, Barbara, ed. *Jet Dreams*. Tacoma: Tacoma Art Museum, 1995.
- Johnson, Barry. "Critic's Choice." *Oregonian* [Portland], undated clipping [1986], Crumpacker Family Library, Portland Art Museum, Oregon.
- Kimbrell, Leonard. "Izquierdo: Harvesting a New Artistic Freedom." *Sunday Oregonian* [Portland] 1 Feb. 1981: 12NW–13NW.
- Madura, Jalaine. "Manuel Izquierdo Makes Prints, Too." *Sunday Oregonian* [Portland] 17 Oct. 1976: 15NW.
- . "Manuel Izquierdo." Laura Russo Gallery website. http://www.laurarusso.com/artists/izquierdo_m.html (accessed 27 Sept. 2012).
- Metcalf, Joan. "Sculptures by Izquierdo." *Valley Times* [Beaverton, Oregon] 10 July 1976.
- "Pacific unveils bronze sculpture." *Hillsboro Argus* [Oregon] 4 Oct. 1979: 3C.
- Pincus, Robert L. "Galleries." *Los Angeles Times*. 12 Feb. 1982: VI, 17.
- Rocchia, Andy. "A 25-year affair with his muse." *Oregon Journal* [Portland] 5 July 1979: 13, 16.
- . "Izquierdo Exhibit Gives New View." *Oregon Journal* [Portland] undated clipping [1960], Oregon Historical Society, Portland.
- . "Painting Dispute 'Imbroglio'." *Oregon Journal* [Portland] 14 Mar. 1969: 2.
- . "Sculptor 'emptied,' elated." *Oregon Journal* [Portland] 6 Mar. 1981: 27.
- Rosenfield, Rachel. *Louis Bunce: A Retrospective*. Portland, Oregon: Portland Art Museum, 1979.
- Rothert, Yvonne. "Artist at work: Chef d'oeuvre involves squid." *Oregonian* [Portland] 2 June 1982: C1, C4.

Selected One-Person Exhibitions

- Row, D. K. "Manuel Izquierdo, 1925–2009." *Sunday Oregonian* [Portland] 26 July 2009: O3.
- . "Shows of Note: Mel Katz, Jun Kaneko and Manuel Izquierdo." *Oregonian* [Portland] 26 Aug. 2005: 28 (Arts and Entertainment).
- Schnitzer, Arlene. Oral history interview with Bruce Guenther, 7–8 June 1985. Archives of American Art.
- Selections from the Reed College Art Collection*. Portland, Oregon: Reed College, 1989.
- Sutinen, Paul. "Classic themes dominate in sculpture show." *Willamette Week* [Portland, Oregon] week ending 31 Mar. 1975: 13.
- Swing, William. "Sculpture Burned—Artist Too." *Oregonian* [Portland] 28 Apr. 1960: 1.
- Van Cleve, Jane. "A Sense of Inquiry." *Artweek* [San Jose, California] 27 Feb. 1982: 3.
- "Ventura Izquierdo" [obituary]. *Oregonian* [Portland] 22 Dec. 1978: D1.
- Weinstein, Joel. "Izquierdo Transforms Woodcuts into Fantasy." *Oregonian* [Portland] 2 Feb. 1993: D5.
- Exhibitions**
- Manuel Izquierdo's primary commercial gallery affiliations were with the Image Gallery, Portland, Oregon (1961–1974), the Fountain Gallery of Art, Portland (1974–1986), the Lynn McAllister Gallery, Seattle (1986–1988), and beginning in 1986 the Laura Russo Gallery, Portland, which has represented the artist's estate since his death in 2009. Izquierdo also showed his work in Portland at the Kharouba Gallery and Morrison Street Gallery in the 1950s and the New Gallery of Contemporary Art in 1960, among other venues over the years. He was represented in one-person and group shows at the Portland Art Museum, including many Artists of Oregon exhibitions, and at the Seattle Art Museum in numerous Annual Exhibitions of Northwest Artists. He also showed his work in exhibitions at Reed College and other colleges and universities in the Pacific Northwest. Surviving exhibition records vary in their completeness and contain inconsistencies; the following lists have been made as complete and accurate as possible.
- 1950s
Kharouba Gallery, Portland, Oregon. 1951, 1952, 1954.
Reed College, Portland. Sculpture. 1955, 1958.
Morrison Street Gallery, Portland. 1956.
Portland Art Museum. 1956. Sculpture and drawings.
Concordia College, Portland. 1957.
College of Puget Sound (now University of Puget Sound), Tacoma, Washington. 1957.
Pacific University, Forest Grove, Oregon. 1957.
Artists Gallery, Seattle. 1958.
- 1960s
New Gallery of Contemporary Art, Portland. 1960.
Image Gallery, Portland. 1962, 1963, and periodically throughout the 1960s and early 1970s.
Ceeje Gallery, Los Angeles. 1963. Sculpture.
Vancouver Public Library, Washington. 1965.
Southwestern Oregon Community College, Coos Bay. 1966.
Portland Art Museum, Oregon. 1967.
Retrospective of recent work and Art Advocates project.
West Hills Unitarian Fellowship, Portland. 1968. Woodcuts.
Statewide Services, University of Oregon Museum of Art. Traveling drawing show beginning 1969.
- 1970s
Salem Art Association, Oregon. 1971.
Valley Art Association, Forest Grove, Oregon. 1973.
Fountain Gallery of Art, Portland. 1975.
West Hills Unitarian Fellowship, Portland. 1976. Prints.
Corvallis Arts Center, Oregon. 1976 (woodcuts), 1978.
Wentz Gallery, Museum Art School, Portland. 1976. Drawings and woodcuts.
Pacific University, Forest Grove, Oregon. 1979. *Shepherds*.
Rogue Art Gallery, Medford, Oregon. 1979.
- 1980s
Catlin Gabel School, Portland. 1981. Woodcuts and drawings.

- Fountain Gallery of Art. 1981, 1982, 1983, 1984.
Governor's Ceremonial Office, Oregon Capitol, Salem. 1981.
- Portland State University, Oregon. 1981
(woodcuts), 1986 (pastels and collages).
- Oranges and Sardines Gallery, Los Angeles. 1982.
Sculpture, with George Johanson, paintings.
- Lawrence Gallery, Portland. 1983. Prints.
- Wentz Gallery, Pacific Northwest College of Art, Portland. 1983. *Soly Sombra* (ceramic sculptures made at University of California, Davis).
- Foster White Gallery, Seattle. 1985.
- Laura Russo Gallery, Portland. 1986. Sculpture and pastels.
- Lynn McAllister Gallery, Seattle. 1987 (pastels), 1988.
- Salem Art Association, Oregon. 1988. Drawing retrospective.
- 1990s**
- Laura Russo Gallery, Portland. 1992, 1996, 1998.
- Cannon Beach Arts Association, Oregon. 1993, 1996 (prints; with John Stahl).
- Manuel Izquierdo Gallery, Pacific Northwest College of Art, Portland. 1999. *Shepherds*.
- 2000s**
- River Gallery, Independence, Oregon. 2002.
- Laura Russo Gallery, Portland. 2003, 2005, 2009 (memorial exhibition).
- Portland Art Museum, Gilkey Center for Graphic Arts. 2011–2012. *Manuel Izquierdo: Paperworks*.
- Hallie Ford Museum of Art, Willamette University, Salem. 2012–2013. *Manuel Izquierdo: Myth, Nature, and Renewal* (55-year retrospective).
- Selected Group Exhibitions**
- 1940s–1950s**
- Portland Art Museum. Artists of Oregon. 1946, 1948, 1950, 1951, 1952, 1953, 1954 (juror), 1956, 1957, 1958.
- Kharouba Gallery, Portland. 1949 (gallery inaugural), 1950, 1953.
- St. Stevens Cathedral parish house, Portland. 1951.
- Seattle Art Museum. Annual Exhibitions of Northwest Artists. 1951, 1952, 1953, 1954, 1955, 1957, 1958, 1959.
- Memorial Art Gallery, Rochester, New York. Ninth National Exhibition of Prints. 1952. (One of several venues for this exhibition, which originated at the Library of Congress, Washington, D.C.)
- Oregon Ceramic Studio, Portland. 1952, 1953, 1954, 1955. Northwest Ceramic Annuals.
- Portland Art Museum. 1952. Paintings by Izquierdo, Stuart Church, LaVerne Krause, and Nelson Sandgren.
- Portland Art Museum. 1952 (print annual), 1953 (Russo benefit auction), 1953 (artist members' exhibition), 1957 (*Paintings and Sculptures by Northwest Artists*).
- Reed College, Portland. 1955.
- Morrison Street Gallery, Portland. 1957.
- Café Espresso Gallery, Portland. 1958. With Byron J. Gardner and LaVerne Krause.
- Oregon Ceramic Studio. 1958. National Ceramic Sculpture Invitational.
- Oregon State College, Monmouth. 1958.
- Oregon State Fair, Salem. 1958.
- Portland Art Museum. 1958. *The Artist in Architecture*.
- Portland State College. 1958.
- San Francisco Museum of Art. 1958. Drawings and prints.
- Jewish Community Center, Portland. 1959. Prints.
- Oregon Centennial Exposition and Trade Fair, Portland. 1959.
- Portland Art Museum. 1959. *Paintings and Sculpture of the Pacific Northwest*.
- Rutherford Galleries, San Francisco. 1959. *Artists of Portland, Oregon*.
- 1960s**
- Santa Barbara Museum of Art. Pacific Coast Invitations. 1960, 1963.
- Seattle Art Museum. Annual Exhibitions of Northwest Artists. 1960, 1961, 1962, 1965.
- Image Gallery, Portland. Drawings. 1961 (gallery inaugural), 1963 (*The Northwest Myth*), 1965 (with George Johanson and Jack McLarty), and other exhibitions periodically.
- Louver Gallery, Lloyd Center, Portland. 1961.
- Cellar Gallery, Kirkland, Washington. 1962. Northwest invitational.
- Junior Museum, Portland. 1962. Prints.
- Oregon Ceramics Studio, Portland. 1962 (juror).
- Portland Art Museum. 1962. With Lee Kelly and James Lee Hansen.
- Portland Art Museum. Artists of Oregon. 1962, 1963, 1964, 1965, 1966, 1967, 1969.
- Seattle World's Fair. 1962. *Northwest Art Today*.
- Timberline Lodge, Mount Hood, Oregon. 1962.
- Willamette University, Salem. 1962. Drawings.
- Denver Art Museum, Colorado. 1963. *69th Western Annual*.
- Portland Art Museum. 1963. *Wall Sculptures by Oregon Artists and Pacific Coast Invitational*.
- Portland State College. 1963. Drawings.
- Reed College. 1964 (twice: outdoor sculpture exhibition and Museum Art School faculty show) and 1967 (*Eleven Oregon Artists*, curated by George Johanson).
- Contemporary Crafts Association, Portland (formerly Oregon Ceramic Studio). 1965. Oregon invitational.
- Palace of the Legion of Honor, San Francisco. 1965. *Western States Regional Drawing Exhibition*.
- Erb Memorial Union, University of Oregon, Eugene. 1965–1966 Sculpture invitational.
- Denver Art Museum. 1966. *Artists West of the Mississippi*.
- Maude I. Kerns Art Center, Eugene. 1966. Drawings. With George Johanson and Jack McLarty.
- Westminster Presbyterian Church, Portland. 1966. With Tom Hardy and Lee Kelly.
- Lewis and Clark College, Portland. 1966. Thirteen sculptors.
- Artists Equity Outdoor Sculpture Exhibition, Portland. 1968.
- Portland Art Museum. 1968. *West Coast Now*. Also Seattle Art Museum; M. H. de Young Memorial Museum, San Francisco; and Municipal Art Gallery, Los Angeles.
- Coos Art Museum, Coos Bay, Oregon. 1969. Fourth Professional Oregon Artist invitational.
- 1970s**
- Image Gallery, Portland, 1970.
- Museum of Art, University of Oregon, Eugene. 1970.
- West Hills Unitarian Fellowship, Portland, 1970. Drawings.
- Portland Art Museum. Artists of Oregon. 1970, 1971, 1972, 1973, 1974, 1975, 1976.
- Portland Art Museum. 1971. Summer outdoor sculpture exhibition.
- Smithsonian Institution, Seattle Art Museum, and Portland Art Museum. 1973–1974. *Art of the Pacific Northwest*.
- Portland Art Museum. 1974. Sculpture for public places.
- Washington State University, Pullman. 1975. Northwest sculpture.
- Foster White Gallery, Seattle. 1975, 1978. Sculpture invitationals.
- Fountain Gallery of Art, Portland. 1975, 1979 (prints).
- Olin Gallery, Whitman College, Walla Walla, Washington. 1976.
- Oregon State Fair, Salem. 1977.
- Salem Art Association, Oregon. 1977. Drawing invitational.
- West Hills Unitarian Fellowship, Portland, 1977. *Poets and Painters*.
- Yellowstone Art Center, Billings, Montana. 1978. Print invitational.
- Evergreen State College, Olympia, Washington. 1979–1980. *Regional Photography and Printmaking* (traveling exhibition).
- 1980s**
- University of Portland. 1980, 1982, 1986. Outdoor sculpture exhibitions.
- Wesleyan College, Macon, Georgia. 1980. Prints and drawings.
- Art Mall Gallery, Mount Hood Community College, Gresham, Oregon. 1980, 1983.
- Timberline Lodge, Mount Hood, Oregon. 1981. *Mountain High III*.
- Portland Art Museum. 1982. Northwest Print Council exhibition.
- Fountain Gallery of Art, Portland. 1982.
- Northwest Print Council. 1982, 1989 (traveling exhibitions); 1984 (Portland–Sapporo exchange exhibition).
- Lower Columbia College, Longview, Washington. 1983.
- Lane Community College, Eugene, Oregon. 1985. Small sculpture invitational.
- Lawrence Gallery, Portland. 1985. Prints.
- Pacific Northwest College of Art, Portland. 1985. Faculty 1985.
- Laura Russo Gallery, Portland. 1986.
- Lynn McAllister Gallery, Seattle. 1986.
- Pacific University, Forest Grove. 1986. Twenty-five artists.
- Corvallis Art Center. 1987. *Willamette Valley Juried Exhibition* (juror).
- World Trade Center, Portland. 1988. (Hispanic art exhibition).

1990s
Portland Art Museum. 1991. *Artists of Oregon*.
Heathman Hotel, Portland. 1992.
Maveety Gallery, Portland. 1992.
Clatsop Community College, Astoria, Oregon.
1993. Visiting artists series.
Museum of Northwest Art, La Conner,
Washington. 1993.
Portland Art Museum. 1993. *Portland Collects*.
Salem Art Association. 1993. *Then and Now:*
Works by Artists Represented in the Permanent Collection.
Coos Art Museum, Coos Bay, Oregon. 1995.
Tacoma Art Museum, Washington. 1995. *Jet Dreams: Art of the Fifties in the Northwest*.
Timberline Lodge, Mount Hood, Oregon. 1995.
Mountain High X.
Whatcom Museum of History and Art,
Bellingham, Washington. 1995.
Contemporary block prints.
Oregon College of Art and Craft, Portland. 1997.
Clackamas Community College, Molalla,
Oregon. 1998. Sculpture.
Laura Russo Gallery, Portland. 1998.

2000s
Laura Russo Gallery, Portland. 2000, 2002, 2003,
2004, 2006, 2009.
North View Gallery, Portland Community
College Sylvania. 2001, 2002.
Pacific Northwest College of Art, Portland. 2002.
Coos Art Museum, Coos Bay, Oregon. 2003.
Helzer Gallery, Portland Community College
Rock Creek. 2007.
Portland Art Museum. 2008–2009. *The Circus and
Carnival in Graphic Art*.
Jordan Schnitzer Museum of Art, University of
Oregon. 2009. 75th anniversary exhibition.
Portland Art Museum. 2009. *PNCA at 100*.
Whatcom Museum of History and Art,
Bellingham, Washington. 2011. New
acquisitions.

Selected Institutional Collections

Boise Art Museum, Idaho
Cannon Beach Arts Association, Oregon
City of Portland, Oregon
City of Salem, Oregon
City of Vancouver, Washington
Coos Art Museum, Coos Bay, Oregon
Department of Corrections, State of Oregon
Erb Memorial Union, University of Oregon,
Eugene
Fort Vancouver Regional Library, Vancouver,
Washington
Hallie Ford Museum of Art, Willamette
University, Salem, Oregon
Henry Gallery, University of Washington, Seattle
Jordan Schnitzer Museum of Art, University of
Oregon, Eugene
Jundt Art Museum, Gonzaga University,
Spokane, Washington
Kah-Nee-Ta Village, Warm Springs, Oregon
Metropolitan Museum of Art, New York
Museum of Northwest Art, La Conner,
Washington
Oregon Capitol, Salem
Oregon State University, Corvallis
Pacific University, Forest Grove, Oregon
Philadelphia Museum of Art
Portland Art Museum, Oregon
Portland Community College, Rock Creek
Portland State University, Oregon
Reed College, Portland
Saint Philip Neri Catholic Church, Portland
Salem Art Association, Oregon
Santa Barbara Museum of Art, California
Schnitzer Family Center, Temple Beth Israel,
Portland
Seattle Art Museum
Tacoma Art Museum, Washington
University of Portland, Oregon
Western Oregon University, Monmouth
Whatcom Museum of History and Art,
Bellingham, Washington

Selected Works in Publicly Accessible Places (Other than Museums)

In Portland, Oregon:
Saint Paul. 1954. Wood relief. Church of Saint
Philip Neri
Pietà. 1976. Wood relief. Church of Saint Philip
Neri
Figure Striding. 1962. Welded metal. Wilson
W. Clark Memorial Library, University of
Portland (off view until summer 2013)
Monument #1. 1965. Welded steel. Ira Keller
Auditorium
Campana. 1974. Painted welded steel. Neuberger
Hall, Portland State University
The Dreamer. 1980. Welded bronze. Pettygrove
Park
Silver Dawn. 1980. Welded stainless steel. Wallace
Park
Eye of Orion. 1981. Welded bronze. Exterior
sculpture court, Portland Art Museum
Waterfall wall. 1985. Poured concrete. Southwest
Barnes Road and Miller Street (originated by
Marge Hammond, completed by Izquierdo)
Paloma (Flight of the Dove). ca. 1985. Building 3,
Portland Community College Rock Creek
Moon's Garden. 1989. Welded bronze. Lobby, 1121
Southwest Salmon Street
Menorah. 1996. Welded bronze. Schnitzer Family
Center, Temple Beth Israel
In Salem, Oregon:
Warrior. 1957. Painted terra cotta. City
Conference Center
Moon Blades. 1977. Welded steel. Oregon Capitol
Antelope Flower. 1978. Painted welded steel.
Montag Center, Willamette University
Constellation. 1981. Welded bronze. City
Conference Center until summer 2013,
thereafter on Willamette University campus
(collection of Hallie Ford Museum of Art)
Stendahl's Syndrome. 1996. Welded bronze.
Chemeketa Community College

Elsewhere:

Exterior sand-cast panels. ca. 1960. U.S. National
Bank, Baker City, Oregon
Tree. Wall-mounted relief sculpture. ca. 1965.
Wood. Fort Vancouver Regional Library
Headquarters Building, 1007 East Mill Plain
Boulevard, Vancouver, Washington
Iberian Venus. 1976. Reinforced concrete. The
Grove, Western Oregon University,
Monmouth, Oregon
The Shepherd. 1979. Cast bronze. Harvey Scott
Memorial Library, Pacific University, Forest
Grove, Oregon
Spike Flower. 2001. Welded bronze. City of
Vancouver, Washington (sculpture garden,
Ninth and Broadway)

Selected Awards and Honors

Harvey Welch Award, Oregon Ceramic Studio,
Portland. 1952.
Mr. and Mrs. Henry F. Cabell Award, Oregon
Ceramic Studio. 1953.
Purchase awards, Santa Barbara Art Museum.
1958, 1963.
Fine Arts Award, Oregon Chapter, American
Institute of Architects. 1961.
Norman and Amelia Davis Purchase Award,
Seattle Art Museum. 1961.
Art Advocates, Inc. funding. Group established
to support Izquierdo's sabbatical leave.
1966–1967.
First Award (purchase and exhibition), Coos Art
Museum, Coos Bay, Oregon. 1969.
Purchase award, First National Bank of Oregon,
Portland. 1975.
Oregon Governor's Arts Award. Conferred at
the Hult Center for the Performing Arts,
Eugene. 1991.
The Ed and Sandy Martin Merit Sculpture Award
in Honor of Manuel Izquierdo, presented
annually at Pacific Northwest College of
Art, Portland.
Manuel Izquierdo Gallery established at Pacific
Northwest College of Art, Portland. 1999.

ABOUT THE AUTHOR

Roger Hull is the Senior Faculty Curator at the Hallie Ford Museum of Art and Professor of Art History Emeritus at Willamette University. A graduate of Whitman College, he earned his Master's and PhD degrees in art history at Northwestern University. He is the recipient of several teaching awards and was named Oregon Professor of the Year in 1993 by the Council for the Advancement and Support of Education. In 1999, he received an Oregon Governor's Arts Award in recognition of his efforts to establish the Hallie Ford Museum of Art. Hull has written monographs and organized retrospective exhibitions on the Oregon artists Carl Hall (2001), Jan Zach (2003), Charles Heaney (2005), George Johanson (2007), Harry Widman (2009), Henk Pander (2011), and Manuel Izquierdo (2013). He is also the author of essays and reviews on other topics in American art and photography. He is a member of the Oregon Encyclopedia Project editorial board and the Oregon Arts Commission. He is married to the artist Bonnie Hull.