international exhibitions organized for the students. Edinburgh Art
Well, years later we realized we had of course created monsters, but at
brushes and canvas. And there was even an o
derent realm—especially at that time—than your mainstream student.
immediately they were great role models. And these kids came and
great strength that Lloyd Kiva New had utilized in
were taking these students, and many of them were the worst rebels
ff
paint the subject because of that. Well, I got involved, of course, with my
old Indian School, who had been caught in a tourist-pleasing cliché,
the Indian for decades as a noble savage in a very romantic way,
Santa Fe, besides being the most foreign town in the country, has this
same prizes. But they couldn't take any pleasure, apparently, in
FS:
accept an honorary degree from there. And so, revenge was sweet,
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decided to drop out and live out a fantasy in Paris. And I grew up with, of
But I've always lived out my fantasies. In the seventies, for instance, I
French food all the time.
When was it?
Sophistication is when one can be at home wherever one finds oneself.
I was going there in 1964 the changes were just too great for me to stay, and I
slowly, unfortunately, became more and more discovered, whereas even
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building. I've had studios in Venice, California, and have worked
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I learned a lot, early on, from Vincent Price. Throughout one's life there are so many people that really are very special to you. In the case of Dracula, I went to the University of Bucharest and there was a library which contained a copy of the original manuscript of the Dracula novel. I was called in to meet the ambassador and after a few niceties I said, "I know that you've got a copy of the original manuscript of the Dracula novel in your library."

"That is correct," said the ambassador. "But it is illegal to bring that book into the United States."

"I see," I said. "But I would like to see it."

"I understand," said the ambassador. "But it is illegal to bring that book into the United States."

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"I see," I said. "But I would like to see it."
manifestos, and of course we wanted ours to be right in there. And so our powered group and there was going to be a lot of really interesting PK: chose Scott Momaday to help me with it, because we've been mutual FF:

erent to this, I believe that there should be a certain type of—how should I FS:

the Bible saying, "the greatest of all"—or simply call it sex. . . .

side—or at least an important part of this experience, as evidenced in PK:

extreme or the other .

than what was found before. This is part of finding out about the human FS:

the Romans took over . . . they didn't want the Romans to find these, and PK:

sacrifice their most beloved child. This could be from a baby on up to PK:

haven't even shown to you that I found in an antique shop and started to PK:

experience, I would say—well, certainly life and death very much so is PK:

Bosnia or Spain—wherever—is di FF:

touch with your material. You have this appreciation of all of it. And so PK:

were operations on my tongue and everything else, early on, because I PK:

in growing up at that time in America, you could not live o FS:

erent—are often the most interesting. And in fact PK:

aloes to devils and images of skulls to, you know, FS:

yellowed clippings of how this banner had been in a voodoo camp in FS:

I'd have to ask my master ." I said, "Well, where is your master?" And he FS:

And the guy looked at me and said, "Well, I don't know if that's for sale. FS:

And so I made like I was stupid and said, "Oh, how much is that banner? FS:

around it and I knew that it was the real deal. And I later realized that voodoo dolls are FS:

tin foil, this object and gives it to me, and immediately when I saw it I FS:

it was dark interiors. I found the number , walked in, and when my eyes FS:

went to New Orleans I knew immediately what I had to get, and that was FS:

want to look at. Just to see another bu FF:

bars across the face, and he signed the front of that—which was much FS:

signing my envelope, he put it into another envelope—just a manila FS:

American scientist series of stamps, and he signed on the front, threw it FS:

When I was eleven, for instance, I'd gotten into covers, which are of FS:

collections that no one even sees. . . .

erent sensation for many people, simply FS:

finally, I guess implicit in the question is your own self-perception. You're PK:

to you. Kind of a Scholder persona, if you know what I mean. Like PK:

long but it's by way of trying to move a little further into the meaning PK:

ranging, oh, in ritualistic, funerary—this seems to be the emphasis— PK:

interview and this transcript—from going back to early Egyptian PK:

a skeleton of a snake. But minimal, only a few things here or there. I PK:

instance, a banco that was not one that could be used because it had PK:

the fireplace was waist-high, up on the wall, and it was simply a square PK:

on, walked on. But she had a kind of concise way in everything. The PK:

said, "Well, that is nice because we have enough for seconds." And she PK:

by itself. It was incredible! And I knew I had to eat it.

a salad which was, of course, being served at the last, in this humungous FS:

course.

androgynous. Because, simply, they have found that all of their personal FS:

realized that, truly, the great people I've known have been very FS:

But she had this aura that was unbelievable and that first afternoon I FS:

di FF:

is very apt.

connections. What that might manifest, what that might mean. What

leading. . . . It points us in the direction to the next question I have: This

a
Charles was very good at coming out of his shell. He was the first to put gold and turquoise and coral together.

I'm constantly being called and interviewed and so forth. That's one level. But something you can deal with more directly is there's so much political art that just knocks you over the head, is it? You know, I mean, if you're a political artist, you just have to in a way make a statement—or an object, or whatever you want to call it. And that's, very simply, the way that I have approached, I guess, my work. I've always had a very strong feeling and sense of history, and I've always had a very strong feeling and sense of collaborating with the other artist.

And this is what I like. Where people—this has happened so often—at least I don't feel that I've been taken for granted. I've always been taken seriously, and I've always felt that my work was respected. And that's very important to me. And I feel that I've always been treated fairly, and I feel that I've always been treated with respect.

I often when friends appear at the dinner parties, all the famous people, they come to see my work. And they're always amazed at the beauty of the work. And I think that's very important. You know, I mean, I think that's very important. And I think that's very important for people to see beauty. And I think that's very important for people to see beauty. And I think that's very important for people to see beauty. And I think that's very important for people to see beauty.

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And this is what counts. . . .

PK:

FS:

Yes, of course. This is a main thrust, if you will, because it just is, and it's the thing that I like about the work. And it's the thing that I like about the work. And it's the thing that I like about the work. And it's the thing that I like about the work.

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FS:

Right, right.

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I'm interested. I'm interested. . . .

PK:

FS:

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And this is what counts. . . .

PK:

FS:

Interviewing Fritz Scholder, session three, tape two, side B. Back to main thrust.
didn't want to save the day. But Charles was very good at coming out with Dale Carnegie training and so I nudged him. And he woke up and I said, "Get up and say something." Which he did. He got up and all the cameras swung over to view him. Everyone looked. And he stood there, and at first he seemed catatonic and I thought, "Uh-oh, this is worse than just having silence." But then all of sudden he spoke, and he said, "The sun can't get to the earth no more," and sat down. And there was a big silence. And all of sudden everyone burst into tremendous applause at that statement. And in his own way he said something that could be taken as either profound or absolutely off the wall. [chuckles] But it in a way showed again to me... And, you see, I've always been an outsider for any group. I've always felt as the stranger—and certainly with the American Indian, because I just... In fact, it was often hard for me to identify many times. But here I realized that this was pretty much the essence. And that's what the Princeton, what they got out of it. [chuckles]

PK: It seems then a perfect sort of finale to this subject, because it can't be resolved. But if I take your meaning or the meaning, the true meaning of this anecdote, is that these groups—and in this case, the American Indian—are going to in some ways require a special world view, perhaps. That these aphorisms can, because they seem somehow tied to the mysteries of the past or tradition, can stand for the substance. Even though they themselves perhaps don't have any idea what old Charlie was saying. But because it sounds like the wisdom of the tribes, it becomes that, and where do you go from there?

FS: Right, it's a strange situation indeed. And, of course, the whole time is in a way very confusing. You talk about the "information highway." In many ways we know less than, conceivably, past cultures. If you believe that the Atlanteans actually communicated by telepathy, you realize that speaking is very primitive. But it's all relative. But identification is certainly important for any human being, and I guess this is why I am probably ultra-sensitive to the fact that I was mislabeled an Indian artist in the seventies—with good cause, because here I was part Indian, teaching at an Indian art school, starting a new series based on Indian subjects. There was reason for confusion. But I have never been confused simply because I know who I am... 

[End of interview]

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