



**JRB ART**  
**AT THE ELMS**  
Pasco Arts District

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## FEATURED ARTIST - PAUL MOORE

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Paul Moore, "Offering to The Sun,"  
14 1/2" H x 40" W x 14 1/2" D,  
Ed.1/15 2012 - Bronze,  
\$12,500

*Winner of The Anne Marion/Best of Show  
at the 48th Annual Cowboy Artist of  
America Show, 2013*

*Winner of the Gold Medal for Sculpture at  
the 48th Annual Cowboy Artist of America  
Show, 2013*

*Winner of The Ray Swanson Award at the  
48th Annual Cowboy Artists of America  
Show, 2013*

### OFFERING TO THE SUN

"The Sun Dance is a religious ceremony that is practiced by many of the Native American peoples. In the "Offering to the Sun", I am showing part of the Blackfoot ceremony. It consists of four to five days of dancing, praying, fasting, and offerings. The dancers are pierced in the chest and fastened to pegs and rawhide thongs which are attached to a center pole and in some cases pierced in the back and attached to buffalo skulls. In the meantime, he is dancing, fasting and denying himself water, which eventually causes visions, physical and mental exhaustion and sometimes unconsciousness. The offering of their bodies as a personal sacrifice in this ceremony is given for many personal reasons, but mostly it is a sacrifice for their community or personal family.

In the sculpture "Offering to the Sun" it depicts the moment when the dancer after many days of fasting and dancing finally pulls the pegs and rawhide thong loose from his back and collapses in exhaustion. While sitting on the ground in total exhaustion he continues to blow his eagle bone whistle and falls into the vision world.

The sage bands are wrapped around his head, arms and legs. Other than that he is only wearing his breach cloth and eagle bone whistle. His body is painted white and marks are made on his body representing the sun, moon and stars."

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## THE BUFFALO JUMP

"The use of the "Buffalo Jump" or "Pishkin" was the only way the Native Americans could survive before the introduction of the horse by the Spanish. Archaeological evidence shows the "Pishkins" were used as early as 12,000 years ago. The act of running the buffalo off a cliff was the only process that man could use to take down an animal of their size and speed. The act wasn't invented by man to be cruel; it was created by them to survive.

I wanted to challenge myself to create a sculptural composition of weightless buffaloes free-falling from a cliff above. I don't look at this piece as a sculpture of death, but a sculpture of life for the Native Americans. Without the sacrifice of the lives of the buffaloes, the Native Americans would not make it throughout the year."



Paul Moore, "The Buffalo Jump,"  
44" H x 24 ½" W x 24 ½" D,  
Ed. 1/8 - 2013 Bronze,  
\$15,500



Paul Moore, "Warrior Mudhead,"  
37" H x 18" W x 16 ½" D,  
ED. 8 - 2015 - Bronze,  
\$15,000

## WARRIOR MUDHEAD

"The Mudhead Warrior has not been used in years, but his purpose was to control the sacred Mudhead clowns of the Hopi and Zuni cultures. He did not participate in the antics and performances of the Mudheads, but once he felt they had done enough, he would take his Yucca whip and whip them into a pile and purify them with sacred water. The band around his mask represented his warpath."

*Winner of the The Anne Marion/Best of Show at the 50th Annual Cowboy Artists of America Show, 2015*

*Winner of the Gold Medal for Sculpture at the 50th Annual Cowboy Artists of America Show, 2015*



Paul Moore's show, "Pieces from the Studio," is on display at JRB Art at The Elms. He is a fifth generation Oklahoman and a citizen of the Muscogee (Creek) Nation. In the past 40 years, Moore has sculpted more than 150 commissions for numerous municipal, corporate, private, and international collections. He is a member of the prestigious Cowboy Artists of America (CAA) and a Fellow of the National Sculpture Society in New York, NY. In the years Moore has been a member of the CAA, he has garnered 16 awards at their Annual Cowboy Artists of America Show, in addition to numerous

other awards. His work is in the US Capital Collection, the Smithsonian's National Portrait Gallery, the John F. Kennedy Presidential Library and Museum, Brookgreen Gardens Collection, the National Cowboy and Western Heritage Museum and the Oklahoma State Capital Collection. Moore also recently completed his 20-year project, the Oklahoma Centennial Land Run Monument in Oklahoma City, one of the largest free-standing bronze sculptures in the world.

[View Exhibition](#)

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