



**Tamara Burgh | *The Enculturated White Man*
Acquisition/Exhibition Proposal**



ABOUT THE SERIES

form & concept is pleased to offer *The Enculturated White Man: If Early America Had Embraced the Noble Savage Instead of Attempting to Destroy Him*, a series of 14 standing sculptures and 2 wall-hanging mixed-media artworks by Tamara Burgh that attempts to answer the question, “What if the Indians had won?” Sold as individual pieces or as a collection, this body of work is a unique, powerful revisionist history of colonial America, ultimately functioning as a deeply manual meditation on the role of aesthetics in shaping cultural sensibility.

The larger-than-life, shrine-like sculptural works incorporate numerous fiber art and construction techniques, every element of which Burgh single-handedly produced herself. Centering the works with found, turn-of-the-century grayscale portraits of Caucasian individuals, the subjects are given Native attire, headwear, jewelry, and other adornments. The richness of the series is a testament to Burgh’s impressive craftsmanship, as she learned many of her methods during the creative process: both European and Indigenous methods of needlework, traditional colonial pigments (milk paint), wood inlay, and mosaic work, as well as sourcing the animals herself for the fur embellishments.

Left: Installation at form & concept, 2020.



Installation at form & concept, 2020.

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AVAILABLE WORK 1/2

All works made between 2000–2015.



*The Enculturated White Man 1
(Ceremony Mask)*

Altered found b/w photo, embroidery with cotton DMC threads, silk, linen, buttons, polychrome wood, abalone shells, feathers, sticks, twine
72 x 27.25 x 17.75 in



*The Enculturated White Man 2
(Weasel Tails)*

Altered found b/w photo, embroidery with cotton DMC threads, silk, cotton, lace, yarn, sequins, weasel tails, polychrome wood, shells, feathers, leather, bone, beads, silver thread
83.75 x 25.5 x 17.75 in



*The Enculturated White Man 3
(Bug Duck)*

Altered found b/w photo, embroidery with cotton DMC threads, silk, cotton, linen, beads, buttons, shells, polychrome wood, duck skull
77.625 x 26.25 x 18 in



*The Enculturated White Man 4
(Snakes & Tulips)*

Silk, cotton, linen, fur, brass buttons, ribbon, polychrome and cast wood, badger skull and pelvis, feathers, wool yarn, twine, gold foil, beads, sticks
114 x 28.25 x 18.3 in



*The Enculturated White Man 5
(Bardella Navajo)*

Altered found b/w photo, embroidery with cotton DMC threads, needlepoint canvas, silk, cotton, lace, sequins, spent .22 shells, polychrome wood, beads
73.75 x 28.75 x 19.5 in



*The Enculturated White Man 6
(Bead Flower)*

Altered found b/w photo, weaving and crochet with cotton threads, silk, cotton, beads, linen cord, dyed wood, polychrome wood, deer antler
87 x 30.5 x 20.125 in



*The Enculturated White Man 7
(Handprint)*

Altered found b/w photo, beads, cotton, silk fabric, polychrome wood, fur, feathers, cotton yarn and ribbon, wood laminate, cast wood
80.75 x 29.25 x 19.5 in



*The Enculturated White Man 8
(Wedding Couple)*

Altered found b/w photo, embroidery with silk threads, linen, pulled thread on cotton, beads, polychrome wood, upholstery tacks, cotton yarn and ribbon
87.5 x 29.5 x 18.625 in

AVAILABLE WORK 2/2

All works made between 2000–2015.



*The Enculturated White Man 9
(Turkey-Fish)*
Altered found b/w photo, 15mm
beading, cotton fabric, polychrome
wood, beads, wood cut-outs
82 x 29.5 x 18.25 in



*The Enculturated White Man 10
(Inupiaq)*
Altered found b/w photo, cotton
fabric and embroidery, silk, seal fur,
reindeer leather, carved walrus ivory,
bluebird feathers, polychrome wood,
whale baleen
76 x 28.5 x 18.5 in



*The Enculturated White Man 11
(Tassels & Corn)*
Altered found b/w photo, cotton fabric
and thread embroidery, silk, feathers,
polychrome wood, cast wood, cotton
yarn, beads
82.5 x 30.25 x 19.25 in



*The Enculturated White Man 12
(Circular Bears)*
Altered found b/w photo, linen fabric
and cord, cotton thread and yarn, kid
leather, polychrome wood, cast wood,
bear claws, feathers, beads
79.75 x 28.75 x 19.5 in



*The Enculturated White Man 13
(Navajo Fringe)*
Altered found b/w photo, cotton,
beads, leather, polychrome wood,
metal
77.5 x 26.25 x 18.625 in



*The Enculturated White Man 14
(Cigar Band)*
Altered found b/w photo, cotton, linen,
silk thread, quills, polychrome wood,
cast wood
77.5 x 26.25 x 18.625 in



*The Enculturated White Man 16
(Several Woman)*
Altered found b/w convex photo, beads,
cotton fabric and crochet, quilt batting,
wool yarn, silk, buttons, cast polychrome
wood, gold thread, spent .22 shells
96 x 72 x 3 in



*The Enculturated White Man 17
(Several Man)*
Altered found b/w convex photo, beads,
cotton fabric and crochet, quilt batting,
wool yarn, silk, buttons, cast polychrome
wood, gold thread, spent .22 shells, metal
96 x 72 x 3 in

ABOUT THE ARTIST

Tamara Ann Burgh (Swede/Inupiat-Kawerak) combines modern technique and the tactile appeal of material from nature, a dichotomy that in many ways reflects the two worlds she inhabits. She writes:

For the majority of my life, I lived and worked in a Caucasian world while my Native heritage remained in the background. I now focus on what my Nateness means to me: specifically, how to imagine my experience as a part Native woman. I wonder how “Native” one must be to be considered a legitimate Indigenous person in creative circles. I consider what it is like to live in a white man’s world, presumed one of them, while protecting, yet declaring, the heretofore unrealized Native part of myself.

Despite the shame around Native culture that Tamara experienced throughout her childhood, she hopes the works of *The Enculturated White Man* series may heal intergenerational trauma and provide a positive influence for generations to come.

Tamara Burgh graduated with a studio art degree from Illinois State University. She then worked for Chicago publishing companies as a graphic artist and illustrator. She has also lived and worked in Alaska, Australia, and Wisconsin. Her works are represented in the permanent collections of the college and public library in Nome, Alaska and University of Alaska, Juneau. In 2020, Burgh’s work was exhibited in a two-person show, *FRAMED*, at IAIA Museum of Contemporary Native Arts in Santa Fe, NM, alongside the work of Luanne Redeye, and in a major group show at form & concept, titled *Live Wire* and made in collaboration with New Mexico Fiber Arts Center.

RELEVANT LINKS

SELECT VIDEOS:

[WATCH: The Enculturated White Man Video series, #1: Building the Concept](#)

[WATCH: Artist/Curator Talk with Tamara Burgh, IAIA Chief Curator Manuela Well-Off-Man, and form & concept Director Jordan Eddy, Part I and Part II](#)

SELECT EXHIBITIONS:

[“Live Wire,” form & concept, 2020 \(Santa Fe, NM\)](#)

[“FRAMED,” IAIA Museum of Contemporary Native Arts, 2020 \(Santa Fe, NM\) and 3D Walkthrough](#)

[“In Red Ink,” Museum of Northwest Art, 2018 \(La Conner, WA\)](#)

[“You Are On Indian Land,” Museum of Northern Arizona, 2015-16 \(Flagstaff, AZ\)](#)

PRICING & CONTENTS

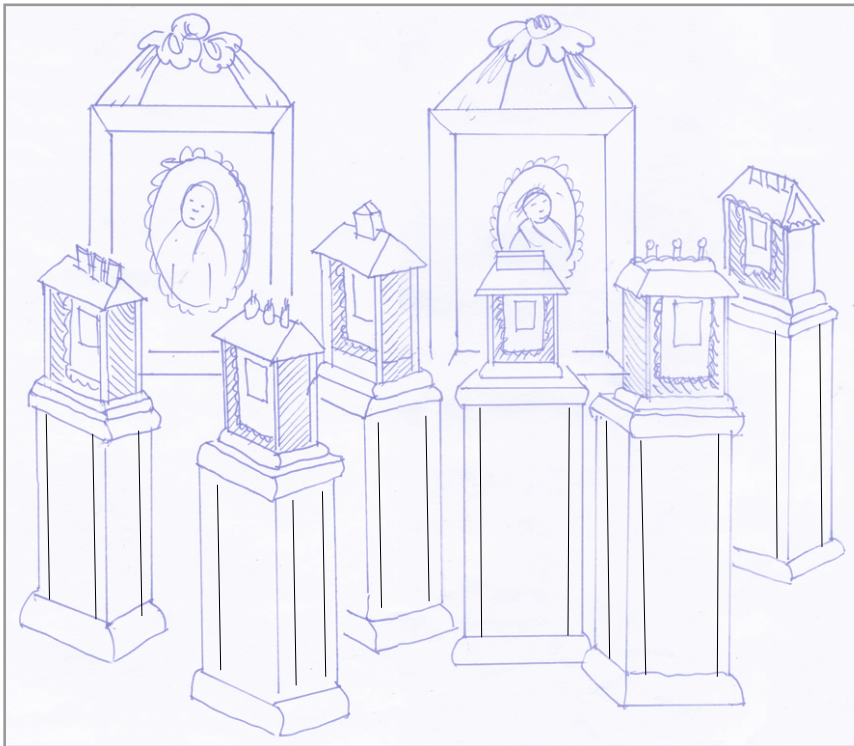
Full Contents: 16 works (14 sculptural, 2 hanging)

Estimated Required Space: 15 x 20 ft floor, 10 x 10 ft wall

Price per sculpture: \$40,000

Full Series Price: Please enquire.

All works in the series may be sold individually, except for #16 (Several Woman) and #17 (Several Man), which must be purchased as a pair. Acquisition of the entire collection is preferable.



INSTALLATION

The artist is available for installation and conservation needs. She will provide a PDF with specific installation instructions to have in storage.

The sculptures are to be placed on their respective 42 inch stands, with the two hanging framed pieces mounted on a nearby wall. The work can be viewed from the front and back, as there is room for the viewer to walk around each piece.

CONTACT

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