

BREAKING THE SILENCE

JUDY LARSON®

“Some years ago,” said artist Judy Larson,® “I hiked alone for several days with my two dogs in the White Mountains of Arizona, home to the White Mountain Apache Tribe. The scenery was nothing short of breathtaking and I watched eagerly for wildlife. I knew that black bear, bobcats, deer, elk, coyotes, foxes, skunks and other animals were native to this area, but there were no signs of any of them. I was stunned that not once in two days did I hear a single bird, see one animal track or catch sight of even a small rodent. The wilderness was eerily silent.

“It was as if the forest trees were saying to me, ‘We are the only ones left to testify as to what once was, but no longer is.’ So I imagined that a number of animals were present around me, hidden just out of sight: a mountain lion, an eagle, a fox, a bobcat and a black bear. In my mind’s eye, I saw a young grizzly padding his way softly through the light snow (the last grizzly was killed in Arizona in 1939) and I caught just a glimpse of an elusive Mexican gray wolf.”

Fine Art Giclée Canvas:

limited to 200 s/n. 28" w x 15" h.

\$550 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

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Fine Art Giclée Paper:

limited to 350 s/n. 25" w x 13³/₈" h.

\$225 unframed

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AMERICAN HORSE

JUDY LARSON®

American Horse, the Oglala Sioux chief, was a study of adaptability. Although born on the Northern Plains, he became an American citizen when he was 67 years old. He rode beside great chiefs in battle, including Red Cloud and He Dog, then rode briefly in Buffalo Bill's Wild West show. He fought against the invaders of his land, then traveled to Washington, rode down Pennsylvania Avenue and took part in treaty delegations. He lived free on the land he loved, then spent half his life on the Pine Ridge Reservation.

"As I was researching *American Horse*, I found, once again, how easy it is for me to embrace the nobility, love of land and the rights of people, peace and loyalty of the Native American spirit. I see the same qualities in those who have chosen to serve today and feel that they, too, are our leaders for tomorrow." To see images hidden within Larson paintings visit: www.greenwichworkshop.com/larsonkey.

Fine Art Giclée Canvas:
limited to 100 s/n. 18" w x 24" h.
\$650 unframed

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Fine Art Giclée Print:

limited to 250 s/n. 15" w x 20" h.

\$245 unframed

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ELK DOG TIPI

JUDY LARSON®

Artist Judy Larson's newest art revisits one of her cherished inspirations, Native American storytelling and legend. This tells the legend of how horses came to be known to man.

A poor, orphan boy travelled away from his tribe on a vision journey. Discouraged, he wept beside a large lake where a powerful Water Spirit heard him and sent his son to fetch the boy. Water Spirit's son told the boy that his father would offer him his choice of all the animals that lived in the lake. "Be sure to choose the oldest mallard of the ducks," he instructed.

The Water Spirit smiled and told the young boy that he had chosen wisely. After night fell, the son caught the old mallard and was told to walk home but not to look back until sunrise.

In the darkness, the boy heard the flapping of the duck's wings behind him, but he did not look back. At sunrise, the boy looked back and beheld a large animal at the end of his rope, a horse. The boy gave the horse its Blackfoot name of elk dog, for it was large like an elk, but could serve the people, like a dog. When the boy grew older, the people made him a chief and honored him, for he was wise and generous.

Fine Art Giclée Canvas:

limited to 200 s/n. 12"w x 16"h.

\$395 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

FLIGHT

JUDY LARSON®

“Life, Liberty and the pursuit of Happiness” as “inalienable rights” is a concept that could only be born in a place where the land was abundant and its bounty teeming. Nothing is more American than wild horses ranging the West and wolf packs prowling the forested wilderness.

In Judy Larson’s *Flight*, a herd of wild horses races away from the droning aircraft circling above. This method of rounding-up mustangs such as these is part of the program to further cull the 33,000 horses still living in the wild. Another 30,000 are already in captivity. The Bureau of Land Management wants to cut this total number of horses by half!

Judy has hidden within this herd another who has even more to fear from above, an Alaskan wild wolf. Exploiting a loophole for “predator control” in the Federal Airborne Hunting Act, Alaskan hunters have found a way around the Congressionally-banned practice of hunting animals from the air. Many hunters consider the practice, at a minimum, unsportsmanlike, since it violates the “fair chase” ethic of hunting. More significantly, they consider it inhumane since airborne gunmen rarely get a clean (i.e., relatively painless) kill.

Fine Art Giclée Canvas:

limited to 150 s/n. 27" w x 20" h.

\$625 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

BROTHERS AND SISTERS

JUDY LARSON®

The pairing of an alpha male and female represent a wolf pack's genesis, but it truly becomes a pack as the offspring arrive and grow. Judy Larson first introduced us to the Elsinore Clan in 2007 with *The Alphas*. Nearly two years later we meet the next generation with *Brothers and Sisters*.

The core population of most packs is comprised of the alphas' offspring. This bond of blood is one the prime sources of the affection and mutual aid upon which these groups are so dependent. From birth, these brothers and sisters will compete for social standing within the clan and assume roles and responsibilities uniquely their own. The disappearance of a wolf from a pack such as Elsinore will leave a hole not easily and quickly filled.

Such is the case here with *Brothers and Sisters*. We can immediately see three of the Elsinore Clan offspring lurking among the aspens. Close examination will reveal Judy has concealed a fourth, although this member of the pack remains only in spirit. She is no longer with the pack, but the memory of her place and role within it still lingers.

Fine Art Giclée Canvas:
limited to 150 s/n. 28"w x 16"h.
\$650 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

SLOW BULL JUDY LARSON®

Slow Bull was a respected Oglala Sioux subchief who joined his first war party at the age of fourteen. At the age of seventeen he captured one hundred and seventy horses from the Apsaroke. That same year he received medicine from buffalo in a dream as he slept on a hilltop—not fasting or meditating, but resting from hard travel on the warpath. Over the course of his storied lifetime he engaged in fifty-five battles with rival tribes and his distinctive features can be seen in the shoulder of Judy Larson's bull buffalo.

“I personally ‘met’ this bull buffalo in the middle of a thunderstorm, roaming wild with three hundred other buffalo on the Fort Belknap Indian Reservation in Montana. Some of the oldest buffalo were nearing thirty-five years of age and most of the old bulls stayed by themselves, but this seasoned veteran had come to join the herd as rutting season began. He was massive and awesome.”

Fine Art Giclée Canvas:
limited to 200 s/n. 22" w x 16" h.
\$595 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE HORSE TIPI

JUDY LARSON®

There once lived a man who was very fond of his buckskin horse. One day the man's horse was badly wounded. The man daubed yellow paint on the horse's wounds and made a smudge of sweet grass, then sang sacred medicine songs and asked the horse to rise. Three times the horse attempted to stand but he could not. Finally, on the fourth try the horse found the strength to get up and his master slowly led him home. In gratitude to his faithful and loving master the buckskin horse gave the man a gift: a tipi decorated with the image of a horse. Not only was the tipi beautiful to behold but it held special powers and the man became famous ever after for his ability to heal the sick.

Fine Art SmallWorks™ Giclée Canvas:
limited to 125 s/n. 11"w x 11"h.
\$255 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

EAGLE'S GIFT

JUDY LARSON®

“Native American legends have always intrigued me,” says Judy Larson, “especially those involving talking animals. So it was difficult not to be enthralled by one such story, a Cheyenne legend in which an eagle is trapped in a dead elk’s antlers. After asking for help from a warrior who is out hunting, he is set free. The eagle is so grateful that his life has been saved that before flying away, he tells the man to go to the other side of a hill and to look below. There the warrior sees his reward, a beautiful stallion covered with black and white spots exactly like an eagle’s feathers.”

Spotted eagle feathers, highly prized by Native Americans, come only from the tail section of immature golden eagles. In *Eagle’s Gift*, Judy has replicated the eagle feather pattern on the horse’s coat and has hidden therein an eagle or two.

Fine Art Giclée Canvas:

limited to 200 s/n. 18" w x 24" h.

\$650 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

EBENEZER AND THE WAR HORSE

JUDY LARSON®

“Out of the millions of horses that have shared our country’s history, only a few have distinguished themselves enough for their names to be remembered. Among these select few is Ebenezer, Chief Joseph’s renowned Appaloosa racehorse. Red roan in color, he was not the prettiest horse in the herd, but he could run like the wind. So famous was he that newspapers in Walla Walla and Lewiston, Washington recorded each time Chief Joseph rode him into town. Everyone with a good, fast horse of his own, whether frontiersman or Native American, dreamed of the day when his horse would beat Chief Joseph’s Ebenezer. But, alas, Ebenezer won all his races well out in front of the best horses in the region.

The black horse portrayed in Ebenezer and the War Horse honors another of Chief Joseph’s horses. Although his name has not survived through time, he was the horse that Chief Joseph chose to ride to surrender.”

Fine Art Print:

limited to 550 s/n. 21" w x 21" h. \$225 unframed

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Fine Art Giclée Canvas:

limited to 200 s/n. 24" w x 24" h. \$695 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

STAYIN' ALIVE

JUDY LARSON®

“Survival of the close-knit pack is usually the most important item on the wolf agenda,” says artist Judy Larson, “but for Alaskan wolves, just staying alive has become a full time job. State-sanctioned aerial gunning has taken the lives of more than 600 wolves and hunting by snowmobiles has increased. In Idaho and Wyoming, state officials are determined to annihilate wolves that wander outside of national parks. Wolves are fighting to stay alive. Only we can help them.”

Fine Art SmallWorks™ Giclée Canvas:

limited to 150 s/n. 9"w x 11"h.

\$225 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE ALPHAS

JUDY LARSON®

Truly a family unit, a wolf pack is almost always composed of an alpha male, his alpha female mate and their offspring. During mating season, both the alpha male and female will fight to prevent others from breeding with their partner. Their monogamous relationship prevails until death.

Courtship between the pair is playful, affectionate and devoted. After mating, the alpha female will select a suitable site for her den near water, which the nursing mother will need. She prefers a wooded area to aid concealment, and the same location may be used throughout her breeding life, and perhaps, by successive alpha females within the same pack.

Preparations on the den begin about six weeks after conception, three weeks before her pups are born. And so, the cycle of life endures, through the alliance, friendship, bond and cooperation of *The Alphas*.

Fine Art Giclée Canvas:

limited to 300 s/n. 24"w x 18"h. \$650 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE CROW TIPI

JUDY LARSON®

When artist Judy Larson came across the Blackfeet Indian legend of The Crow Tipi, she was enthralled with the various elements of the story and how they might come together in a painting. In the legend, there was a brave warrior who stole horses and guns for his tribe. The head chief of the tribe became jealous of the warrior's success and glory and used witchcraft to bring bad luck to the man. Three times the brave man rode out to battle, and three times he returned on foot, because his horses had run away.

As the warrior lay sleeping after returning home from a raid, he dreamt that a man came to him and said, "You should not have had to walk home alone these nights. I see you have given a share of the meat from a buffalo you killed to my children, the crows. For your kindness I will give you two things: the power to become a chief of your tribe, and my own specially painted tipi, The Crow Tipi. Go a little way from here and you will find horses."

Fine Art Limited Edition Giclée Canvas:
limited to 300 s/n. 16"w x 12"h. \$395 unframed
Framed \$ _____

www.^{The}Greenwich Workshop.com

THE GIFT

JUDY LARSON®

Loyalty is a passion, a belief, a gift bestowed only upon those who earn it. Few leaders displayed a greater loyalty than Tatanka Iyotake, the Lakota Chief Sitting Bull. To the People, loyalty was not only a characteristic of man, but also extended to the natural and animal world.

In his final years, Sitting Bull proudly rode Circus Horse, a gift from Wild West impresario Wild Bill. Some scoffed at the horse, trained to act and dance in the renowned traveling show but, Sitting Bull recognized in Circus Horse the fire of a true noble spirit.

It was the late 1800s, the time of the Ghost Dance, a ceremony to rid the land of white people and restore the Indians' way of life. The American government feared Sitting Bull would join the movement and bring the Lakota with him. Police were sent to arrest him and a battle quickly ensued. At the sound of bullets, Circus Horse began the act he had been trained to do: a dance of pawing the ground and throwing his mane. The horse's great white body remained at Sitting Bull's side throughout the battle and, after the Chief was struck down, danced for hours more in respect for the fallen man. It is said that Circus Horse was possessed with a spirit for throughout the entire battle this imposing target was not struck by a single bullet.

Discover the face of loyalty in Judy Larson's *The Gift*.

Fine Art Limited Edition Giclée Canvas:
limited to 200 s/n. 27" w x 13" h. \$545 unframed
Framed \$ _____

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Fine Art Limited Edition Print:

limited to 1000 s/n. 25"w x 12"h. \$225 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE GHOST WIND

JUDY LARSON®

Ghost Wind horses carried big medicine. They were trained to be fierce combatants, but they were also renowned for their complacent and docile nature. Their value to the tribe was known to be greater than that of any human.

Considered to be forever wild, a Ghost Wind was never “owned,” but simply watched over by a caretaker or custodian. Still, its training was intense. It could be counted on to continue an attack against a foe, even after its rider had fallen. Yet, directly after battle this forceful warrior would be placed in the care of an eight or nine or ten-year-old child. Such was the training and nature of this remarkable horse that, returning directly from the violence of warfare, a small child could handle it. A noble spirit, indeed.

Fine Art Print:

limited to 1000 s/n. 28" w x 17" h. \$245

Framed: \$ _____

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Fine Art Giclée Canvas:
limited to 200 s/n. 32" w x 20" h. \$695

Framed: \$ _____

www.^{The}Greenwich Workshop.com

INTENT

JUDY LARSON®

“Like so many aspects of nature, *Intent* has several different meanings,” says artist Judy Larson. “This alpha female wolf is intent as she peers through the trees of an autumn forest at the viewer. But, ah, now that she has been seen, what is her intent?”

Larson’s unique artistic signature is her meticulous scratchboard technique and art of concealment. With her dedication to the natural environment and aptitude for explicit detail, it’s not surprising that Larson would choose an art process that demands exacting skill. Passionately ecological, Judy Larson’s highly detailed paintings are not only insightful and beautiful, but offer an array of secrets hidden within the images. The two wolf pups hidden in *Intent* represent the period in their young lives when wolves embark on a crash course of socialization in which they forge emotional bonds and establish their dominant status with their littermates.

Fine Art Giclée Canvas:

limited to 200 s/n. 14"w x 11"h. \$295 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE MISFITS

JUDY LARSON®

SIXTH IN THE "ON THE RUN" SERIES

At the beginning of the 19th century, tens of thousands of wild horses dotted the landscape of Central and Southern California. As settlers, missionaries, ranchers and hunters vied for open range, the Mustangs fell prey to those who would profit by their death.

Considered a nuisance by sheep and cattle ranchers, who wanted public lands to pasture their livestock, 40,000 were killed between 1828 and 1830. Throughout much of the 20th century, wild horses by the tens of thousands were killed, not only for their rangeland, but also for pet food.

The decimation of wild horses continued until 1971, when the federal "Wild Horse and Burro Act" gave some protection to our country's wild horses.

The Misfits is the sixth and final offering in the "On the Run" series. Countless other stories could be told, like those of *The Fugitives*, *The Resisters*, *The Protesters*, *The Pursued* and *The Defiant*.

Fine Art Giclée Canvas:

limited to 200 s/n. 30" w x 20" h. \$695 unframed

Framed \$ _____

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Fine Art Print:

limited to 1000 s/n. 27" w x 18" h. \$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

TITLE
JUDY LARSON®

FIRST IN THE “ON THE RUN” SERIES

All across North America the wilderness and all that is wild and free about it continues to slowly disappear. In Judy's new series, “On the Run”, she concentrates on animals that either find themselves in or have found themselves caught up in dire circumstances.

The Fugitives is inspired by the Bureau of Land Management's plan to remove, over the next several years, nearly fifty percent of all wild horses from public lands. Running towards us from a dark background, these three are headed for a future that is even more foreboding. Larson, through her unique scratchboard and concealment technique has immortalized other members of the herd in the coats of these three wild spirits “On the Run”.

Fine Art Giclée Canvas:

limited to 200 s/n. 28"w x 20"h. \$650 unframed

Framed: \$ _____

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Fine Art Giclée Print:

limited to 1000 s/n. 23½" w x 17½" h. \$245

Framed: \$ _____

www.^{The}Greenwich Workshop.com

THE PROTESTORS

JUDY LARSON®

SECOND IN THE "ON THE RUN" SERIES

"Lofty, elegantly formed, active and durable," described explorer Meriwether Lewis in 1806, "in short, many of them look like fine English coursers." The spotted horses of the Nez Percé were unlike any he and William Clark had ever seen. Named by the Nez Percé after the Palouse River, these wildly colored horses were believed to be gifts from the gods.

Fine Art Giclée Canvas:

limited to 200 s/n. 31" w x 18" h.

\$650 unframed

Framed: \$_____

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limited to 1000 s/n. 28" w x 16½" h.

\$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

THE RESISTERS

JUDY LARSON®

THIRD IN THE “ON THE RUN” SERIES

In 1919, the United States Department of Interior ordered the Crow Indians to kill all wild horses on their reservation land, sacred ground that had been leased by the government to cattlemen. No Crow could abide by this order, a demand akin to asking a man to kill his own brother. In 1923, following a final ultimatum, the United States government hired local cowboys, joined later by Texas outfitters, to kill the horses on a bounty basis—four dollars for the tip of a horse’s ear. During the next seven years, the hired guns killed more than 40,000 horses, including the Crow’s personal mounts.

By 1930, the powerful Crow tribe was bereft of its horses, its culture severely damaged. To the Crow, whose livelihood depended on their prized horses, this tragic event was more devastating than a military defeat.

Fine Art Giclée Canvas:

limited to 200 s/n. 25" w x 21" h. \$650 unframed

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Fine Art Paper:

limited to 1000 s/n. 22 1/4" w x 19" h. \$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

THE PURSUED

BY JUDY LARSON[®]

FOURTH IN THE "ON THE RUN" SERIES

Full of mystery and power, the Native Americans of the north understood that the wolf was sacred. They called him "Brother," and knew in their souls that he was an integral part of the land. Yet the wolf, by its very nature, incites passions for and against it. Today, the gray wolf occupies only 2% of the land he once ranged and bounties still exist on wolves in some states. In the latest of her "On the Run" series, Judy has us encounter a pack of three wolves that has silently woven its way through a snow-covered forest. As they move towards us, a fourth brother joins them, a spectral ancestor and spirit of the wildness that this noble creature so embodies.

Fine Art Giclée Canvas:

limited to 200 s/n. 26"w x 19"h.

\$650 unframed

Framed: \$ _____

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Fine Art Print:

limited to 1000 s/n. 23 ½" w x 16 ¾" h.

\$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

THE DEFIANT

JUDY LARSON®

FIFTH IN THE "ON THE RUN" SERIES

"The year was 1858, and several companies of soldiers under the leadership of Colonel George Wright were engaged in a punitive military expedition against the Native American tribes, Yakama, Spokane, Palouse and Coeur d'Alene. On the morning of September 8, Colonel Wright and his troops spotted a large cloud of dust which revealed the position of 800 Palouse horses. Although a valiant effort was made by the tribes to drive their horses into the mountains, after a fierce skirmish, the majority of the herd was captured. It took the better part of two days to destroy all the horses and, as the Native Americans watched helplessly, they could not believe what they saw. Today, along the banks of the Spokane River, a monument marks the site that became known as Horse Slaughter Camp."

Fine Art Print:

limited to 1000 s/n. 18"w x 21 ¾"h. \$245 unframed

Framed \$ _____

www.^{The}Greenwich Workshop.com

THE DEFIANT

JUDY LARSON[®]

FIFTH IN THE "ON THE RUN" SERIES

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Fine Art Giclée Canvas:

limited to 200 s/n. 19"w x 23"h. \$650 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

FIRE AND FLIGHT

JUDY LARSON®

FIRST IN THE "FORCES OF NATURE" SERIES

To live in harmony with the forces of nature is the essence of being wild. The untamed mustang embodies unbounded freedom, honed by the raucous ebb and flow of Mother Nature. Instincts, unfettered by the influence of man and acquired over millennia, guide, like guardian spirits, the horse's coexistence with the elements. This mustang, bathed amber by the light of an encroaching prairie fire, makes for safety, just beyond the edges of the temporary destruction. Soon, renewal will spring from the ashes. But there is something more to these wild spirits.

One day, as a red-tailed hawk passed before the sun as it soared high in the sky, it appeared to Judy that the sunlight burned like orange firelight through the hawk's tail feathers. As Judy conceived this image, it seemed only natural that just such a spirit would accompany this mustang, to guide it beyond the reach of the fire's passing danger.

Fine Art Giclée Canvas:

limited to 250 s/n. 27" w x 16" h. \$650 unframed

Framed: \$ _____

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Fine Art Print:

limited to 1000 s/n. 25"w x 15"h. \$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

AIR AND ESCAPE

JUDY LARSON®

SECOND IN THE "FORCES OF NATURE" SERIES

Air, particularly in the form of wind, can spook even a savvy horse more than any other element. The wind provides protection to the wild horse, carrying smells of danger and gives it time to escape to safety. The white buffalo also depends on this same protective power which the air provides. In the world of the Plains Indians, the white buffalo was revered and especially sacred. Deemed the most acceptable gift that could be obtained to offer to the Great Spirit, this rare specimen of all buffalo, when encountered, was always killed for sacrifice. Ceremony and ritual accompanied the taking of a white buffalo. Although different tribes used the skin in various ways, all of them prized the white buffalo for its powerful spirituality. Today, when a white buffalo calf is born, it is visited by Native Americans and acknowledged as a symbol of the return to the old ways. It is a sign of answered prayers and that people are coming back to religion and spirituality.

Fine Art Giclée Canvas:

limited to 200 s/n. 16"w x 26"h. \$650 unframed

Framed: \$ _____

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Fine Art Print:

limited to 550 s/n. 15 ¼" w x 24 ½" h. \$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

WITH FREEDOM FOR ALL

JUDY LARSON[®]

THIRD IN THE “FORCES OF NATURE” SERIES

The eagle images hidden in artist Judy Larson's painting, *With Freedom For All*, symbolize her deep desire for freedom in America, not only for its citizens, but also for its wildlife. The single, proud and wild horse symbolizes the millions of other horses that once roamed our great land. And the eagle feathers refer specifically to a time when Native Americans lived freely with pride and purpose.

Freedom is not yet secured for all. At this very moment, an all out war is being waged against wolves. New legislation has already been signed that opens the door to the slaughter of wild horses and burros. And, tragically, for many Native Americans, they keep their heritage silent.

Let there be freedom for all.

Fine Art Giclée Canvas:

limited to 250 s/n. 20" w x 20" h.

\$595 unframed

Framed: \$ _____

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Let there be freedom for all.

Fine Art Print:

limited to 500 s/n. 17½" w x 17½" h.

\$225 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

HE DOG

JUDY LARSON®

He Dog, Childhood friend of Crazy Horse, witness to his murder.

Born in the same year, in the same season, He Dog and Crazy Horse grew up together in the same Ogala band, played together, courted girls together, fought together. Distinguishing themselves in both war and peace, they were made chiefs, “shirt weavers”, and hence bearers of the Crow Owner's Society. He Dog, at age 92 in 1930, gave his personal account of the killing of Crazy Horse by a soldier at Fort Robinson in 1877. He Dog was at his side, a friend to the last.

The magnificent stallion featured in *He Dog* pays homage not only to the “sacred dog”, the horse, of the Plains Indians, but also to the noble life of a great Dakota.

Fine Art Print:

limited to 3250 s/n. 18" h x 25 ¾" w.

\$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

RED HORSE

JUDY LARSON®

On June 25, 1876, Red Horse, a Minneconjou Lakota head chief, rode under Lamedeer into an unexpected fight with Lt. George Custer. In the ravines and on the ridges along the Little Bighorn River, Custer and his Gray Horse Troop met their fate.

Despite instructions to wait for reinforcements, Custer inexplicably divided up his command and proceeded to attack. For uniformity of appearance, Custer had given each company of the 7th Cavalry its own color horses. According to Indian accounts, the prominent gray horses of Company E were the easiest to follow in the confusion of battle. When Custer and his men were surrounded, they released their remaining gray horses. Stampeding through the Indian lines, the horses were captured near the river. Red Horse surrendered to General Crook's troops in 1877.

Fine Art Print:

limited to 3250 s/n. 24 x 14 $\frac{3}{4}$. \$245 unframed

Framed:\$_____

www.^{The}Greenwich Workshop.com

MEDICINE CROW

JUDY LARSON®

“While reading the works of the early 20th century photo-historian Edward S. Curtis, I came across a description of a Mountain Crow warrior named Medicine Crow. In many ways, Medicine Crow was typical of the Native American of his day—steadfast and loyal to his people, a contributor to his tribe. His ‘medicine’ (an object thought to give control over natural or magical forces) was a hawk, which he wore as part of his headdress. In battle it was more important for him to touch his enemy—count coup—than to kill him. Medicine Crow fought for the white man twice, against the Nez Perce in Chief Joseph’s retreat and against the Sioux under Sitting Bull when they were seeking sanctuary in Canada. I feel it’s important for us to remember and to acknowledge Native Americans like Medicine Crow and to learn about the kind of people upon whom our nation is founded.”

Fine Art Giclée Canvas:

limited to 250 s/n. 20" w x 20" h. \$595 unframed

Framed: \$ _____

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Fine Art Print:

limited to 2500 s/n. 17" w x 17" h. \$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

PRYOR COMMITMENT

BY JUDY LARSON®

Pryor Commitment honors the wild mustangs of the Wyoming Pryor Mountain Range. It is a poignant reminder of legal promises made and broken to protect and defend the wild mustangs against those who would do harm in the name of profit or expediency. Over half the land in 11 western states are public lands and yet the wild mustangs are shoved into the bitterest of landscapes and told to “survive if you can.”

Judy brings to this stallion and his mares a sense of heroism, for they are the descendants of a determined and resilient species. What other animal has gained mankind so much and asked for so little in return?

Hidden in the image you will find the promises of the future in the form of two foals. Intelligent, beautiful, the wild mustang is not only a part of our national heritage, but a potent reminder of what it means to be free.

Fine Art Print:

limited to 3250 s/n. 21½" w x 25⅛" h. \$245 unframed

Framed: \$ _____

www.^{The}Greenwich Workshop.com

KINSHIP

JUDY LARSON®

“... the word reveals several meanings,” Larson tells us. Concealed in the female wolf’s coat (left of her shoulder), you’ll find the face of a Native American woman; on the male wolf’s neck, a man. the flank of the female wolf bears a Native American man’s face to represent the rest of the tribe. Larson adds, “I’ve grouped the wolves closely to emphasize the necessity of tribal and pack members—male and female—to work together to ensure survival.”

Fine Art Giclée Canvas:
limited to 250 s/n. 31" w x 18" h. \$650

Framed: \$ _____

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Fine Art Print:

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Framed: \$ _____

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