

HEARD MUSEUM

AT THE WIGWAM





The Wigwam is excited to present this rare collection of American Indian museum pieces, on private loan from Phoenix's prestigious Heard Museum. Each of the 15 traditional and contemporary handcrafted items presented is created by American Indian artisans, revealing their untold stories and rich culture.

We welcome you to this fascinating world of American Indian art and are honored to offer this unique exhibit to our guests.

To learn more about the Heard Museum, visit heard.org.



Tohono O'odham Polychrome Basket

Basket weavers of the Tohono O'odham Nation in southern Arizona have long been known for the exceptional quality of their weaving. Today they represent one of the most vibrant Native American basketry traditions in the United States. This modern, decorative tray is a great example of Tohono O'odham weavers' use of natural plant colors to make a striking design. The white is bleached yucca, the green is unbleached yucca, and the black is martynia or "devils claw." Although martynia grows wild in the desert, some weavers cultivate these plants with exceptionally long "claws" to provide superior sewing elements.



Walter Howato, Hopi Katsina Doll, *Hahai'i Wuhti*

The Hopi people have lived for a millennium in the northern part of Arizona, populating 12 villages on three high, arid mesas. In the religion of the Hopi people, *Katsinam* are the spirit messengers of the universe, bringing prayers for nourishment of the earth, moisture, and a long life for all mankind. Katsina dolls are representations of the Katsina spirits. Called *tihuby* Hopi people, the dolls are given as ceremonial gifts to young girls by the *Katsinam*. Each gift represents a prayer wish for good health, growth, and fertility.

Hahai'i wuhti is the Katsina Mother. She appears in many Hopi ceremonies presenting the personality of a lively Hopi grandmother and is very vocal, an unusual trait for a Katsinam. In a slightly different form she is the first doll given to a Hopi infant. Hopi carving styles have changed over the years. The carver of this doll, Walter Howato (1921-2003), was a resident of First Mesa at Hopi. He was one of the carvers in the 1970s who began to carve katsina dolls in the old style, employing a simple form and paints that appear faded.



Hopi Crow Mother Sculpture

The most recent Hopi katsina-related carving style to emerge is sculpture that may combine Katsina figures with other elements in a manner that resembles storytelling. Here Crow Mother is the featured figure. She has been described as a figure of great dignity and appears in ceremonies on all three Hopi mesas including initiation ceremonies for children between the ages of 10 and 15 years. She stands atop an ear of corn with multicolored kernels. It has been said at Hopi that "corn is life." At the beginning of planting time, different colors of corn are planted, all sacred in the cycle of life. The blessings of the Katsinam are needed to bring rain so that crops may grow and life may be sustained.



Sofia Medina, Zia Pueblo, Water Jar

Zia Pueblo is one of the 19 pueblos of New Mexico. Its distinctive sun symbol appears on the New Mexico state flag. One of the southern pueblos, Zia has a long and distinguished pottery tradition. Sofia Medina, (1932-2010), married into an accomplished family of potters and was mentored by one of the most respected potters, Trinidad Medina, her grandmother-in-law. Sofia Medina's pottery was made in the traditional manner, using native clays and pigments, hand-built coiling, and traditional outdoor firing. Zia ceramics often feature fanciful depictions of birds. This jar has the distinctive, sprightly bird adorning many of Medina's ceramics. A colorful rainbow swirls around this jar. Medina received many important awards in her lifetime. Zia ceramics continue to play an important role in ceremonial and daily use in addition to being an important part of the pueblo's economy.



Julian Keene, Acoma Pueblo, Water Jar

Acoma Pueblo in New Mexico has a centuries-old pottery tradition. Coming from an award-winning family of potters, Julian Keene has created a contemporary version of a classic Acoma water jar. Acoma pottery is known for very thin walls and the fine lines of its painted decoration. Pottery production at Acoma and at other pueblos may take place not in a studio, but in the home at the kitchen table. Because the weather is a major factor in the ability to fire pottery outdoors in the traditional manner, an increasing number of potters fire their pieces in an electric kiln. However, it is said that water from a jar fired in the traditional way has a sweetness that is a treasured taste.



Cochiti Pueblo Bowl

Located 45 miles north of Albuquerque, Cochiti Pueblo pottery is best known for ceramic storyteller figurines. This bowl is a contemporary example of a food bowl and is a smaller version of the dough bowls that were made in all of the pueblos. It has a distinctive cream-colored clay slip. Its paint was made by boiling down Rocky Mountain beeplant, and it was fired in the traditional outdoor method.



Blue Corn (Cruz Calabasa), San Ildefonso Pueblo, Vase

Located north of Santa Fe, San Ildefonso Pueblo has one of the most robust of the current Pueblo pottery traditions. Its best-known pottery is the blackware made famous by Maria and Julian Martinez. In developing her pottery style, Blue Corn, (1921-1999), used a distinctive polychrome palette. It is based on historic pieces but with her contemporary twist. This pottery was formed by the hand-coiled method with the design background carved out to achieve a bas-relief effect. The carved design shows an Avanyu, or Water Serpent, which figures prominently in the pueblo's ceramics. It is a reference to the Rio Grande, which flows past most of the pueblos.



Carmelita Dunlap, San Ildefonso Pueblo, Vase

Carmelita Dunlap (1925-2000) created this jar in the style of blackware pottery with a painted matte design. Dunlap was the niece of famed potter Maria Martinez who with her husband Julian originated the 20th-century version of blackware pottery. Maria and her sister Desideria Montoya raised Carmelita after her mother died and taught her to make blackware pottery. She won first place at Santa Fe Indian Market 21 times and was designated a National Treasure.



Flora Naranjo, Santa Clara Pueblo, Wedding Vase

Another of the eight northern Indian pueblos of New Mexico, Santa Clara Pueblo also has an old and rich blackware pottery tradition. Flora Naranjo (1914-2000) learned pottery-making from her mother in the 1930s and passed along her knowledge to her children. In her later years she worked with her daughter Glenda. Wedding vases with their double spouts are a challenging form to make. This wedding vase has the distinctive Santa Clara bear-paw design. The bear paw references the story of a bear who led the people of Santa Clara to water. Knowledgeable potters and collectors can sometimes tell the maker of an unsigned older piece based on the shape of the bear paw.



Margaret and Luther Gutierrez, Santa Clara Pueblo, Wedding Vase

Ceramics by brother and sister, Luther Gutierrez (1911-1987) and Margaret Rose Gutierrez (1936-2018) of Santa Clara Pueblo have the distinctive pastel palette developed by their parents Lela and Van Gutierrez. Best known for their humorous animal figures, they struck a more serious note with this vase. Two Katsina figures holding lightning bolts preside over animals and stepped-cloud elements with over-arching rainbows. The theme of this wedding vase centers on the blessing of rain for all life and growth.



Dorothy Loretto Trujillo, Laguna/Jemez Pueblos, Storyteller Figure

Ceramist Dorothy Trujillo (1932-1999) was from the New Mexico pueblos of Laguna and Jemez, where she was the oldest of 6 sisters. She learned to make pottery at the age of 10. She married into Cochiti Pueblo and learned to make storyteller figures using Cochiti clay. Beginning in the mid-1970s, Trujillo's figures began winning awards. One of her storyteller figures features 40 children. Her storytellers have distinctive facial features, especially the eyes. Commenting on storytelling she remarked that her figures honored its importance and at the same time expressed concern that storytelling did not happen as often as it had in the past.



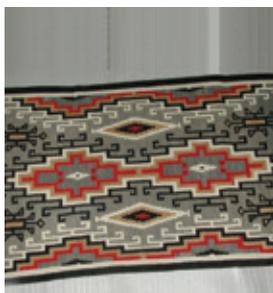
Phyllis Johnson-Cerna, Pee-Posh (Maricopa), Vase

The original homeland of the Pee-Posh (Maricopa) was along the Colorado River with other Yuman-speaking people. Warfare pushed the Pee-Posh eastward up the Gila River to their present homes at the Gila River Indian Community, south of Phoenix and the Salt River Pima-Maricopa Indian Community, east of Scottsdale. Since the late 19th century, Pee-Posh pottery has been made as art rather than with a functional purpose. Phyllis Johnson-Cerna (1940-2005) was an active potter and teacher of other potters for several decades, even teaching community classes. She made this vase with the distinctive highly-polished red slip and black design of Pee-Posh pottery. Long necks, such as the one on this vase, are extremely difficult to execute.



Elizabeth Waconda, Acoma Pueblo, Owl Effigy

Since the late 19th century, Acoma potters have been making bird effigies. During the 1950s, bird effigies in the form of chickens, turkeys and owls were popular items made for sale to tourists on Route 66. Elizabeth Waconda (1925-2007) was known for her owl figurines, all with this distinctive shape.



Klagetoh/Ganado-Style Navajo Rug

The Diné (Navajo) are the largest tribal nation in the United States, both in population and land area. In the early 19th century, Navajo blankets and ponchos were sought-after garments traded to other American Indian tribes as far away as the northern Great Plains. By the early 20th century, Navajo weavers were working with traders to create floor coverings initially influenced by Middle Eastern carpets. This rug of the 1930s period is woven in the Klagetoh/ Ganado style. Design styles are named after locations on the Navajo Nation and the trading posts associated with those places. The style features a border, a gray background, central diamond shapes and natural-colored handspun wool and aniline red dyed yarn.



Two Grey Hills Style Navajo Rug

Two Grey Hills textiles follow the layout of other floor coverings of the period with a border, and central diamond or medallion shapes. The defining feature of the style is all natural-colored wool. This 1930s textile was woven as a floor covering. By the 1950s, Two Grey Hills textiles were increasingly known for their finely spun yarns, some with more than 100 wefts per inch.