

Ancestral Pueblo and New Mexico Pueblo Section

*Our culture and our creative arts are interwoven and inseparable.
Everything in our lives is all-inclusive. We must preserve what has been
created and what can be created. Popovi Da, San Ildefonso Tewa*

Quoted in *Pueblo Nations: Eight Centuries of Pueblo Indian History* by Joe S. Sando,
Jemez Pueblo, 1992.

The Heard Museum connects Indigenous creativity to the world by presenting the voice and vision of American Indian artists

HOME's focus is on 1,500 years of Indigenous creativity in the Southwest
Philosophical perspective: In researching and learning about the art we present, we do all that we can to overcome the anonymity that is present in many older works.

In talking with visitors where possible emphasize an artwork as the creative expression of a specific person whose work is worthy of consideration. In some instances when the individual artist was once known, you might make use of a statement that begins "the person who made this.....".

"We were the first peoples who migrated onto this land thousands of years ago, and today we're still very much a part of what was intended for us." *Brian Vallo, Acoma*



The southern Colorado Plateau, at an average height of 4,000 feet, is the highest plateau in North America. Precipitation varies from about 10 to 15 inches annually and is irregular both in amount and timing. In good years, steady soaking rains of winter are followed by the jack rabbit snows of summer. On its eastern edge flows the Rio Grande, one of the major rivers of the Southwest. The ancient people have been drawn to this valley to make homes especially in times of drought.

Colorado Plateau rainfall has 22,000-foot snow-capped peaks and basins as low as 4,000 feet. In the high elevations, winter is harsh and cold. In the spring, snow melting runs that seeps into the ground makes the ground too wet, with temperatures of 80 to 90 degrees. The summer sun can scorch the crops.

- Great quote from Brian Vallo who was the founding director of Acoma's museum and served an extra term as Acoma's governor through Covid.

This label's most important points include:

- the reference to precipitation as being "undependable both in amount and timing,"
- tremendous variability in terrain,
- importance of the Rio Grande over the centuries

What I see is my home. I don't own it but it's home, the river, the trees, the birds that fly, they're all mine. Estefanita Martinez, Ohkay Owingeh (San Juan Pueblo)



Points to mention in Ancestral area

- We use the term Ancestral Puebloans. Some people may be familiar with the term Anasazi, which archaeologists began to use in 1927. It is a Diné term that translates to “ancient enemy.” It is not a term we use. The Indian Pueblo Cultural Center takes up the subject on its web site.
- People didn’t “vanish.” THEY MOVED. Puebloan people have moved throughout their history in the Southwest. The romantic notion of “vanished” makes for a great story and has been used frequently. It just isn’t true.
- One reason for moving included the extended drought of the 12th and 13th centuries.

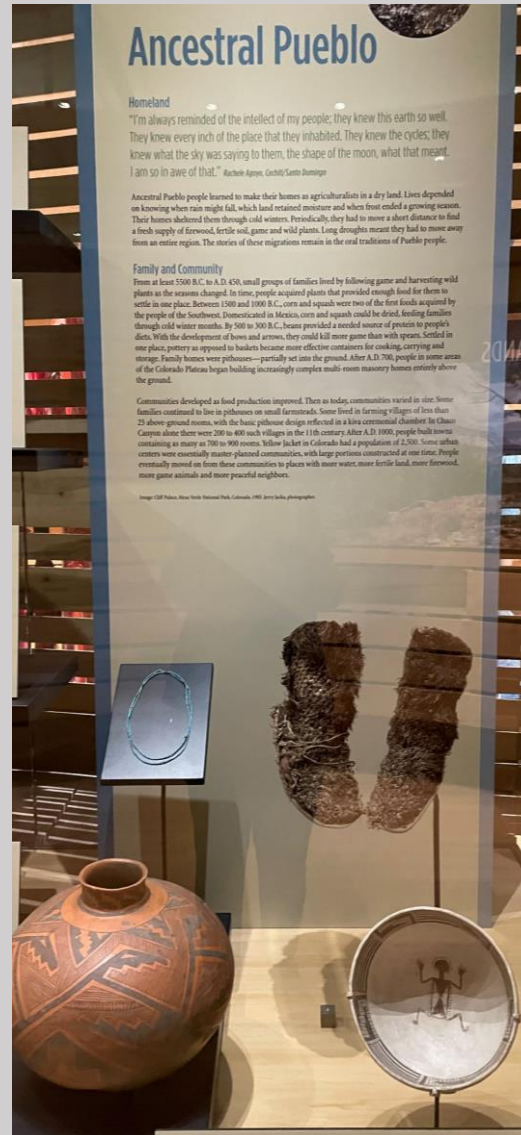
Sections in Rio Grande Pueblo Module

- Ancestral Pueblo
- Historic
- Oven area
- Northern Pueblos
- Southern Pueblos
- Rio Grande Pueblo Jewelry
- Western Pueblos
- Zuni Jewelry

I'm always reminded of the intellect of my people. They knew this earth so well. They knew every inch of the place they inhabited....I'm so in awe of them.
Rachel Agoyo, Cochiti/Kewa (Santo Domingo)

Feathered Sandal Socks 950-1300 C.E.

- Can talk about incredible preservation in the Southwest and point to other examples of it in the case. Can link to climate just mentioned in the map label
- Sandal and sock woven of yucca fiber with turkey feathers woven into the sock to make it durable, warm and dry. Some shredded juniper bark was also tucked in along the edges for insulation. Turkey feathers were more durable.
- Can recall this sandal sock when showing people Ramona Sakiestewa's reconstruction of a turkey feather blanket.





Ramona Sakiestewa made this turkey feather blanket sample. It received an award at the 1982 Guild Native American Arts Exhibit.

- Made of the same yucca cordage as sock/sandals and it also uses turkey feathers.
- Did larger blanket as commission for Bandelier National Monument 2.5 x 3 ft. and 3,000 feathers. She used leftover cordage to make this.
- Very involved process of scraping, boiling, sun-bleaching the yucca and hand twisting with a spindle.
- You might mention that this is a gift of the artist, and she has given us her archives.

Ancestral Puebloan turquoise and necklace with an estimated 2,700 beads, a few of which are either red shell or coral. Either possibility reflects the trade networks of Ancestral people that reached into Mexico and to the Pacific. C. 1000 C.E.



Lino Black on Gray bowl 500-600 C.E.



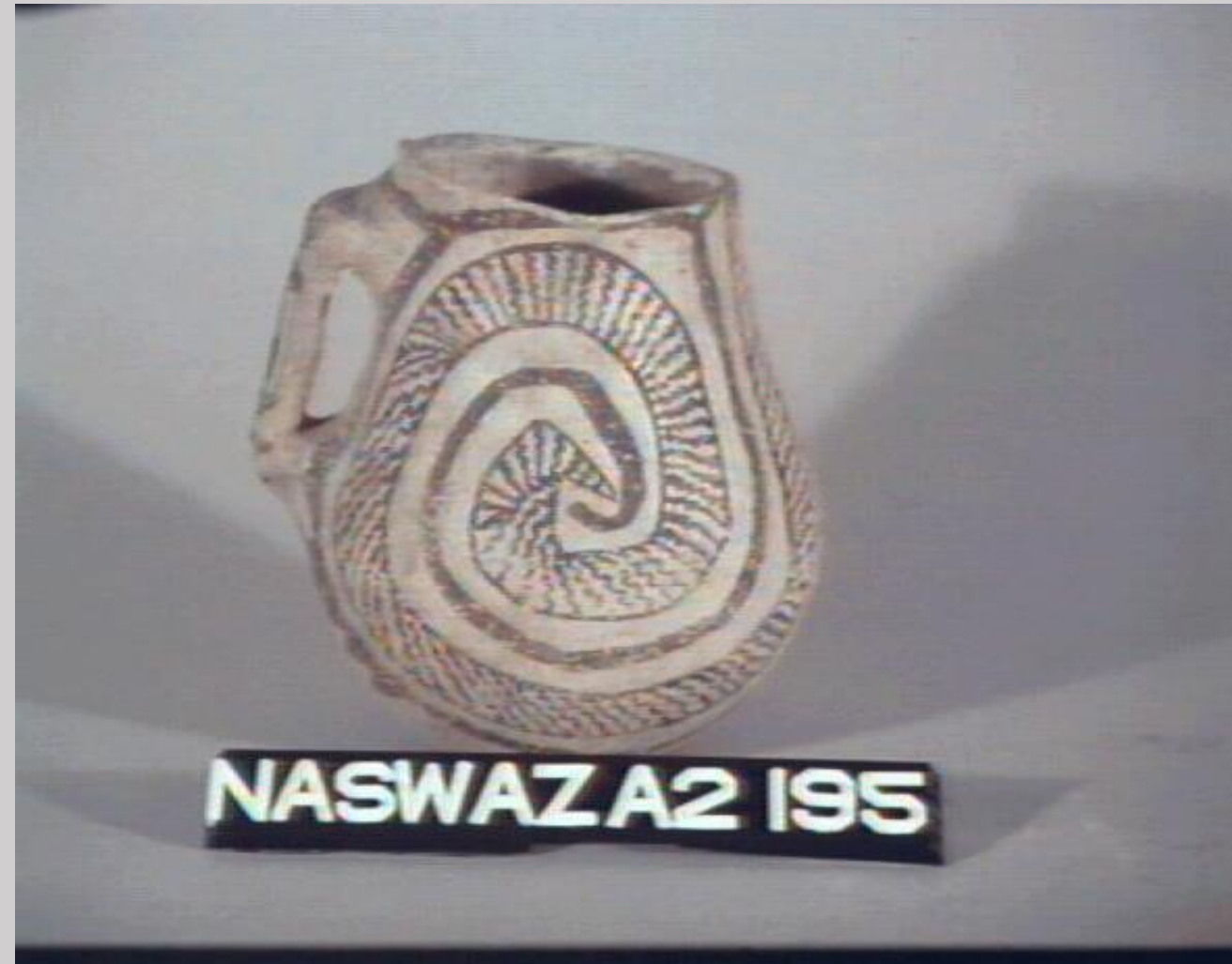
Puki 1050-1300 C.E.



Pottery-making base mold or turntable. The holes are for tying strings to measure for balance or evenness in form and paint design.

It was in early Heard Museum exhibits and was cataloged as a plate.

Ancestral Pueblo. Red Mesa black-on-white pitcher, A.D. 870-950. The potter who made this pitcher painted a design that resembles a coiled snake and then placed pebbles in a pocket in the base to make the pitcher rattle



Tularosa Black on White Canteen 1100-1300 C.E., with dog effigy handles is meant to be seen from all sides when in use.



Ancestors of the Present: Drawing Closer

"We as a people know in our hearts, in our minds, our ancestral roots.
We know that we must continue and not forget any of our ancestral areas."

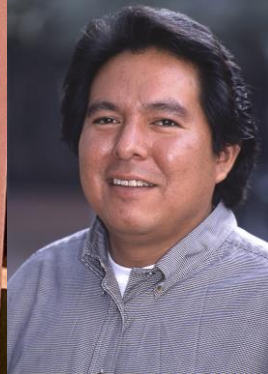
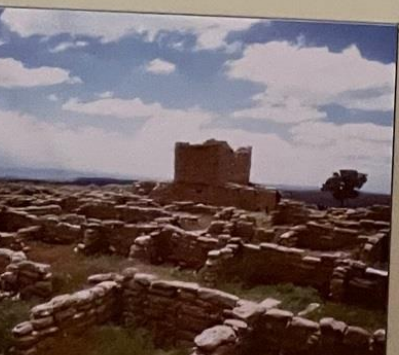
Cavan Gonzales, San Ildefonso

"We weren't the first ones to live here. People have always been moving from
north to south. We have settled this area since the time when Mesa Verde was still
occupied. Almost a thousand years, we've been here as a community." *Ulysses Reid, Zia*



By A.D. 1300, Ancestral Pueblo people had left the northern parts of the Colorado Plateau. Pueblo people have stories of the migration journeys of the clans. In the period from A.D. 1350 to 1550, people drew closer to their present-day homes—some toward Hopi, some toward Zuni and Acoma, many toward the Rio Grande and its tributaries. Closer to historic times, the linkage between the migration stories and ancestral sites becomes more specific.

*Image: White House Ruin, Canyon de Chelly National Monument, Arizona, 1985.
Jerry Jacka, photographer.*



Gary Roybal, San Ildefonso/Tewa, in this Bandelier Black on Gray jar, c. 1500 C.E., saw triangular elements that represent mountains and dots are trees that line a trail along a stream



Abstraction and specialization in later ancestral ceramics

Ancestral Hopi

Jeddito Black on Yellow Bowl
1300-1450 C.E. Coal-fired,
popular trade ware.



Ancestral Zuni

Pinnawa Glaze-on-white bowl,
1350-1450 C.E. Specialist ware
with only a few sources among
nine villages along the Zuni
River and tributaries



Otowi Pueblo

San Lazaro Glaze Polychrome jar, 1490-1550 C.E.
Popular trade ware. Specialist-made, requiring
limited ore-based pigments and a complex
production process.
Otowi, Puye, Tsankawi are Tewa communities
that traded with each other.





They maintained their traditions regardless of persecutions. That's why we have those traditions today because of their strong desire to continue. Gary Roybal San Ildefonso, 2002

When the men at Cochiti talk to us, they remind us how our ancestors practiced this way of life. They gave us values, a belief system and some of them had to die for that. Rachele Agoyo, Cochiti/Santo Domingo, 2002

Important numbers

- 1540 Spanish enter Pueblo homelands where 40,000-50,000 people lived in 80-100 villages
- 1696: 14,000 Native people in 22 communities
- 1598: Spain granted Juan de Oñate Pueblo homelands to colonize and gain converts for the Catholic Church
- The invaders instituted a feudal economic system requiring tribute in the form of grain and labor.
- Pueblo religion was deemed witchcraft, punishable by whipping and burning at the stake.
- The practice carried out by the Franciscan priests drove Pueblo religion underground but did not stop it. (Later in your tour in the Yoeme [Yaqui] section, you can contrast with the Jesuit approach.)

For information on the cross necklaces, you might want to take a look at Allison Bird-Romero's book *Heart of the Dragonfly*. Her husband Michael Bird-Romero made a series of silver crosses based on the crosses on the old necklaces.



Jason Garcia, *Santa Clara Tewa, Pueblo Revolt August 10, 1680, 2004.*

United under Popé, of Ohkay Owingeh (San Juan) 400 Spanish and 21 of 33 priests in New Mexico were killed.

Garcia depicted one of the runners who ran to the villages with a knotted cord, untying a knot each day. When the last knot was untied it was time to rise up.

In the lower left, Garcia has depicted the payment of tribute to the conquistador under the encomienda system. The boy is payment to the church as an indentured servant. In the lower right, Garcia depicted a hanged priest as flames engulf a church.

In 2005, a statue of Popé by Cliff Fragua was installed in Statuary Hall in the U. S. Capitol, representing New Mexico.



Powhage Polychrome Storage Jar, San Ildefonso, 1780-1820. Although made after the Pueblo Revolt, it is shown to illustrate the standard size storage jar that stored $\frac{1}{2}$ fanega (1.3 bushels) of grain. Before the Pueblo Revolt, a Pueblo household owed their landlord one fanega of grain a year.

Barbara Gonzales said the design on the jar is a stylized bird wing. The rawhide strapping, applied wet, made the jar easier to move and held it together when cracks developed.

Home Under Three Flags

"We survived all these years, and we intend to survive the rest of time."
Tony Reyna, Taos

"They maintained their traditions regardless of persecution. That's why we have these traditions today, because of their strong desire to continue."
Joy Kibbe, San Ildefonso Pueblo

Spain

During the 18th century, the Pueblo people and the Spanish allied against raids from Utes, Comanches, Navajos and Apaches. Spain recognized pueblo land rights through land grants. A dual religious life was established consisting of open Catholic worship and traditional religious practices observed in secrecy.

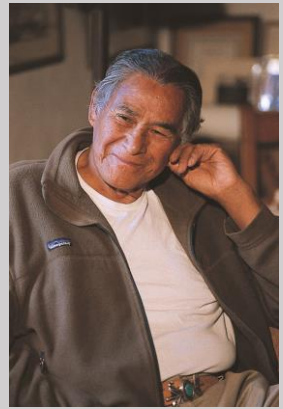
Mexico

In 1821, Mexico won its independence from Spain but maintained limited control of pueblo country. This provided some relief from religious persecution. While Mexico recognized the Spanish land grants, Pueblo people were also made citizens of Mexico and required to pay taxes.

United States

By 1846, the start of the Mexican War, the United States had gained control of New Mexico. In 1850, the Pueblo population reached a low of 2,000. In 1866, the Transcontinental Railroad was built through pueblo lands. Protestant missionaries came to the pueblos as part of a federal education policy to use mission schools and boarding schools to "civilize" the Indians by eradicating Native languages and religions. As the myth of the "vanishing Indian" took hold, the Pueblo people refused to vanish.

We survived all these years, and we intend to survive the rest of time. Tony Reyna, Taos, 2002



Main Dates

Spain: 1540-1821

Mexico: 1821-1846

United States: 1846 start of Mexican War. U. S. is in control of New Mexico

1880: Transcontinental railroad built through Pueblo land



San Pablo polychrome jar, Zia Pueblo, 1740 to 1800. One of the oldest historic jars in the Heard's Collection. It is from the Fred Harvey Fine Arts Collection, 112P.

Geographic Grouping of New Mexico Pueblo art in HOME

Northern Pueblos (North of Santa Fe)

Taos

Picuris

Ohkay Owingeh (San Juan)

Santa Clara

San Ildefonso

Nambé

Tesuque

Southern Pueblos (Most between Santa Fe and Albuquerque)

Cochiti

Santo Domingo

Zia

Santa Ana

San Felipe

Sandia

Jemez

Western Pueblos

Acoma

Laguna

Zuni

New Mexico Pueblos

Homeland

"What I see is my home. I don't own it but it's home—the river, the trees, the birds that fly, they're all mine." *Estefanita Martinez, San Juan*

Home for 19 sovereign Pueblo nations means a connection to their land for more than 1,000 years. Homeland for 16 pueblos is primarily in the Rio Grande Valley, with three Western Pueblo communities at Acoma, Laguna and Zuni. By 1700, all of the present-day pueblos were occupied. The pueblos can be grouped by geography into eight Northern Pueblos, eight Southern Pueblos and three that are west of the Rio Grande Valley.

Language

"Language is important to keep alive a lot of the traditions at my pueblo. Technology and modern times are changing the mindset of everyone who is exposed." *Cecilia Gonzales, San Ildefonso*

The names by which many people know the pueblos are not the names the residents have for their home villages. Six pueblos have saints' names, such as San Juan. Yet, in the Tewa language of the people, their community is Ohkay Owingeh, which means Village of the Strong People. Many of the names describe a place by which the village is known. Taos or Tu-o-ta in the Tiva language means the Place of the Red Willows. The word pueblo itself is a Spanish word that means village. Historically, with more than four Native languages in the region plus Spanish and English, Pueblo people have had to be multilingual. For some, the ways of learning have changed from informal family contact to language classes.

Family and Community

"Talk to any elder, and they'll probably identify family as their community. Knowing that you have 6,000 other Acoma people as part of your family, your support mechanism is such a great feeling." *Brian Kalle, Acoma*

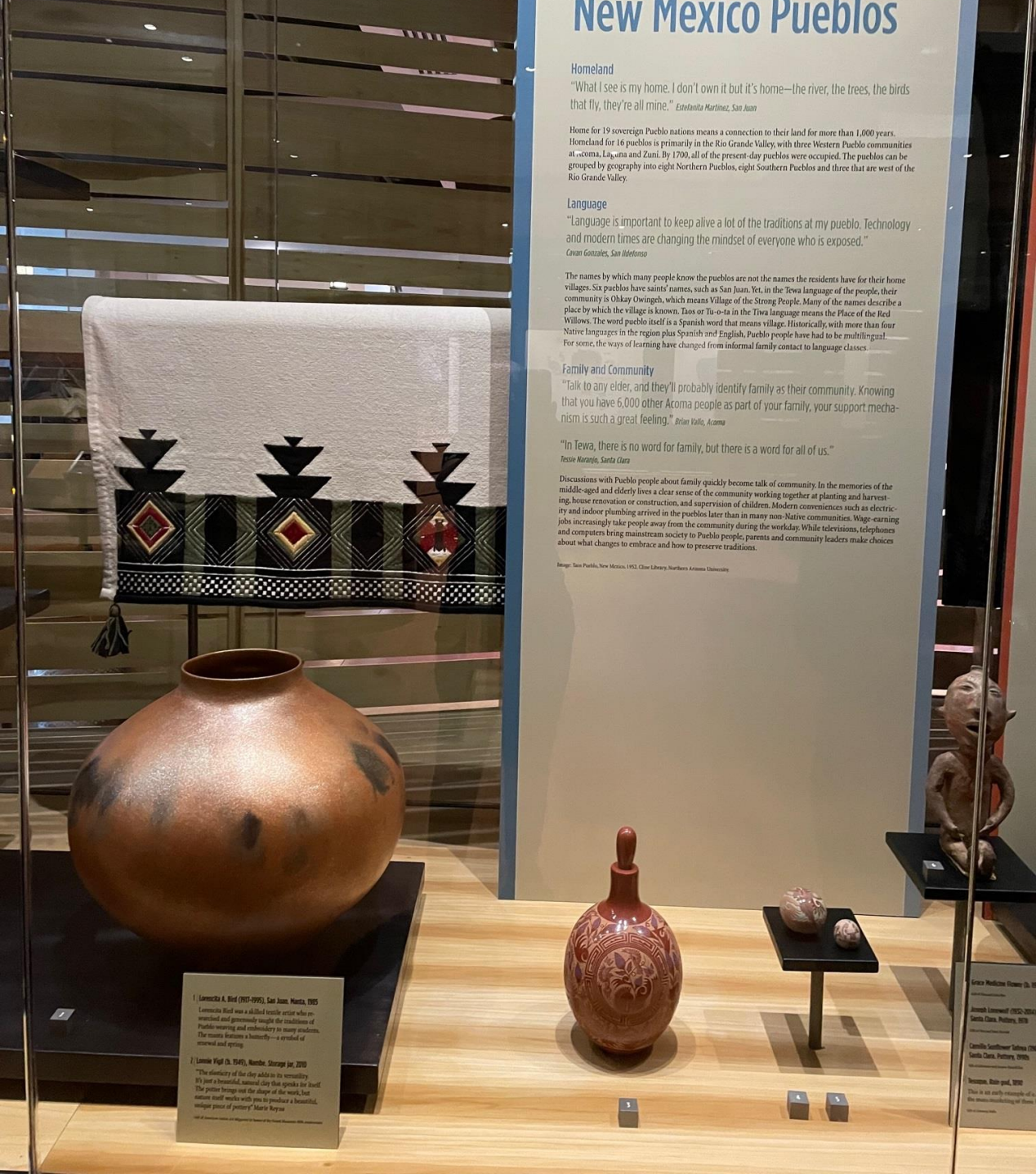
"In Tewa, there is no word for family, but there is a word for all of us." *Tessie Naranjo, Santa Clara*

Discussions with Pueblo people about family quickly become talk of community in the memories of the middle-aged and elderly lives a clear sense of the community working together at planting and harvesting, house renovation or construction, and supervision of children. Modern conveniences such as electricity and indoor plumbing arrived in the pueblos later than in many non-Native communities. Wage-earning jobs increasingly take people away from the community during the workday. While televisions, telephones and computers bring mainstream society to Pueblo people, parents and community leaders make choices about what changes to embrace and how to preserve traditions.

Image: San Pueblo, New Mexico, 1952. Clow Library, Northern Arizona University

Northern Pueblos

Far left:
Lonnie Vigil jar
Nambé, 2010
Example of micaceous clay



1 | **Lorenska A. Bird (1917-1995), San Juan, Pueblo, 1915**
Lorenska Bird was a skilled textile artist who re-learned and preserved the traditions of Pueblo weaving and embroidery by many students. The woven basket is a basketry—a craft of woven and spring.

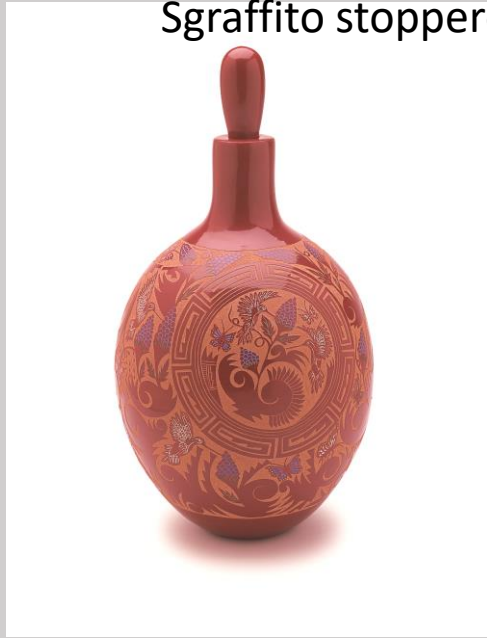
1 | **Lonnie Vigil (b. 1947), Nambé, Shogun jar, 2010**
The slenderness of the clay adds to its versatility. It's just a beautiful, warm clay that speaks for itself. The potter brings out the shape of the work, but nature itself makes with you to produce a beautiful, unique piece of pottery. *Marie Perle*

George Martinez (1880-1910)
Joseph Lovewell (1820-1880)
Santa Clara, Pueblo, 1870
Cecilia Southworth (1810-1870)
Santa Clara, Pueblo, 1870
Benson, Shogun jar, 1910
This is an early example of the steam-rolling of the...

Tesuque "rain god," 1890.
Mica and paint applied
after firing.
1900 to 1940 these were
mass marketed with some
included in candy boxes.



Grace Medicine Flower
Santa Clara, 1991
Sgraffito stoppered jar



Rosemary's family

Joseph Lonewolf
Santa Clara, 1978
Sgraffito miniature ceramic





Focus is on San Ildefonso and Santa Clara

Top two shelves show how work by Maria and Julian Martinez and family members innovated over the years. In addition to Working with her husband, Maria worked with her son, Popovi Da and daughter-in-law Santana.

Note innovation from polychrome on the second shelf, to blackware with matte paint design, to sgraffito with stone and shell inset.

On the third shelf you could note some Tafoya family work including the impressive recurve and carving of the Virginia Ebelacker jar (far left), Margaret Tafoya's eldest daughter, and far right, another daughter Mela Youngblood recognized for her ability to polish. More Tafoya family ceramics are located to the left of the shelves.

Note Susan Folwell "Harry Potter Plate." You can brush up on your Hogwarts symbolism



Martinez Family: Always Innovating



Maria and Julian Martinez polychrome jar, c. 1915



Maria and Julian Martinez plate with Mimbres inspired feather design, c. 1925



Maria Martinez and her son Popovi Da, 1960s

Tony Da, Maria's grandson,
late 1960s



Maria with Tony Da, 1972





Northern Pueblo Pottery

"Pottery is our existence. Without this, we'll know from where our money would come. It also commands respect. Pottery is life-giving." *Maria Herrera, Santa Clara*

"All these things that we do—sturn making, pottery making—these are the skills they're needed within our communities for traditional things. You're able to make a few more and sell it to support your family, but the art is really our life. We don't do those things to put them in galleries; we do those things because we needed to keep warm. We needed things to eat out of. Indian way is art. Our life is art." *Maria Herrera, Santa Clara*



Pottery has always served a variety of needs in the home. In ancestral times, potters made containers for customers. Some wares were widely traded. By the early 1900s, tourists and traders broadened the market. Since then, families who make pottery have seen the function of their work change from household container to curio to art. The tradition of blackware pottery is strong in the Northern Pueblos of Santa Clara and San Ildefonso, where potters established ceramic studios that brought the attention of collectors from all over the world. Pottery remains a family tradition and the economic lifeline of communities.

Nathan Youngblood, Santa Clara, pottery wheel, 1995. Bruce McMillan, photographer

Tafoya family ceramics

Far left: Margaret Tafoya identified this storage jar as her early work, 1925, during a 1995 visit to the Heard.

A later work 1973 by Margaret Tafoya. This is a chance to talk about the bear paw referencing a story about leading the ancestors to water.

Nathan Youngblood has been an important advisor to the Heard. Here is an innovated teardrop shape. Santa Clara ceramicists are noted for their carving.

Far right Sara Fina Tafoya. Identified by her great grandson Nathan Tafoya based upon the bear paw.



Rio Grande Pueblo Jewelry

- Emphasize lapidary work, with newer examples of silversmithing
- Artists carrying forward the tradition seen in the necklace in the Ancestral section



19 Jared Chavez (b. 1982), San Felipe. An
Jared Chavez learned traditional jewel-
ry techniques from his father, Richard C.
But he has developed his own style,
focusing on detailed stamped design.
Bracelet, necklace, earrings, and
rings created when Jared was home on his
Georgetown University in Washington.

Richard Chavez (b. 1949), San Felipe
20 Ring, early 1980s
21 Ring, bracelet and earrings, 1995
22 Belt buckle, 1995

Gifts of Ruth and Richard Chavez



Mike Bird-Romero, Ohkay Owingeh
Casino Token Pin, 1999

“This pin is patterned after the old Zuni manta pins that held silver dollars or other coins. Here the coin is a slot machine token from Acoma Pueblo’s Sky City Casino. The inspiration for the pin evolved from the various attitudes held by non-Indians in regard to Indian gaming. The four beads are from an old necklace; the holes were drilled with a pump drill.” Mike Bird-Romero



Angie Reano Owen, Santo Domingo
Mosaic shell bracelet, 1986

“The shell dictates to me a design, the work, the material I’m going to use. I visualize the design as I’m gluing.”

- People will see in the ancestral Huhugam area another example of shell mosaic.

Betrothal and Wedding Vase



Pablita Velarde, Santa Clara
Betrothal, 1953

Pablita Velarde remarked that she was the little girl watching from the kitchen. It is in HOME, in part, because she included the glimpse of a kitchen. So many of the people who discussed home, spoke of the greeting given in welcome to a pueblo home asking are you well and have you eaten.



Wedding vase, San Ildefonso,
1890-1920

Kathy Wan Povi Sanchez commented on this in the label. “I love this. The mouths are like birds, you can see that little beak on either side. And then I love the flowers on here. That's a nice flower design and so you get the idea that it's nurturing and watering the flowers, the plants. And it has a butterfly on there, a bug coming to get the nectar, so I love the way that's zooming in. And on the other side also, this same plant, the dye and it's with the black "wuaco" and the San Ildefonso red and it also has a surface on the bottom that's polished, and it's not dye. It looks like just the same clay surface, but you can tell it's rubbed with a stone. But this is a little further take from the polychrome. The style is the same. I just love it! Springtime!”

Animal Dances of Winter

- Animal dances pay respect to those deer, antelope, rams and buffalo who have fed and clothed people for centuries.
- They are a prayer for moisture necessary for all life.



Laurence Chinanana, Jemez
Buffalo Dancer, 1960
Watercolor on board



Michael A. Naranjo, Santa Clara
Buffalo Dancer, 1971
Bronze

- You might direct visitors to other sculpture by Michael on our grounds.

Regalia



Important points to be made with this late 1800s boy's kilt. It is handspun wool and handwoven and is stained with body paint. The patch is from another kilt with embroidery picked out. It is worn from repeated raising and lowering of the dancer's leg in ceremony.

"The stitching is very beautiful also and whoever did this took a lot of time to put it together for someone.

These were also used in the same way they are used today with eagle dancers, buffalo dancers, deer dancers.

These things are very, very important to us, and we improvise. Everything I think that we use then and now it's still the same."

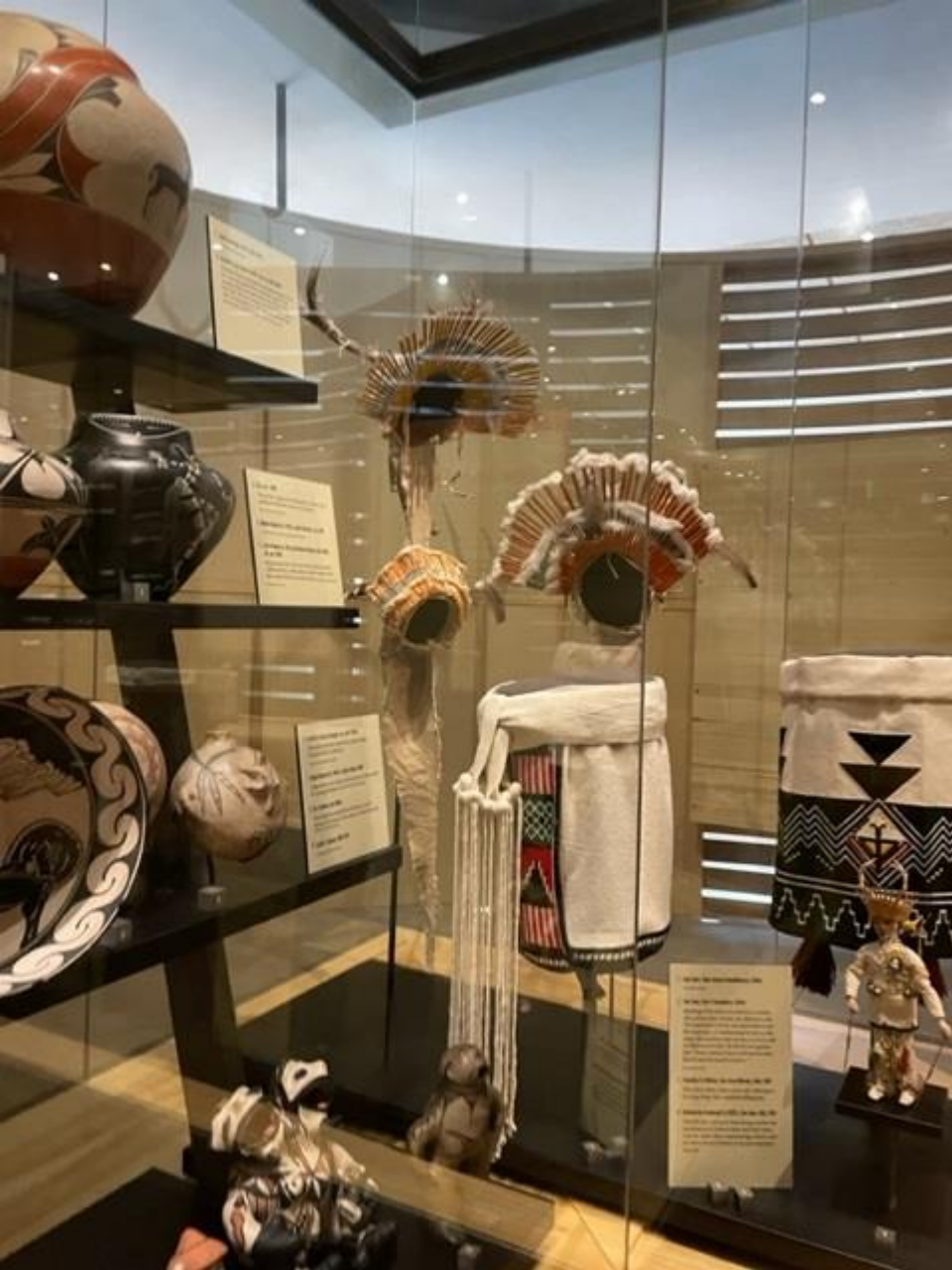
Florence Yepa

Lorencita Bird commented that the edging on the bottom of the kilt kept it from wearing out faster



Florence Yepa
Kilt with cross
stitch
embroidery,
2002.

It takes hours and hours and once you sit down, it's just, you don't sit there and attempt to do it until it's done. It takes months, and depending on other activities that you're busy doing, if you have family or whatever, it takes a long, long time to make a kilt like this. It's -- in hours you can't really say because every article of clothing that we wear for our ceremonial dances, no matter what it is, everything is handmade, everything takes time to have it just the way it should be, because there are certain colors, certain dresses, certain things that we wear to put the dance together and it all represents something, the kiva steps, the rain, the lightning and repeating itself again. And the colors of the red representing the sky, the green colors representing the earth. So this is where I find that it's very beautiful, how we have to know the stories of all the clothing that we wear and put together for our ceremonial dances.



In this area you might want to note the San Juan deer dancer headdress that would be worn by a small boy. Speaking of his son's participation in ceremonies, advisor Gary Roybal, San Ildefonso said, "It's important to let the next generation know the importance of maintaining the dances, the songs, the traditions that we have, social as well as religious activities. We tell the next generation, 'Please continue those traditions for your benefit and the benefit of others.'"

Horno

- The ovens are a Spanish introduction. Spanish introduced wheat.
- First recorded oven at San Ildefonso, 1591
- Needed for baking leavened bread
- Our oven is reduced in size and can only hold 10 loaves Flo Yepa joked in the flip book in front of the oven that she had just built the first Pueblo microwave.
- Because you need to bake multiple loaves when you use the oven, you need large dough bowls, which we have arranged to the left as you face the oven.
- Achieving the right temperature requires skill and knowledge.
- Inspired great stories about home cooking. When Cavan Gonzales is participating in ceremony, he can tell who made the food he is eating and can recognize his mother's oven bread. This is included in the HOME publication.
- Dan Simplicio told us a great story about raisin bread and ceremony that is also in the HOME publication

CHILI STEW

The smell of heat
While cooking
We know how hot it will be
Just by the smell
Bread, tortillas baking outside,
There is no other cuisine like it.
The memory of women who say
"I practically sing when I cook."
—Marta Salgado

Pueblo Ovens



Pueblo ovens are a type of earthen oven used by the people of the Southwest. They are built of mud and brick and are used for cooking and baking. They are a key feature of Puebloan architecture and are found in many of the region's ancient and modern pueblos. The ovens are built on a raised platform and have a large opening on the front for the fire. The interior is lined with a thick layer of mud to retain heat. The ovens are used to cook a variety of foods, including bread, tortillas, and chili stew. They are also used for drying corn and other crops. The ovens are a testament to the ingenuity and skill of the Puebloan people.

Pueblo Ovens

These ovens were used for cooking and baking. They are made of mud and brick and are built on a raised platform. The ovens are used to cook a variety of foods, including bread, tortillas, and chili stew. They are also used for drying corn and other crops. The ovens are a testament to the ingenuity and skill of the Puebloan people.









Zuni Dough Bowl, c. 1850

The design on the exterior represents bird feathers. It is a design appropriate for placement on the exterior of the bowl. Not shown in this photograph is the very fine painting on the interior of the bowl.

Baling wire is wrapped around the rim to keep the bowl from splitting further.

Zuni Kiapkwa Polychrome Water Jar
1820-1840

An example of incredibly fine line painting



Zia Polychrome Jar

1875-1885

Naturalistic design expression originated with influence of
Hispanic wares



Southern Pueblo Homes: Pottery and the Railroad



I remember as a child our pueblo women sold crafts in front of the Alvarado Hotel and the Albuquerque railroad station. Some lived at the station in adobe homes made for them. It produced an income for the families. The passengers liked to have souvenirs. Isleta was the main seller, probably Laguna when the train stopped at Laguna. When the railroad vanished, it made it a little hard for the people who went and sold. Agnes Dill, Isleta, 2002

Agnes Dill, Isleta Pueblo



On the top shelf you could recognize the ability of some potters to work at a large scale. The Zia jar, on the right, was made by Vicentita Pino. 1950-1960. Her work is discussed in Harlow and Lanmon's book, *The Pottery of Zia Pueblo*, 2003.

The second shelf, far right, includes a distinctive Zia 1970s jar by husband and wife Rafael and Sofia Medina. They also painted jars with colorful ceremonial figures on a white ground.

The third shelf includes a 2000 bowl by Diego Romero of Cochiti featuring the Chongo Brothers. Here they are the twin war gods.

The lower case includes a range of figurative pottery including three Helen Cordero figures. The one in the foreground is an early one, c. 1960 before she did storytellers. The drummer on the left is from 1976. Cordero did her first storyteller in 1964 and is credited with reengaging interest in figurative work.

The other works show the whimsical and humorous nature of figurative pieces—a rhinoceros, bathing beauties and two headed man. On the far right is a c. 1889 figure that displays the artist's satirical impression of an opera singer.

Western Pueblos: Acoma, Laguna and Zuni

"Tourists traveling by train only stopped at the designated depots, but once U.S. 66 came through, people started coming out to see things. We have the lava beds, and people would build little shelters out of lava rocks, and the women would sit under these shelters right by the highway and sell their pottery." —Theresa Pasqual, Acoma



The Western Pueblo lands are trade routes that date from ancient times through today's interstates. Of the three Western Pueblos in New Mexico, Acoma has inhabited its present location since about A.D. 700. Acoma's semi-legendary founding was established before A.D. 1000. Laguna in New Mexico was established between 1000 and 1050. Following the Spanish reconquest—by refugees from some of the Southern Pueblos, although ancestors of Laguna people lived in the area long before then.

Located away from the flatlands, these Pueblo people traditionally grew corn and dry land farming and stock raising. In historic times, the railroad passed through Laguna and Acoma lands. With the government's approval, the railroad agreed to offer employment to people from the pueblos into the 20th century through work on and world wars. Laguna people were hired to build and maintain the railroad, working as far from home as California.

Southern Pueblos: and the Railroad

"I remember as a child that the Pueblo people would go to the Albuquerque depot to sell their pottery. They would produce an income for the community. Like with the main seller, a woman at Acoma. When the railroad people would come through, they would stop at the depot." —Theresa Pasqual, Acoma



Historic life in the 1890s, with the railroad, Laguna people. Prior to Santa Ana and Zuni for their own use and the

At manufactured several Pueblo pottery, some pottery for use of tourist created distinctive items. Helen Goodman and her husband

Theresa Pasqual, Acoma, 2002

Tourists traveling by train only stopped at the designated depots, but once U.S. 66 came through or near the reservations, people started to take driving excursions into native communities to sightsee. Near the local lava beds and U.S. 66, the Acoma women would build little shelters out of lava rocks, and they would sit under these to sell their pottery as the tourists came by. Theresa Pasqual, Acoma, 2002

- If you want to continue mentioning potters who created large ceramics, the c. 1968 jar by Acoma potter Marie Z. Chino could be recognized. A very limited number of potters were able to work at this scale. If you could pick it up, you would be amazed at how little it weighs. Acoma potters are known for their thin-walled vessels.



11 Marie Z. Chino (1907-1982), Acoma, Jar, c. 1968
Marie Z. Chino began making pottery in the 1930s and was one of a limited number of Acoma potters who had the skill to make such large jars.

12 Acoma Shipping Stick, late 19th-early 20th
"A new technique to keep fragile growing tomatoes in place (like in brick ovens). It has one leg in the stem and four others, one reaches down to a big wheel." —Lorena Pradoblanco



13 Helen Goodman and her husband
14 Theresa Pasqual
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Acoma Manta, 1850-1860

Woven of handspun wool in a plain weave, twill and brocade weave. The design combines earlier geometric design elements with later floral motifs.

This is a truly amazing piece that ends up in this installation as a backdrop to ceramics.



Interesting pieces include the selenite slab from Acoma, late 1800s or early 1900s, that was used as window material. You couldn't see through it but it let in light.

To the right of the selenite is a jar by Dorothy Torivio that the museum purchased at the 1984 Heard Museum Guild Native American Indian Arts Show in 1984. It won a Best of Class for Traditional Pottery. The artist said she uses her eye to measure the sectioning of the vessel.

Acoma, Laguna and Zuni Pottery

"All of our pottery work at the KECOC table, when dinner comes, I'll cover their bottles, and everybody sit down. Once dinner is done, the potter brings back the work and continues making pottery." *Interviewed here*

"I never leave, you know, have one of each in the house, a water jar, a coffee jar, a corn meal bowl and a hand-bowl." *Interviewed here*



In all the pueblos, wage labor in government or retail enterprises or all other various employments is the key source of income. Still, in the economies of the Acoma people, pottery occupies a significant place. In the early 1900s, as Laguna, pottery making declined as railroad jobs became available and income from pottery production was less important.

It was not until the 1970s that a revival of pottery making began. Beyond economic support for families, pottery plays a role in the ceremonies of home. The way may be used in an initiation ceremony or in other ceremonies as a container for water or ceremonial or to hold maize that accompanies a person on a long journey home. Both Acoma and Zuni potters talk of how much water water turns white in return from a jar filled in the traditional way. Potters' vessels with designs of rain clouds are common on a mother's porch for a good life.

Image: © 2017 KECOC. Photo: © 2017 KECOC. Photo: © 2017 KECOC.



11. *Tsayutitsa* (c. 1871-1959), Zuni, Storage Jar, c. 1900
Potters Josephine Nahohai identified the jar. Once again, Lanmon and Harlow are an excellent source for Zuni pottery and information on Tsayutitsa. Her massive rosettes are quite distinctive.

The label calls out the importance of pottery and jewelry to the economies of Acoma and Zuni respectively.

We have a very special storage jar, c. 1900, by Tsayutitsa, c. 1871-1959, one of the earliest Zuni potters to be known by name. Potter Josephine Nahohai identified the jar. Once again, Lanmon and Harlow are an excellent source for Zuni pottery and information on Tsayutitsa. Her massive rosettes are quite distinctive.

Zuni Ceramics



On the top shelf, you could connect Anderson Peynetsa's jar, c. 1983, with your discussion of the animal dances section. Here, the "deer in his house" design associated with bringing success in hunting.

*In your home you always have one of each,
a stew bowl, a water jar, a canteen, a corn meal bowl and dough bowl. Milford Nahohai, Zuni, 2002*



Stew bowl c. 1850
Dwight Lanmon
noted its fine
hatching lines.



Water jar, c. 1900
A few older people at Zuni still feel
that no water tastes quite so good as
that ladled from a native earthenware
jar. The pot, full of water, is placed
near an open window so that
occasional breezes will evaporate
moisture on the outside of the damp
jar, thereby cooling the water inside.
The wear below the rim is caused by
continual abrasion from the curved
end of the ladle handle as it is hooked
over the rim.



Canteen , c. 1900
The top little canteen with
the vent hole probably has
the hole because it was put
on after the wall of the
canteen was formed below it.
The smaller canteens were
formed by pushing the clay
out rather than by adding like
the top one. This held water
at one time. Eileen Yatsattie



Corn meal bowl
with clouds and
water animals,
c.1900.



Josephine, Milford and Randy Nahohai Jar, 1983.

A great example of a rainbird and sitting next to a late 1800s jar with a rainbird design. The label has a nice discussion of how all three family members made it. Milford mentions that it was the first pot he painted, and it started his career. The diagonal lines represent rain falling from the clouds.



Zuni Jewelry



- Here, as with the earlier jewelry section, lapidary work is dominant.
- Many pieces in the collection were given by long-time trader, C. G. Wallace
- Deborah Slaney has written about the collection in *Blue Gem, White Metal* and in *Leekya: Master Carver of Zuni Pueblo*.
- Many of the artists are identified by name and often date from Wallace records.
- Visitors may be surprised at size of some of the jewelry, thinking of what they would choose to wear. Dan Simplicio, Jr., whose father's work is in the case said that when the ancestors look down, they see people who are well and surrounded by beauty.



- Wallace paired artists on a single piece with one person doing lapidary work and one doing silverwork.

The box in the upper right corner is an example of a pairing With Mary Kalestewa (Zuni) creating the inlay and Roger Skeet (Diné) creating the silver box.

