

NATIVE AMERICAN COLLECTION

BASKETS

Henry, Evalina (San Carlos Apache), San Carlos, AZ
Apache Burden Basket
bear grass, yucca

Jackson, Bessie (Navajo), Red Lake, AZ
Navajo Wedding Basket
sumac

Johnson, Terrol "Dew" (Tohono O'odham), Sells, AZ
"Spiders"
yucca, devil's claw, banana root

Joshongva, Doris (Hopi), Shungopovi, AZ
"Wind and Clouds"
bear grass, yucca

Kaursquwva, Abigail (Hopi), Hotevilla, AZ
"Dui-hii" (Embroidered Hopi Wedding Robe Design)
wicker

Martinez, Lenora (Tohono O'odham), Sells, AZ
"Main in the Maze"
devil's claw, yucca

Quotskuyva, Glen (Hopi), Kykotsmovi, AZ
Hopi Sifter Basket
yucca

CULTURAL ARTIFACTS

Draper, David (Navajo), Tohatchi, NM
"Navajo Family"
cottonwood root

Jackson, Ron "Toahani" (Navajo), Window Rock, AZ
"Monster Slayer"
ceramic

Maldonado, Alex (Yaqui), Guadalupe, AZ
"Deer Dancer Flute"
mesquite, walnut

Tida, Phillip (San Carlos Apache), San Carlos, AZ
"Apache *Gaan* Dancer"
cottonwood root

Tsavadawa, Bertram (Hopi), Oraibi, AZ
Hopi Water Design Gourd Rattle
gourd

Valenzuela, Luis (Yaqui), Claypool, AZ
Yaqui Pascola Mask
Yaqui Pascola Sculpture
wood, acrylic

Wilson, Chesley Goseyun (San Carlos Apache), San Carlos, AZ
"Apache Fiddle"
agave, sinew

KACHINA DOLLS

Fredericks, Aaron (Hopi), Kykotsmovi, AZ
"Lefty Katsina"
cottonwood root

Fritz, Armand (Hopi), Polacca, AZ
"Eoroto & Aholi"
cottonwood root

Honanie, Delbridge (Hopi), Shungopovi, AZ
"Awatovi Flute Player"
cottonwood root

Honanie, Jimmie Jr. (Hopi), Kykotsmovi, AZ
"Deer Katsina"
cottonwood root

Honanie, Philbert (Hopi), Shungopovi, AZ
"Ha-hai' wuuti" (Mother Katsina)
cottonwood root

Quotskuyva, Robert (Hopi), Kykotsmovi, AZ
"Bear Katsina"
cottonwood root

Susunkewa, Manfred (Hopi), Shungopovi, AZ
"Water Maiden"
cottonwood root, natural mineral paint

Taylor, Max (Hopi), Shungopovi, AZ
"Contemporary Butterfly Maiden"
cottonwood root

PAINTINGS

Beck, Clifford (Navajo) 1946-1995, Pinon, AZ
"Southwest Imagery"
lithograph

Ben, Joe Jr. (Navajo), Shiprock, NM
"Night Chant"
natural pigment paint

Chiago, Mike (Tohono O'odham), Sells, AZ
"Saguaro Harvest"
acrylic

Kabotie, Mike (Hopi), Shungopovi, AZ
"The Plumed Serpent"
lithograph

Lomahafewa, Dan Viets (Hopi/Choctaw), Phoenix, AZ
"Ancestor Poem"
acrylic

Lomahafewa, Linda (Hopi/Choctaw), Phoenix, AZ
"Migration of the Parrot"
acrylic

Martinez, Mario (Yaqui), Village of Penjamo, AZ
"Origin of the Deer"
acrylic

Sine, Duke Wassaja (Apache/Yavapai), San Carlos, AZ
"Guardians of the Apache"
acrylic

Susunkewa, Sheryl (Hopi), Phoenix, AZ
"Katsina Friends"
acrylic

POTTERY

Antonio, Melissa (Acoma Pueblo), Acoma, NM
"Flute Players and Baskets"
clay

Antonio, Mildred (Acoma Pueblo), Acoma, NM
"Swirling Turtles"
clay

Bread, Therline (Maricopa), Komatke, AZ
Longneck Vase
native clay

Charley, Karen Kahe (Hopi), Keams Canyon, AZ
"Butterfly Maiden Water Jug"
native clay

Duwyenie, Preston (Hopi), Hotevilla, AZ
"Shifting Sands"
clay, silver

Fender, Erik (San Ildefonso), Santa Fe, NM
Black on Black San Ildefonso Pot
native clay

Juanico, Marietta (Acoma Pueblo), Acoma, NM
"Fine Line Pot"
clay

McKelvey, Celinda (Navajo), Bloomfield, NM
"Ancestors' Dance"
clay

Peynetsa, Priscilla (Zuni Pueblo), Zuni, NM
"Lizard Vase"
clay

Reyna, Sharon "Dryflower" (Taos Pueblo), Taos, NM
"Koshari Mother and Child"
native clay

Salvador, Maria Lily (Acoma Pueblo), Acoma, NM
"Old Style Parrot Pot"
clay

Sunn, Dorothea (Maricopa), Komatke, AZ
"Colorado River Effigy Figure"
native clay

Tahbo, Mark (Tewa/Hopi), Polacca, AZ
"Rainbird Seed Pot"
native clay

Tso, Faye (Navajo), Tuba City, AZ
"Navajo Corn Pot"
native clay

Vigil, Lonnie (Nambé Pueblo), Nambé, NM
"Tewa Water Jar"
micaceous clay

Wall, Kathleen (Jemez Pueblo/Chippewa), Santa Fe, NM
"Kosharis Sharing Watermelon"
native clay

SCULPTURE

Fragua, Cliff (Jemez Pueblo), Jemez, NM
"Prayer of the Corn Maiden"
alabaster

Fredericks, Evelyn (Hopi), Kykotsmovi, AZ
"Mother and Child"
alabaster

LaRance, Steve "Wikviya" (Hopi/Assiniboine), Moencopi, AZ
"Katsina Corn Song"
alabaster

Naranjo-Morse, Nora (Santa Clara Pueblo), Espanola, NM
"Wheat Girl"
bronze

Paywa, Keith (Zuni Pueblo), Zuni, NM
"Zuni Knifewing"
alabaster

Tsosie, Robert Dale (Navajo/Picuris Pueblo), Espanola, NM
"Picuris Mountain Spirit"
Virginia steatite

TEXTILES

Begay, Mary M. (Navajo), Vanderwagon, NM
"Crystal and Belt Design Weaving"
wool

Begay, Rena (Navajo), Pinon, AZ
"Navajo Chief Blanket"
wool

Duwyenie, Mary (Hopi), Shipaulovi, AZ
"I, II, III"
acrylic, wool

Gilmore, Phyllis (Navajo), Pinon, AZ
"Two Grey Hills Weaving"
wool

House, Conrad (Navajo/Seneca), St. Michaels, AZ
"Red Star Chief Blanket"
cotton, denim

Jenson, Della (Navajo), Winslow, AZ
"Ganado Style Weaving"
wool

Taylor, Lillie (Navajo) Indian Wells, AZ
"Miss Navajo"
"Wide Ruins Design"
wool

Thomas, Jennie (Navajo) Wide Ruins, AZ
"Wide Ruins Tapestry"
wool

Wood, Margaret (Navajo/Seminole), Phoenix, AZ
"Loloma Series: Mosaic #1,2,3,4"
silk, cotton

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City of Phoenix

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CREDITS:

Photos by: Craig Smith
Design by: PK Design
This brochure was made possible, in part, by a grant from the Arizona Commission on the Arts.

PHOENIX ARTS
COMMISSION



Lillie Taylor (Navajo), "Miss Navajo"

THE CITY OF PHOENIX

NATIVE AMERICAN

ART COLLECTION

"Sharing Ancestral Creations"

The Native American Collection is a project of the city's Public Art Program and was initiated in 1993 as part of an over-all art plan for Phoenix City Hall. The 66 Native American baskets, sculptures, paintings, ceramics, prints, carvings and textiles included in this collection represent the work of some of the most highly accomplished and recognized Native artists in the Southwest. The collection is displayed in publicly accessible areas of City Hall.

Atlatl Inc., National Service Organization for Native American Arts, whose mission is to "provide Native Peoples with the tools to produce, present, and interpret indigenous art forms," was selected by the city to curate this collection. The curatorial team consisted of Gloria Lomahaftewa (Hopi/Choctaw), assistant to the director for Native American Relations at the Heard Museum, and Wendy Weston (Navajo), former program director for Atlatl Inc., and present education program specialist for the Heard Museum.

BASKETS

The art of basket weaving has been practiced by Native people of the Southwest for thousands of years. Using materials such as willow, sumac, yucca and bear grass, Native basket weavers fashion baskets which serve utilitarian, ceremonial and aesthetic purposes.

The gathering of natural materials has become a challenge for Native weavers. Changes in land use for farming and housing, as well as the diversion of streams and the creation of dams throughout the Southwest, have destroyed naturally occurring riparian areas where these materials were traditionally gathered. Efforts are being made by Native organizations to work with local, state and federal agencies to allow Native weavers to gather plant materials in private and protected lands.

The baskets in this collection represent some of the most accomplished Native weavers now living in Arizona.

Evalina Henry

(San Carlos Apache),
San Carlos, Arizona

"Apache Burden Basket"

Bear grass and yucca

Evalina Henry is working to preserve the art of basket weaving. When asked about her basket making, Henry explains,

"I used to do only beadwork, but I learned to weave baskets from my mother-in-law. Now I have a lot of orders for my burden baskets. It takes me over a month to make a large one."

The cone-like burden baskets woven by San Carlos Apache women are twined with willow splint over warps of cottonwood. The coiled baskets, for which San Carlos Apaches are famous, almost disappeared in the 1940s. As with many other traditional native crafts, a few families kept the tradition alive. Originally, burden baskets were decorated with colorful banded designs. In recent years, images of deer and birds have become more popular.

Henry has won numerous awards for her burden baskets. She created work for the Arizona Governor's Arts Awards recipients in 1986 and 1996.

Evalina Henry
"Apache
Burden
Basket"



PAINTINGS

Contemporary Native painters draw from their traditions to express themselves through acrylics, oils, watercolors and natural pigments. The artists represented in this collection are accomplished professionals who have received international recognition and acclaim for their work. They come to the medium with very different perspectives and backgrounds and consistently show the variety of expression in Native paintings.

Mike Chiago

(Tohono O'odham),
Sells, Arizona
"Saguaro Harvest"

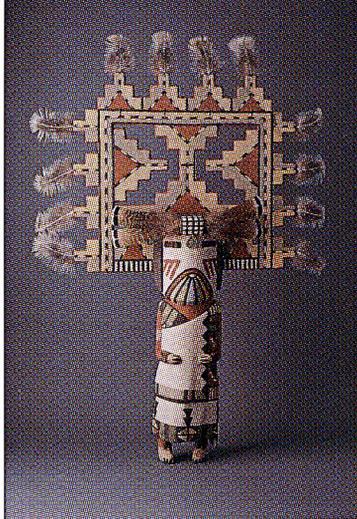
Acrylic

Mike Chiago is a visual storyteller. His paintings show Native life by depicting village scenes, dancers in traditional attire and even horse races. He also creates exacting paintings of pottery and basketry. Chiago works both in acrylics and watercolors and exhibits his work throughout the United States.

"Saguaro Harvest" tells the story of the annual spring harvesting of the saguaro fruit, a tradition that is thousands of years old.

KACHINA DOLLS

Kachina dolls are representations of Kachina spiritual beings and are given



Manfred Susunkewa (Hopi), "Water Maiden"

to young girls and infants as gifts. Carved from cottonwood root, the dolls are representations of spiritual beings from the Hopi religion. Kachina dolls have become highly prized and sought after by collectors throughout the world. Originally, these dolls were painted using earth pigments. Today many carvers use commercial paints, such as acrylics, to attain the bright colors.

Manfred Susunkewa

(Hopi), Shungopovi, Arizona
"Water Maiden"

Cottonwood root, natural mineral paint

Manfred Susunkewa is well known for his traditional style in carving Kachina dolls. Susunkewa's artistic career spans over 40 years. He is a painter, sculptor and silk screen-fiber artist. For the past 20 years, he has dedicated his efforts to the preservation of carving what he considers "true" Kachina dolls. He uses only natural materials in his work and the same traditional designs as his ancestors. He says,

"These are spiritual representations. I don't want to compete with its creator. It is not my place to change things."

Susunkewa has received numerous awards for his work, and has exhibited at the Institute of American Indian Arts Museum in Santa Fe, the New Orleans Museum of Art and the Oklahoma Art Center.



Mike Chiago (Tohono O'odham), "Saguaro Harvest"

TEXTILES

Textiles were first woven for clothing and served functional purposes in Native communities. Looms were used to create blankets, rugs and wearable items. Over the years these textiles have become regarded as works of art. The pieces in this collection were created by traditional and contemporary Native weavers who were inspired by the weaving traditions of the Navajo and Hopi people.

Lillie Taylor

(Navajo),
Indian Wells, Arizona
"Miss Navajo"
Wool

Lillie Taylor weaves intricately designed rugs as well as the traditional blanket dresses worn by Navajo women. Taylor's mother taught her to weave when she was five years old. Sixty-one years later, she continues to weave each day from early morning to late evening. Through the sale of her weavings, Taylor has supported her family of eight children. She has passed on the weaving tradition to three of her daughters. Her granddaughter and daughters-in-law also weave.

Lillie's rugs are sold internationally through museums, galleries and art dealers. She has appeared in numerous publications and received the Judges' Choice Award at the 38th Annual Indian Fair and Market at the Heard Museum.

CULTURAL ARTIFACTS

Several objects in this collection are used in conjunction with ceremonial events in each of the cultures from which they derive. Others are interpretations of various aspects of these cultures. These works are now referred to as "Folk Art" and are being more seriously considered by art critics as a vital link between ceremonial artifacts and fine art.

Chesley Goseyun Wilson

(San Carlos Apache),
San Carlos, Arizona
"Apache Fiddle"
Agave, sinew

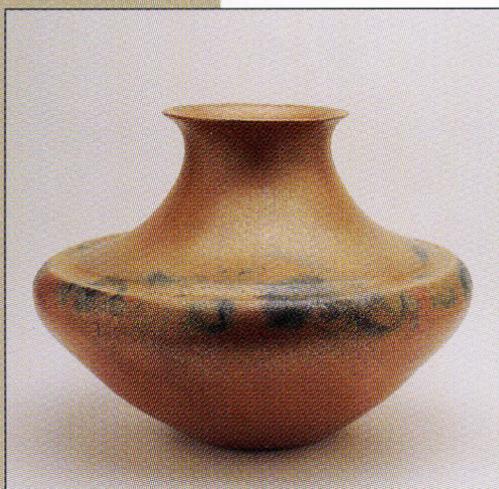
Chesley Wilson has been honored with a 1989 Heritage Fellowship from the National Endowment for the Arts and a 1992 "Arizona Living Treasure" designation. His violins, flutes and woodcarvings are found in collections of many museums, including the Smithsonian Institution. Chesley learned his art from his uncles. He is recognized both as a fine craftsman and an accomplished



Chesley Goseyun Wilson, "Apache Fiddle"

musician. A known authority on Ga'an dances, he frequently accompanies Native dancers. It is the Apache children and other youths of the world that sustain Wilson's commitment to his cultural tradition.

The violin in this collection is made from the trunk of a century agave plant. The plant flowers, dies and then is dried and carved.



Lenne Yigit (Miami Pueblo), "Teu Ulatar Jar"

POTTERY

In the American Southwest, pottery is still created using the same techniques and methods that were used thousands of years ago. Generally,

(continues on back)

(continued from front)

Native potters learn this art form as children at the side of older family members. Most pots are made from "found" clay that has been collected and processed in and around the reservation. The work is fired in outdoor reduction kilns. Pots were originally created to be used for ceremonies or as utilitarian vessels. These pieces are now prized and appreciated as works of art.

Lonnie Vigil

(Nambe Pueblo),
Nambe, New Mexico

"Tewa Water Jar"

Micaceous clay

Lonnie Vigil is a self taught Nambe Pueblo potter. After leaving a nine year career with the federal government, he began his exploration of ceramics in the early 1980s. His decision to work with clay was not a conscious one, but rather an intuitive yearning to create work and explore its meaning.

Vigil's pots are hand built in the traditional coil method. A pot is started by placing a "pancake" of clay in a "puki" (a shallow bowl form). Numerous clay coils are added to build the piece and create the desired shape. The pot is dried, sanded and brushed with several layers of slip and polished with a soft cloth. The piece is then fired with cottonwood bark on a grill or directly over a bed of hot coals. Mica filled sand is added as a temper to the existing or "found" clay which gives the piece strength and its iridescent quality.

Vigil has participated in the Santa Fe Indian Market since 1990. He has won numerous division awards in this highly competitive market including best in pottery. His work is in the collections and exhibitions of the Museum of Indian Arts and Culture, the School of American Research in Santa Fe, and in numerous private collections throughout the United States.

When talking about his work, Vigil says,

"It is my responsibility to care for the clay and to insure that it's life continues in my pueblo. We are all born with special gifts and it is our responsibility to discover those gifts and share them with the world."

SCULPTURE

Native sculptors interpret their culture through stone, metal and clay. These artists draw from a long history of oral traditions, sculpting three dimensional work inspired by stories from their individual cultures. It is evident by the fine craftsmanship and design of the pieces in this collection that the artists represented here are some of the most highly respected in their field.

Nora Naranjo-Morse

(Santa Clara Pueblo),
Española, NM

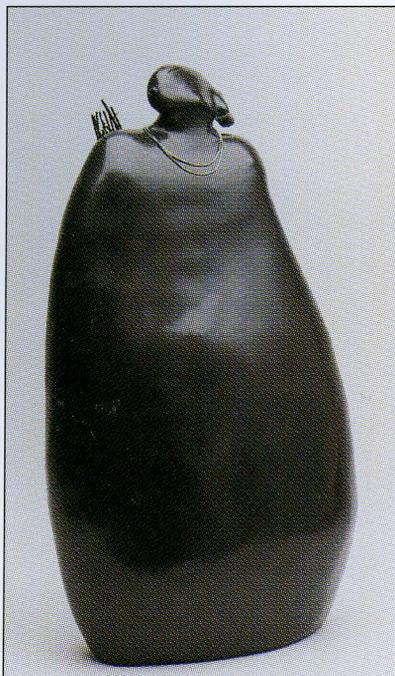
"Wheat Girl"

Bronze

Nora Naranjo-Morse comes from a Santa Clara Pueblo family of master potters. Although she traditionally works in clay, Naranjo-Morse uses whatever materials are necessary to convey her ideas about the world. She seeks to stretch the boundaries of her sculptural/ceramic tradition beyond the stereotypes of Native sculptors. She says,

"I want people who see my work to wonder about materials I use to create each piece as a Native woman I take from the two worlds in which I live and allow the multi-faceted experiences to create the components that make me who I am."

The sculpture by Naranjo-Morse in this collection incorporates tradition with contemporary design. Though the piece appears to be created in the Santa Clara black burnished pottery tradition it is actually cast out of bronze.



Nora Naranjo-Morse, "Wheat Girl"

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Pamphlet Collection
Heard Museum Library
Phoenix, Arizona

SEP 1 - 1999