Art of the Americas
Art Cart Materials
June 2010

Minneapolis Institute of Arts
Department of Museum Guide Programs
2400 Third Avenue South
Minneapolis, Minnesota 55404

Art Cart Inventory

Art Cart Interpreters:

The lead guide for each Art Cart shift should inventory the contents of the cart before **and** after the shift. If this is not done and objects are missing or damaged, the lead guide may be held responsible. (The lead guide is the first guide listed on the confirmation form.)

If an object is missing or damaged, make a notation on the inventory and report it to the Tour Office.

If an object is suddenly missing during your shift, notify security immediately by alerting the guard in the gallery or by calling x3225.

INVENTORY SHEET: ART CART – ART OF THE AMERICAS GALLERIES

Date: **Guides/Docents:**

Objects **Comments**

	In	Beginning of Shift	In	End of Shift
Inuit Stone Carvings (3)				
Eagle rattle				
Beaded hide doll				
Loose beads in baskets (2)				
Moccasins (1 pair)				
Barrette				
Quilled containers (2)				
Southwest silver:				
Diné bracelet				
A’shiwi (Zuni) bracelet				
Squash blossom necklace				
Eye dazzler “blankets” (2)				
Maya textiles (10)				
Basket of yarn/raw cotton				
Spindle and loom				
Jaguar mask				
Pueblo pots (3)				

Check to see if you are low on any supplies (paper, pencils, etc.). Let the Tour office know if you need anything replenished.

Please share! Use the back of this sheet to record visitor questions that “stumped” you and comments or observations you would like to share with fellow guides and staff. If you know the answer to someone's question, please record the answer! Staff will also periodically review questions and try to assist with finding answers.

MINNEAPOLIS INSTITUTE OF ARTS
Department of Museum Guide Programs
Americas Art Cart
Revised 6/2010

INTRODUCTION

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The MIA's Art Carts are hands-on gallery stations outfitted with art objects, props and visual aids related to the museum's permanent collection.

Staffed by Museum Guide Programs volunteers, Art Carts provide visitors with a unique art museum experience where ***"Do* touch!"** is the rule. Guides use the objects on the Art Carts as tools for facilitating learning experiences that encourage careful looking, thoughtful conversation, critical thinking skills, and further exploration of the Institute's permanent collections. And, they are lots of fun for all ages!

ART CART GOALS

The goal of each Art Cart experience is to provide a multi-sensory interaction with art objects during which guides help visitors deepen their interest in and experience with the museum's permanent collection. Each object on the Art Carts is thoughtfully selected for its connections to the collection and its ability to engage the senses and inspire questions and observations. Although there are limitless possibilities for each Art Cart, we are constrained by several factors including cost, availability, durability/fragility, and safety and security of art and visitors in the galleries (i.e. most paint/ink are not allowed, nor are sharp objects).

Each cart also has a general theme or focus to tie the selected objects together (e.g. Africa – pattern and decoration of everyday objects; China – artist as master craftsperson; Americas – adornment/dress, environment; Japan – tea ceremony; South and Southeast Asia – symbolism; Pacific Islands – relationship to the natural world; Ancient Greece and Rome – daily life).

BEST PRACTICES

A successful Art Cart-visitor interaction:

- Sparks curiosity and inspires exploration in visitors of all ages
- Involves the visitor in conversation about the objects on the Art Cart
- Allows the visitor to direct the discussion/discovery and explore those things of interest to the individual
- Provides opportunities for visitors to handle art objects with care and to learn about the museum's role in preserving and protecting the world's rich artistic heritage
- Stimulates as many of the five senses as possible/practical
- Encourages visitor exploration in the surrounding galleries to seek out related objects (ideas provided in the "Collection Connections" section of each Art Cart object entry)

BEST PRACTICES, CONT.

Each docent or guide is expected to:

- Study the written Art Cart materials before *each* shift and be prepared to discuss *all* objects on the Art Cart
- Arrive on time (20 minutes before the shift begins) and insure the cart is ready for visitors at the appointed time
- Exhibit an outgoing, friendly and welcoming attitude while staffing the Art Cart
- Be proactive and invite visitors to explore the Art Cart
- Engage visitors in open-ended discussions about Art Cart objects rather than lecturing to them
- Stress the fragility and authenticity of objects, where appropriate
- Assist visitors in establishing connections between the objects on the Art Cart and the permanent collection

POLICIES AND PROCEDURES

Refer to the *Handbook for Collection in Focus Guides* available at www.mgpvolunteers.org for detailed information concerning Art Cart assignments, arrival times, and responsibilities.

OBJECT STORAGE, HANDLING AND SECURITY

Each Art Cart includes items that can be divided into two main categories:

1. Art objects
2. Props, visual aids and general supplies

The art objects themselves are the main focus of each Art Cart. They are generally the most fragile, costly and difficult to replace items. To protect these objects, each is assigned a designated storage container or space, usually on the top shelf of the cart. It is essential each object is returned to its appropriate storage place at the end of each Art Cart shift.

The props, visual aids and other supplies are intended to support the art objects on each Art Cart, helping volunteers and visitors to understand or explore certain aspects of the art objects. These ancillary items are usually more easily replaced or repaired than the art objects themselves.

All items (art objects and supporting materials) must stay on or near the Art Cart at all times. Visitors and volunteers are not allowed to walk away from the Art Cart with objects and props. (Art Cart items are not to be used as tour props.) It is imperative that one docent or guide on duty is present at the Art Cart at all times to assist visitors in carefully handling the objects to insure object and visitor safety.

Should a visitor intentionally or unintentionally leave the Art Cart with art objects, props, or visual aids and the volunteers on duty are unable to recover these items themselves, security should be notified immediately. (Locate the nearest guard or call Security via a gallery phone at x3225.)

BRINGING PERSONAL OBJECTS

Guides must refrain from bringing personal items from home to use on the Art Carts. All objects used on the carts a) must be vetted by Museum Guide Programs staff to insure they are appropriate for the Art Cart and b) need to remain on the cart/in the museum, so that Security is not put in the position of having to judge whether or not items are guides' personal property or the museum's property. Additionally, the museum cannot assume responsibility for the loss or damage of guides' personal property.

Museum Guide Programs is happy to consider your suggestions for possible additions to any of the Art Carts.

ART CART INVENTORY

Each Art Cart is stocked with a binder containing inventory worksheets listing each of the *art objects* on the cart. (Not all supporting props, visual aids and general supplies are listed on the inventory.) A thorough inventory of the Art Cart should be conducted at the beginning and end of each shift.

At the end of each shift, any damaged or missing objects and/or depleted supplies should be recorded on the inventory *and* reported to a staff member in the Tour Office.

There is also space on the back of each day's inventory sheet to record any questions, comments or suggestions docents, guides or museum visitors may have about the Art Cart. Please take a moment to share your experience with fellow volunteers and staff!

Americas Art Cart

IMAGE ON THE ART CART

The image on the front of the Americas Art Cart is Kwakwaka'wakw artist Richard Hunt's *Transformation Mask.* (Image used with the artist's permission.)

WHERE IS THE AMERICAS ART CART STORED AND HOW DO I ACCESS IT?

Each Art Cart has a designated storage space and a usual gallery location. The Americas Art Cart is stored on the museum's second floor, near the freight elevator. You will need to ask a security guard to unlock the door for you (adjacent to the entrance to the U.S. Bank Gallery). Several Art Carts share this storage space.

WHERE SHOULD THE AMERICAS ART CART BE SET UP IN THE GALLERY?

Set up the Americas Art Cart in gallery 259 (Arctic, Northwest Coast, Southwest). It should be positioned at the end of the see-through (2-sided) case of large Pueblo pottery, facing the Northwest Coast House Screen.

MUSIC COMPONENT

Due to technical difficulties with the CD players used in the past, the Art Cart music component has been temporarily removed. We hope to reintroduce it later this year using iPod Touch handheld devices.

DIGITAL CAMERA AND WWW.FLICKR.COM

Please take photos of visitors at the Art Carts!

- Borrow the digital camera for your Art Cart shift (stored in bright blue bucket inside the top drawer of the low cabinet just inside the tour coordinators' office in the Tour Office)
- When you pick up the camera in the Tour Office at the beginning of your shift, also grab a stack of the small printed cards that direct visitors to the MIA's Flickr page to see and share their photos later
- *Always get verbal permission before taking any visitor's photo.* This is especially important when taking photos of children. You should obtain permission from an adult responsible for the child(ren). We do not collect or publish the names of visitors pictured in photos taken at the Art Cart.
- Please do not adjust the camera's settings.
- Return the camera and remaining Flickr cards to the Tour Office when your shift ends.
- Museum staff will upload the photos you take at: www.flickr.com/minneapolisinstituteofarts

ART CART PASSPORTS

Travel the globe via the Art Carts! There are 10 MIA Art Carts (listed below), and visitors who pick up an Art Cart Passport and get it stamped at each of the 10 will receive a prize (I ♥ MIA bracelet).

Each Art Cart is stocked with a supply of blank passports and a rubber stamp and ink for stamping. The stamp has a changeable date, so you will want to update the date on the stamp each time you're at a cart.

The 10 Art Carts are only very rarely all available at the same time, so encourage visitors to begin their passport today and to bring it back each time they visit to collect more Art Cart stamps. The complete schedule of Art Carts is online at www.artsmia.org.

If a visitor to your Art Cart has a full (10 stamps) passport, give them one of the prizes also supplied on each Art Cart (brightly colored rubber bracelets). Visitor and Member Services (VMS) also has a small supply of Art Cart passports and prizes at the 1st floor Information Desk.

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INUIT STONE CARVINGS

WHAT ARE THEY?

Three small stone sculptures made by Inuit artists of the Arctic region.

The Arctic is one of the most harsh, unyielding, inhospitable places on Earth. Winter lasts 7 months of the year, and temperatures get down to a chilling -40 degrees Fahrenheit. During the summer, temperatures may rise to 60 degrees, but this usually lasts only one month.

The indigenous peoples that occupy the Arctic region are known generally as “Inuit” (IN-oo-it). Inuit cultures speak several distinct languages and occupy parts of Greenland, Canada, and Alaska. Though much has changed for the Inuit in the last century, they remain a thriving people, celebrating their traditions, their art, and their lives in, and with, the contemporary world.

WHAT ARE THEY MADE OF?

These three sculptures are made of different kinds of stone that vary in color from dark black to pale green. The figure of a **woman** is made of a soft stone called soapstone. Note the nicks on her hood and around the base of the sculpture where the stone has chipped away or rubbed off. The **whale** carving is made of a harder stone, probably serpentinite. Serpentinite closely resembles soapstone, but will not scratch as easily, so we see fewer marks on this object. The **seal** figure is made of yet another kind of stone, possibly argillite, which has a distinctive striped grain to it.

Early sculptures were made predominantly of bone or ivory, but as these resources became too scarce in the region the Inuit inhabit, and demand increased, the transition was made to stone, which is more abundant.

HOW WERE THEY MADE?

The sculpting process begins when the artist chooses the stone and closely examines it to discover the form hidden inside. In a sense, the artist waits for the stone to speak to them.

Look closely at the large seal sculpture. Something is not quite right about its rear flippers. Seals’ rear flippers are oriented sideways/horizontally, but this seal’s are oriented sagitally, or up and down – like a fish. The shape of the stone and spirit of the animal influenced the artist more than reality.

HOW WERE THEY MADE? (CONTINUED)

After the stone is chosen, it is then sawed, either by hand or machine. A rough form of the sculpture is cut and shaped, and then the sculptor wields a file for more control in creating the final form. The artist uses ever-finer grades of sandpaper and emery cloth to smooth and polish the sculpture. The danger of dust inhalation during this stage is great, so it is important that the artist work in a well-ventilated shop or in the outdoors.

The piece may then be incised using a nail or knife to add surface design, as we see in the sculpture of the woman.

WHO MADE THEM? AND WHEN WERE THEY MADE?

Look at the undersides of each carving.

The seal sculpture has the artist’s name carved into it – C. Koezuna. Also provided is the date it was made—1972. The female figure also has information on her base. The sticker, “Canadian Eskimo Art,” certifies her as an authentic Inuit stone sculpture, unique and hand made. This governmental certification, established in the 1940’s, was developed to protect both the artist from being exploited and the collector from being deceived by reproductions made of plastic or cast ceramic.

The whale figure is bereft of such information, but we do notice a hole in the bottom of the sculpture, which indicates that it was once suspended in the air on a pedestal for display purposes.

WHY WERE THEY MADE?

The Inuit are traditionally a partially nomadic people, meaning they moved around a lot and had to carry their belongings with them as they migrated seasonally. Heavy stone sculptures like these would have been too much of a burden to lug around on cross-country travels, but the Inuit have made smaller sculptures, similarly fashioned and used as toys, amulets, or shamanistic tools, for centuries.

When the Inuit came into contact with European whalers, travelers, traders, missionaries, and settlers, they began to produce sculptures like these as trade goods. Now art is a major source of income and livelihood for many Inuit communities. The production of art has enabled many Inuit to pursue a relatively traditional lifestyle, while instilling a sense of pride in being Inuit. Traditional themes are often portrayed in the art, which gives the Inuit a mode in which to share stories, history, beliefs, and culture with each other and the outside world.

WHAT DO THEY MEAN?

Inuit sculpture often is made to represent aspects of traditional Inuit life.

The female figure is actually depicting a mother and child. Do you see the lump behind her head in her hood? It is a baby! Special coats like this were developed to keep young children and babies out of the cold. Traditionally, mothers carry their children on their backs until they are about age 3. The design of this *amautic*, as the coat is called, enables the mother to meet the nursing needs of the child, while keeping the child safe from the elements, and providing ventilation.

In traditional Inuit culture, while women bear the responsibility of child rearing, men are depended on to provide food, and as the Inuit diet consists largely of meat, they must hunt. The Inuit hunt land animals, such as caribou, in the summer. During the winter they are greatly dependent on marine animals.

The carvings of the seal and whale represent the Inuit dependency on these animals, but also tie into the Inuit belief system. All marine life is born from the ill-spirited Sea Goddess. She withholds her animals from the people when she is upset, and so the Inuit observe many ritualistic restrictions in order to avoid her wrath. Undoubtedly, the malevolent disposition of the Sea Goddess is a reflection of the harsh Arctic climate.

QUESTIONS AND ACTIVITIES

Looking at the woman’s clothing, what type of environment do you imagine she lives in? For what season do you think she is dressed? What do you see that makes you say that?

What similarities and differences in style do you see among the three sculptures?

Inuit carvings like these often depict everyday subjects and important symbols related to Inuit life as an expression of pride. If you were to carve similar sculptures to represent important symbols in your everyday life, what subjects would you choose? Why?

COLLECTION CONNECTIONS

INUIT OBJECTS

- Animals, late 19th c., 2003.120a-13
- Figures, before 1500, 2002.196.1
- Yupik, *Mask*, 19th-20th c., 81.14

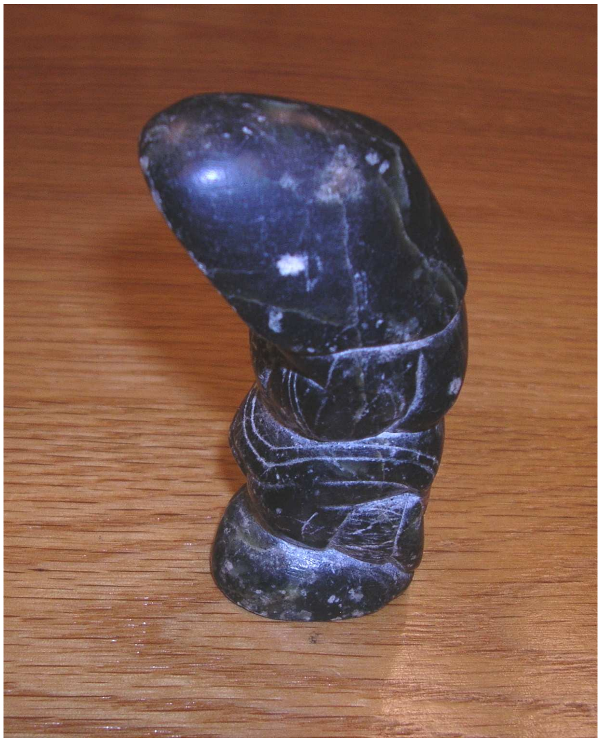

Figure of a woman

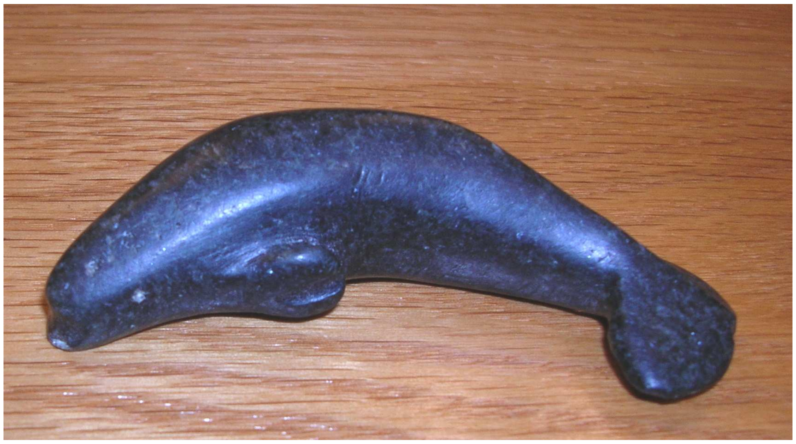

Figure of a whale

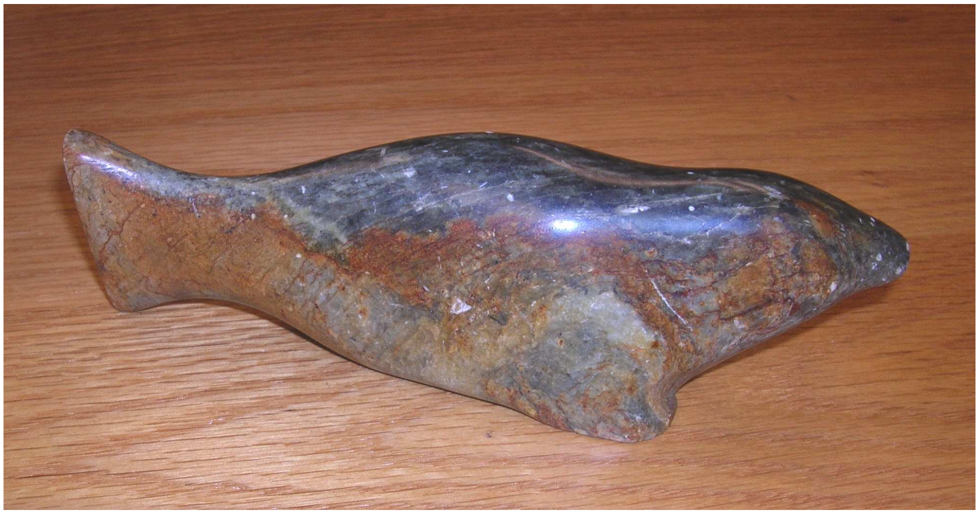

Figure of a seal

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EAGLE RATTLE

WHAT IS IT?

This yellow cedar eagle rattle was carved in February 2000.

WHO IS THE ARTIST?

Born in 1972 on Vancouver Island, Erich Glendale is part of the new generation of Kwakwaka'wakw (Kwakiutl) carvers. Taught his craft by fellow carvers, Erich carves mostly three-dimensional pieces including rattles, totem poles and bowls.

HOW IS IT USED?

Rattles are an important part of the regalia of chiefs and shamans in many Northwest Coast cultures. In addition to being carried as a symbol of rank and/or clan, a chief might use his rattle to emphasize certain parts of a speech. In a shamanistic context, the noise of the rattle may indicate the presence of certain spirits. Rattles are important to Northwest Coast song and dance during potlatches and other events.

WHAT DOES IT MEAN?

As with many images in Native arts, the meanings behind symbols are not always known to outsiders. Sometimes only the owner and/or fellow members of a secret society, clan or other group can interpret their meanings. This rattle was made for sale, so it may not have any specific symbolism associated with it.

However, birds are common characters in Kwakiutl mythology and in the daily lives of people in the Northwest Coast region. Birds are generally admired for their ability to fly—something humans cannot do. Ravens, thunderbirds (mythic bird), hawks, owls and eagles are all commonly depicted in Kwakiutl art as clan totems and/or spirits. For the untrained eye, it can be very difficult to distinguish one species from the other – differences can be as subtle as the length of the beak or how it curves up or down.

HOW WAS IT MADE?

While many rattles (including the Haida *Chief's rattle* in the permanent collection) are formed by two roughly symmetrical hollowed out halves, this one appears at first as if it is one solid piece of cedar. Look closely at the bottom of the rattle, and you will notice not only the artist's signature, but also the intentionally inconspicuous seam where the artist cut away a section of the rattle in order to hollow out the inside. While we don't know what the material is inside that makes the noise, traditionally items such as pebbles, seeds or shot are used as noisemakers.

HOW WAS IT MADE? (CONTINUED)

As you look closely at the rattle, you will notice it shares some stylistic features with Richard Hunt's *Transformation Mask* and other Northwest Coast objects in the galleries. The "formline style," as it has come to be known, is characterized by the overall simplification (omission of certain elements) and redistribution (rearrangement) of human and animal forms and the tendency to fill the space completely – creating dense and often difficult to decipher compositions. This distinctive and attractive style has become very popular with collectors (and thus expensive).

Fortunately, Northwest Coast artists as a group are quite prolific. In the past, the wealth of natural resources readily available in the region freed many inhabitants from the daily demands for survival faced by other Native peoples living in less abundant areas. This left lots of time for making objects for ceremonial and daily use. Today, many Northwest Coast artists continue to devote their time to art making because of the international markets' interest in Native art from the region and the continued need for traditional objects for ceremonial purposes.

As mentioned above, the artist has signed and dated this rattle. Although not typical in the past, more and more contemporary Native artists are signing their work today as active participants in the international art market.

QUESTIONS AND ACTIVITIES

What do you see? What do you see that makes you say that?

Pick up the rattle. What do you feel? What do you feel that makes you say that?

Shake it. What do you hear? How would you characterize the sound? What do you hear that makes you say that?

Lineage groups or clans of the Northwest Coast are often represented by an animal crest (eagle, raven, bear, etc.). If you were to select an animal to represent your family, what would you choose? Why? Draw a family crest.

A rattle like this one might have been used at a potlatch. Potlatches are elaborate gatherings and feasts sponsored by clan leaders who give lavish gifts to their invited guests in addition to devoting the time and resources necessary to host the event. How might this voluntary redistribution of wealth benefit the clan and its leaders? What might clan leaders stand to gain through giving things away?

Locate another Northwest Coast rattle on view in the galleries (Haida, *Chief's rattle*). How is it similar or different from the eagle rattle (construction, imagery, style, etc.)?

QUESTIONS AND ACTIVITIES (CONTINUED)

This rattle is made by an artist from the same language group as Richard Hunt, whose *Transformation mask* appears on the front of the Art Cart and is on display in the galleries. What are some similarities or differences you notice in comparing the two objects?

COLLECTION CONNECTIONS

RATTLES

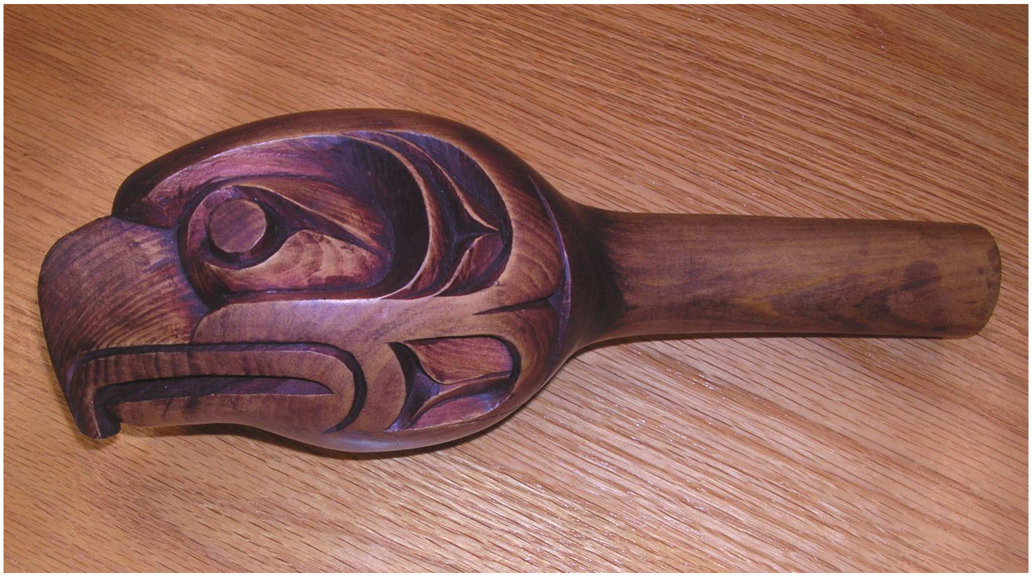
- Haida, NW Coast, *Chief's rattle*, 19th-20th c., 75.55

OTHER CONTEMPORARY KWAKWAKA'WAKW (KWAKIUTL) ARTISTS

- Richard Hunt, *Transformation mask*, 1993, 93.42

REGALIA/PERSONAL ADORNMENT

- Chimú, Central Andes, *Earspools*, 1150-1450, 43.41
- Lakota, Great Plains, *Dress*, c. 1880-1900, 74.64.5
- Isthmus Region, *Gold ornaments*, 800-1500, various accession numbers



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BEADED HIDE DOLL (FEMALE)

WHAT IS IT?

This doll was made for the Americas Art Cart by former CIF guide Shirley Benitez.

WHAT DOES IT MEAN?

According to Shirley:

> "I want to convey to the owner a simpler way of life. Each is created from Mother Earth and all that She has to offer. A reminder that all of us walk on Mother Earth and through Mother Earth we learn our Wisdom. Each doll is safety and strength that is needed everyday to face all of the day and many tomorrows."

HOW IS IT MEANT TO BE USED?

Shirley notes, "The dolls that I create are special to each person that receives them. My dolls are made for everyday use."

Plains and Woodlands dolls serve many purposes including: toys for children, gifts or trade items (often highly decorated like those in the MIA collection) and sacred purposes. As in many cultural traditions, children's play with dolls helps them to learn about adult roles and responsibilities.

HOW WAS IT MADE?

Shirley, like many of her fellow Native artists, considers art making to be a very spiritual activity.

The following is a list of the materials used to make this doll:

- Brain tanned deer hide
- Horse hair (combed from the tail of a horse)
- Sinew (used to sew the doll together)
- Raw cotton and/or wool (stuffing)
- Glass seed beads like those traded with Europeans in the past (for facial features and detailing)

QUESTIONS AND ACTIVITIES

What do you see? What do you feel? What do you see/feel that makes you say that?

This doll is made of several different materials. Where do you see or feel evidence of this? What do you see/feel that makes you say that?

How is this doll similar to or different from the Maya doll on the Americas Art Cart? What do you see that makes you say that?

What are your own memories of dolls or other toys as a child? What were your favorites? Why? (For children: What is your favorite toy/doll? Why?)

Questions and Activities (Continued)

A doll like this might help a young girl learn about adult activities and responsibilities. What toys, experiences and activities in your childhood do you feel taught you about life as an adult?

Collection Connections

DOLLS

- Asante, West Africa, *Akua'ba*, 20th century, 92.100.2
- Lakota, Great Plains, *Doll (woman)*, 20th century, 98.155a-d
- Anishinabe, Woodlands, *Doll (man)*, c. 1900, 74.63.11
- Apsaalooka, Great Plains, *Toy Cradleboard and Baby Doll*, c. 1900, 98.185a,b
- Masai, East Africa, *Pair of Dolls*, 20th century, 98.184.1,2

OBJECTS RELATED TO BABIES/CHILDREN/TOYS

- Nayarit, West Mexico, *House group* (shows family with adults and children), 200 BCE-400 CE, 47.2.37
- Cadzi Cody, Wind River Shoshone, *Elk hide* (mother with baby on her back in the center), c. 1880, 85.92
- Lakota, Great Plains, *Baby carrier (cradle board)*
- Great Plains, Child's moccasins
- Tsistsistas (Cheyenne), *Girl's dress*, c. 1860-1870, 2000.24
- Rufino Tamayo, *The Family*, 1936, 60.4
- Europe and North America, Children's Toy Tea and Coffee Sets, various accession numbers
- Herberger Toy Bank Collection
- Edgar Degas, French, *Portrait of Mlle. Hortense Valpinçon*, c. 1871, 48.1

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BEADWORK

GLASS BEADS

Trade beads from Europe came to America as early as 1492 with Christopher Columbus. When glass beads were first introduced they were a precious commodity and regarded by many Native peoples as gifts from the spirit world. By the middle of the 19th-century, beads were fully integrated in the Plains cultures, themselves becoming a “traditional” medium. The small glass beads, or seed beads as seen on the moccasins and the barrette on the Art Cart, began to appear in quantity in about 1840, replacing the larger pony beads that preceded them (see seed and pony bead props). Traders called them seed beads perhaps because of their small size and/or because they resembled Native beads made from real seeds in size and shape.

The introduction of glass trade beads was welcomed and soon replaced the more difficult practice of quillwork for many artists. Women quickly recognized the artistic potential of the new textures, colors and techniques that began to circulate. Beads were strong and durable with a vivid range of non-fading colors. Unlike porcupine quills, beads needed no preparation and were easily sewn onto hide or fabric, allowing for greater freedom in patterns and designs.

PLENTY BULL, LAKOTA, GREAT PLAINS MOCCASINS, 20TH CENTURY

THE MOCCASINS

These moccasins were made by Lakota artist Plenty Bull, who lives and works in South Dakota. Decorated with geometric designs of small glass beads, they are made from a three-piece pattern—sole, upper and tongue (blue outlines of the pattern may still be seen in some areas along the seams). Plenty Bull is a man, but traditionally, clothing and shoes were made by women, who sewed the dressed skins with animal sinew, punching holes with a bone awl (see sinew prop).

HOW WERE THEY MADE?

These moccasins are made from brain-tanned deer hide. The white color occurs naturally through the brain tanning process; darker hide coloration comes from smoking the hide. Traditionally, once the hide was removed from the animal, it is responsibility of the woman to prepare it. She scrapes the hide to remove the hair and stakes it down to bleach in the sun. At this point it is stiff rawhide. To soften, or tan the hide, the women thoroughly rubbed the surface with an oily mixture of fat and brains, first with their hands then with a smooth stone. Each hide is tanned with the brain of the animal killed. Then the hide is dried in the sun and rolled up into a bundle. At this point it shrinks and has to be stretched back to its proper size. Next, a rough-edged stone is rubbed over the surface and the skin is run back and forth through a loop of sinew attached to a pole. This process dries and softens the skin, making it pliable.

HOW ARE THE BEADS ATTACHED?

The beads are stitched onto the moccasins with a lane stitch method, an appliqué technique (see illustration on the Art Cart). Here eight beads are strung on a thread to form a row which is sewn down only at the ends. A series of these rows, laid parallel to each other, form the beaded banding and the small patterns within. Notice how the threads do not pass all the way through the leather.

WHAT DO THE PATTERNS MEAN?

Triangle designs may refer to tipis or arrow points; the black and white diamond-shaped motif likely represents eagle feathers; the diamond motif may refer to a diamond gemstone or an infant’s umbilical cord. The attempt to link meaning with the geometric forms is by no means universal. In fact these forms may not have any meaning, but rather serve a purely aesthetic function.

Although we do not know the exact meaning, if any, of these patterns, we do know that the expression of individual identity through adornment is one of the most important functions of Native art. Beautifully dressed men, women and children communicated a myriad of meaning in the designs on clothing and adornment.

HOW DO THE MOCCASINS FIT INTO NATIVE TRADITIONS?

The introduction of trade cloth and the loss of the great herds of buffalo modified traditional Native dress across North America. By the late 19th century most Plains people had adopted European American styles of clothing in daily life. However, people often did and still do wear traditional garments for special occasions. A notable exception is the hide moccasin. The superior comfort and beauty of indigenous hide moccasins have held their own against European shoes until the present. These are soft-soled moccasins, but depending on the cultural preference, terrain and climate, moccasins are also hard-soled (rawhide) or fur-lined for winter wear.

WHAT ARE THE CULTURAL MEANINGS ASSOCIATED WITH THE MOCCASINS?

Valued for their ritual and spiritual associations, beads had been used in Native art long before the arrival of trade beads. Early beads were made of animal bone, horn, teeth, and claws. Also used were shell, stones and seeds.

Skill in beading, like quillwork, demonstrated a woman’s skill and also marked her cultural identity. Lakota women teach that a supernatural known as Double Woman gave them the sacred art of quillwork, which was later adapted into beadwork. Artists often gain inspiration for their work from dreams or visions given to them by Double Woman.

WHAT ARE THE CULTURAL MEANINGS ASSOCIATED WITH THE MOCCASINS? (CONTINUED)

Although individual cultural styles and patterns developed, the exchange of women's quillwork and beadwork was central to maintaining relations among neighboring groups. Through inter-tribal gatherings and trading sites artistic styles are disseminated across a wide area.

The Lakota, who once led nomadic lives on the Great Plains, were forced onto reservations by European settlers. Ironically, the forced immobility and economic hardships of reservation life spurred a golden age of Lakota beadwork, especially as beaded objects became valued on the tourist market.

VICKI ST. CLAIRE, ANISHINABE, WOODLANDS BARRETTE, WHITE EARTH RESERVATION, 20TH CENTURY

THE BARRETTE

As discussed above, the introduction of trade goods and dissemination of the buffalo herds, both contributed to Native groups adapting European products, such as trade cloth, into traditional artworks. Here soft black velvet creates a perfect ground for emphasizing the beauty of the patterning and color of the beadwork. The back of this barrette is made of the more traditional material of black sueded hide.

HOW WAS IT MADE?

The small seed beads on this barrette are attached onto the velvet with an appliqué technique. This is likely a double-needle technique -- a beading thread on which the beads are strung, and a sewing thread for attaching them. First, a small number of beads are strung onto the beading thread and laid down on the fabric as indicated in the pattern. The second needle holds the whipping thread, which whips over the beading thread between each bead (see illustration of beading techniques on the Art Cart).

WHAT DO THE PATTERNS MEAN?

The two blue flowers in full bloom with their rich green leaves and white tendril vines are motifs of nature common in Woodlands beadwork. There is an Anishinabe saying, "to be an Ojibwe (Anishinabe) is to sense the movement of nature, to learn from winds, the waters and the richness of earth." Another source of inspiration for the patterns may come from European trade fabrics, in particular the symmetrical floral patterns found on cotton chintz.

WHAT ARE THE CULTURAL MEANINGS ASSOCIATED WITH BEADWORK?

Traditional beadwork techniques are still used today with modern materials, such as very long, fine needles, fine nylon thread and commercial fabrics. Some artists use computer programs for creating their beadwork designs. This speaks to the ability to embrace and reshape modern technologies to reflect one's own cultural identity. Traditionally beadwork, like quillwork, was considered a feminine skill, but today both men and women do beadwork.

HOW DOES THE BARRETTE FIT INTO NATIVE TRADITIONS?

During the 17th and 18th century the rich dress of the Woodlands people impressed early European observers; the body was one of the most important spaces for visually artistic expression. Many women allowed their hair to grow as long as possible and dressed it with beaded and quilled ornaments.

QUESTIONS AND ACTIVITIES

Look closely at these small shoes. What do you see? What do you see that makes you say that?

Look closely at this barrette. What do you notice? What do you see that makes you say that?

Feel the various parts and textures of the moccasins/barrette. How would describe the patterns and materials? What do you see/feel that makes you say that?

Look at the basket of beads and explore the different beads and buttons. Observe the different materials, shapes, sizes and colors. Try to string the various beads on the sinew. What kinds of patterns can you create?

Would you like to wear moccasins/barrette like this? Why or why not? How do you think it would feel to wear these moccasins/this barrette? Where and when would you wear them?

Consider what you are wearing. Do any of your clothes have any personal meaning or convey any messages? (Clothes that were specially made for you or T-shirts with sports teams, organizations etc.) What do your clothes say about your own heritage, age, gender, or community?

COLLECTION CONNECTIONS

WOODLANDS BEADWORK

- Anishinabe (Ojibwe), bandolier bags, 19th-20th c., various accession numbers
- Anishinabe (Ojibwe), *Cape*, 19th-early 20th c., 91.85.7

GREAT PLAINS BEADWORK

- Lakota, *Dress*, c. 1880-1900, 74.64.5
- A'aninin/Nakoda (Gros Ventre/Assiniboine), *Honor Shirt*, c. 1890,

2001.197

- Lakota, *Elk Dreamer's Society Pouch*, 1890-1910, 96.115
- Lakota, *Carrier Cover*, c. 1885, 74.63.5

QUIILLED OBJECTS (for comparison)

- Drags Wolf, Hidatsa, Great Plains, *Moccasins,* 91.85.4a,b
- Lakota, Great Plains, *Elk Dreamers' Society Pouch*, 1890-1910, 96.115
- Orvilla Longfox, Anishinabe, Great Lakes/Woodlands, *Pipebag*, 1993, 93.30
- Anishinabe (Ojibwe), Woodlands region, *Pouch*, 18th-19th c., 2000.75.2
- Dakota, Great Plains, *Cradle Cover*, c. 1880, 2003.162.2

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QUILLED BIRCH BARK CONTAINERS

WHAT ARE THEY?

Two late 20th-century lidded birch bark containers decorated with porcupine quillwork and sweetgrass edging.

1. A small, oval-shaped Anishinabe container with an eagle feather motif on the lid.

2. A Great Lakes/Woodlands region (likely also Anishinabe) large round container. The lid is decorated with maple leaves and medallions of natural porcupine quills.

WHAT MATERIALS ARE USED ?

Almost all of the materials used for these containers are taken directly from nature—birch bark, porcupine quills and sweetgrass. Birch bark containers are sturdy, lightweight and portable.

BIRCH BARK

The bark of a birch tree is plentiful, waterproof, flexible and extremely versatile as it can be folded, bent, and sewn into everything from canoes to containers. The white birch, or paper birch, is the best type for making containers. The outer bark is taken from the birch tree in horizontal strips in the late spring when the bark will grow back. Over time the bark will darken into a rich russet color.

SWEETGRASS

Sweetgrass is a rare perennial grass also known as Seneca grass, buffalo grass, holy grass, and vanilla grass. It is harvested before it ripens from the middle of June until the time when it begins to dry in September. Wild stands of sweetgrass have been depleted due to over-pulling, herbicide use, and pollution. Sweetgrass is considered sacred by many American Indian groups and is also used in ceremonies either as purifying incense or smoked in pipes. Both boxes have sweetgrass edging.

PORCUPINE QUILLS

The quills that adorn these containers were taken from a North American tree porcupine (see photo prop). Because of the porcupine's natural habitat, quill embroidery probably originated in the Woodlands and gradually spread to the Central Plains.

The quills are removed from the porcupine after it has been killed, or by *carefully* throwing a blanket over the slow-moving animal's back. Porcupines cannot shoot their quills, as is sometimes believed. The quill is a stiff, hollow tube, 2-1/2 to 5 inches in length and bears a minute barb on the end (see quill prop). One good-sized porcupine can yield 30,000 to 40,000 quills.

How are the Quills Attached to the Birch bark?

Porcupine embroidery on birch bark is done with unflattened quills, the pattern having first been drawn on the material. Quills are cleaned and sorted according to size. The natural color is white with brown toward tips (seen on both containers), but quills can also be dyed (seen on the small container). Quills were originally dyed with a limited range of mostly vegetal dyes (barks, roots, mosses, berries, nuts and flower petals). The introduction of commercial dyes during the late nineteenth century was quickly adopted, increasing the variety and intensity of available colors.

Quillwork on bark is easier than on leather because it needs no needle or thread (traditionally sinew) to attach the quills. The quills are first soaked in warm water to make them pliable. The moist quills stiffen as they dry and must be quickly worked into the bark. An awl is used to make holes through which the quills are inserted into the bark. Traditionally these were made of bone, but today metal awls are also used. The pointed or barbed end of the quill makes a natural needle to thread the quills through the bark. After the quills are threaded through the bark, both ends are bent under on the backside like a staple (see photo-prop). A bark liner is sewn into the container to protect the ends of the quills and to keep them from slipping out (note the liners in both containers). The quill decoration on the lid is done just before the container is sewn together.

What About the Designs?

Because of the linear nature of the quills, they are often laid down in parallel bands creating geometric or rectilinear patterns (see photo prop). The motif on the top of the small box is an eagle feather. The larger box features maple leaves and medallions. Patterns and stencils cut from bark or paper may be used for repeated shapes (also see bitten bark patterns in the gallery).

What are the Cultural Meanings Associated with the Containers?

The Anishinabe (Ojibwe), also known as the Chippewa, live in the Great Lakes and Woodlands areas. Based on locally available natural resources, one of the feminine crafts to develop in this area was porcupine quill embroidery. However, quills were traded far beyond the limit of their natural distribution and were used by many Plains artists as well. The exchange of quillwork and beadwork was central to maintaining relations among neighboring groups. Through this exchange, artistic styles were disseminated across North America.

In the late 1800s and early 1900s, birch bark boxes were produced in various sizes and forms for the European market. Some were nearly a foot across and have well over 10,000 quills. When glass beads were available, they were quickly adapted to pre-existing quillwork techniques.

HOW DO THE CONTAINERS FIT INTO NATIVE TRADITIONS?

Before metal and plastics were available, birch bark containers were the main material for collecting, preparing, serving and storing food. It was readily available, waterproof and rot resistant. Not all birch bark containers were decorated with quills. Quilling is time consuming and generally only special items were decorated with quills.

Although men hunted the porcupines, traditionally only women made birch bark objects and did quilling. For many Woodlands and Plains peoples this work was considered of great importance, requiring courage, finesse, and a great deal of personal style. Today both men and women make birch bark containers and do quillwork. Although the containers are no longer required for utilitarian purposes, they continue to play an important role in passing on traditions from one generation to another.

QUESTIONS AND ACTIVITIES

Examine the birch bark containers. Look at carefully at how they are constructed and the materials from which they are made. What do you notice about the materials and construction of the containers? How are the containers similar or different? Note the patterns, construction, colors, etc.

What do you notice about the designs on the boxes? What designs do you recognize? What, if anything, surprises you about the boxes?

Do you have a special box or container? What do you keep in it? If you owned these containers, what would you put in them? Why?

Find other examples of quillwork in the galleries. How are the colors and patterns similar to or different from the boxes on the Art Cart?

Compare quilled objects in the gallery or on the Art Cart with beaded ones. How are the colors, designs, etc., similar? Different? Which medium do you prefer? Why?

COLLECTION CONNECTIONS

BIRCH BARK OBJECTS

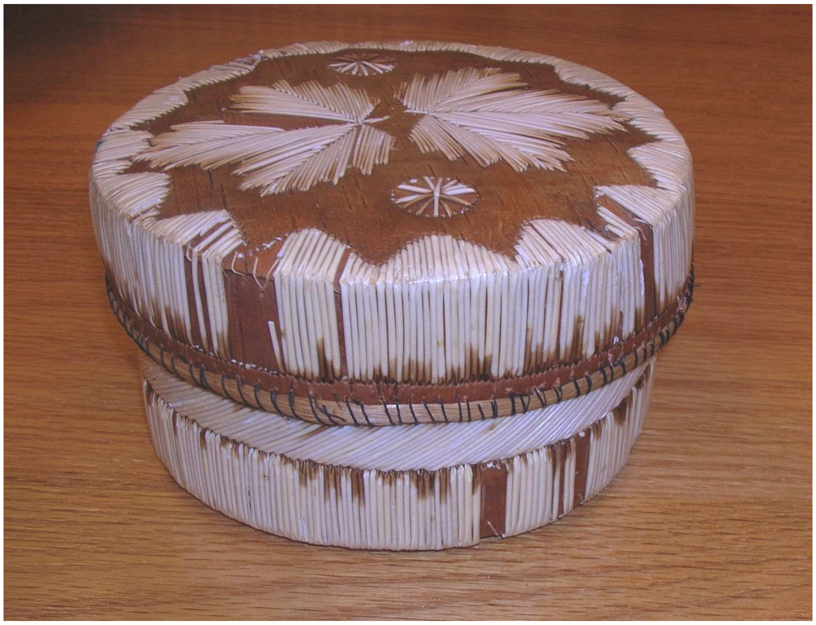
- Algonquin, Woodlands region, birch bark baskets with scraped birch bark designs
- Anishinabe (Ojibwe), Woodlands region, bitten birch bark patterns

QUIILLED OBJECTS

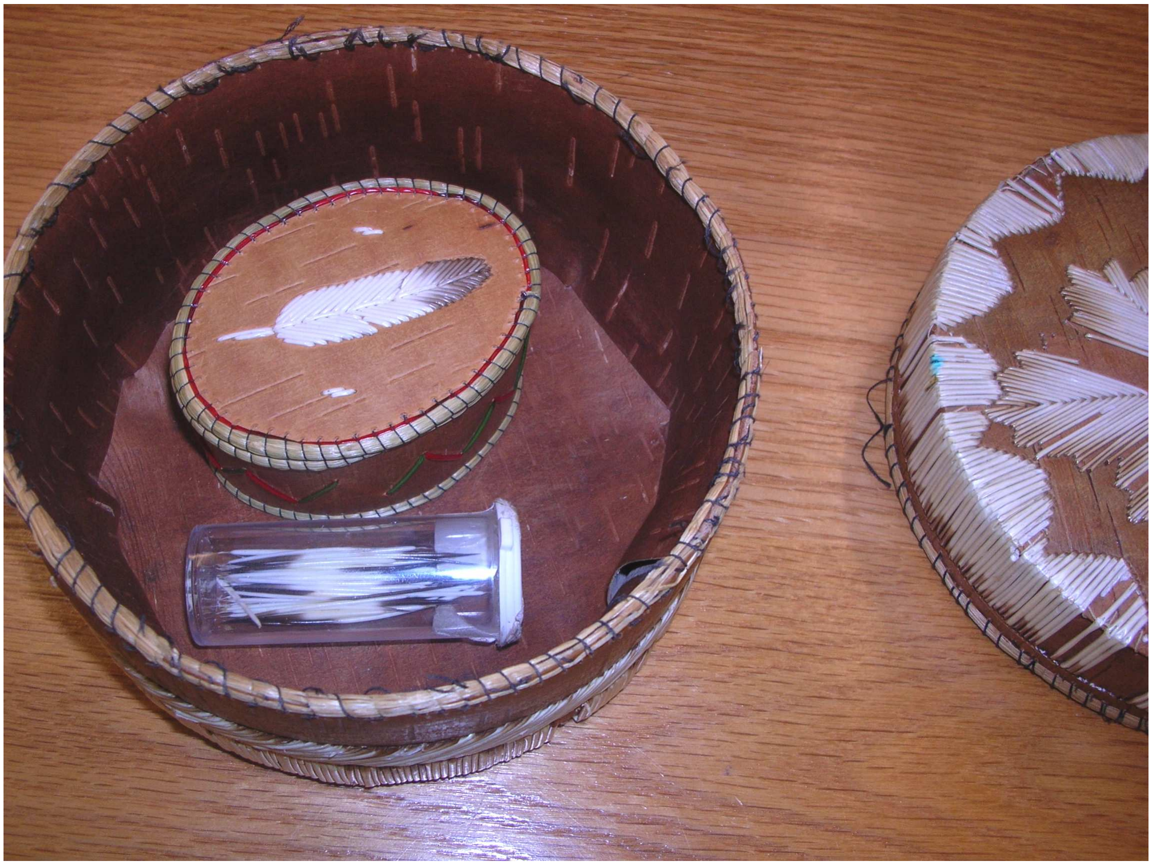
- Drags Wolf, Hidatsa, Great Plains, *Moccasins*, 91.85.4a,b
- Lakota, Great Plains, *Elk Dreamers' Society Pouch*, 1890-1910, 96.115
- Orvilla Longfox, Anishinabe, Great Lakes/Woodlands, *Pipebag*, 1993, 93.30
- Anishinabe (Ojibwe), Woodlands region, *Pouch*, 18th-19th c., 2000.75.2
- Dakota, Great Plains, *Cradle Cover*, c. 1880, 2003.162.2

BEADED OBJECTS (for comparison)

- Plains and Woodlands regions, *Moccasins*, 19th-20th c., various accession numbers
- Anishinabe (Ojibwe), Woodlands region, *Bandolier bags*, 19th-20th c., various accession numbers
- A'aninin/Nakoda (Gros Ventre/Assiniboine), *Honor Shirt*, c. 1890, 2001.197



Great Lakes/Woodlands region large round container with maple leaf motif



Small, oval-shaped Anishinabe container with eagle feather motif

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SOUTHWEST JEWELRY

DINÉ (NAVAJO) BRACELET, C. 1973

WHAT IS IT?

This silver bracelet, attributed to a Diné jeweler named Chief Joe Benally, was likely produced for the thriving tourist market in Santa Fe, New Mexico. The bracelet features many design elements typical of Diné jewelry.

The overall design reflects the Diné intellectual and philosophical concept of beauty called *hozho* (HO-jzho). The term hozho encompasses the concepts of order, healthiness, happiness, balance, harmony, beauty, and the like. In Diné thought, a piece of jewelry is a vehicle whereby hozho is transmitted from the artist—who must be in a state of hozho while creating it—to the recipient.

WHO ARE THE DINÉ?

The Diné are more commonly known as the Navajo. The word Diné means “the people.” Their Pueblo Indian neighbors gave them the name Navajo, which means “great planted fields.” Many Diné live in the southwestern United States in the four corners area, which encompasses parts of Arizona, New Mexico, Utah, and Colorado. Around 1400 the Diné migrated to this region from northwestern Canada. They adapted the agricultural life of the Pueblo Indians they encountered, growing largely corn.

THE BRACELET

As illustrated by this bracelet, Diné design is characterized by a strong central focus and sense of balance. In this example, decorative elements surround a strong central image, which resembles a *concha* (CON-cha). A concha, typically used in Diné belt designs, is a small silver plate, usually elliptical in outline with a radiating center device and decorated by a scalloped edge. The central image in Diné jewelry recalls the central place from which the Diné people entered this world out of chaos. The artist further emphasizes the center element in this bracelet by raising it and decorating it with bold, radiating lines.

Balance, which is integral to the Diné concept of *hozho,* is achieved in the contrast of curved and straight design elements. Straight lines associated with maleness complement the curved lines associated with femininity. Together, they suggest wholeness.

HOW WAS IT MADE? Some people call bracelets like this one “flat band” or “sheet band” because jewelry artists create them from flat sheets of silver. Early smiths had to hammer heated silver to achieve sheets. Since 1929, however, commercially produced sheets in various gauges have been available. The raised parts of the design are created with a technique called *repoussé* (ray-poo-SAY), which means the raised pattern was created by pushing the metal outwards from the reverse side. Look inside the bracelet to see where the central form and the floating shapes beside it were pushed out. The artist then *chased* designs on to both the raised and flat surfaces with a hammer and chisel.

A’SHIWI (ZUNI), BRACELET, 1940s

WHAT IS IT? This is a decorative bracelet, probably from the 1940s, made by an A’shiwi artist in New Mexico. By 1910, A’shiwi artists had developed their own style of jewelry, distinct from other Pueblo styles. The complexity, fragmentation, and multiplicity that characterize A’shiwi jewelry design reflect the aesthetic principle of *tso’ya* (TSEW-yah), the beauty found in brightness, motion, and change.

THE BRACELET This bracelet exhibits several design elements typical of A’shiwi design: many small pieces of turquoise set in clusters or in rows, several narrow row-set bands soldered together to achieve a wide band, and an overall delicate, but fragmented appearance.

The visual emphasis in this bracelet is largely the many small, round pieces of turquoise, which symbolize the essential elements of life—the blue of water and sky, and the green of the earth’s vegetation. Although uniform in size and shape, the turquoise stones in this bracelet vary in color and markings. Use the loose turquoise samples on the Art Cart to illustrate what turquoise in its more natural state and in a variety of colors looks like.

HOW WAS IT MADE? This is a very finely made bracelet despite the loss of one of the stones and a decorative silver bead. These areas of loss will be useful to illustrating the techniques employed.

The artist used many silversmithing techniques to create this stunning bracelet. He soldered together several narrow flattened bands of silver to achieve a wide band. Between the top and bottom rows set with turquoise he attached commercially-produced twisted wires, which he flattened to fit the design. The designs on the arm bands are stamped. This means the

HOW WAS IT MADE? (CONTINUED)

artist hammered a small dye bearing the design into the silver surface. Notice how uniform the designs look.

The small beads, which animate the bracelet's edges and surface, are often referred to as teardrops. The artist created these by soldering preformed bead wires to the bracelet. This practice began in the 1930s.

The uniformity in size and shape of the turquoise indicate that the small rounded stones, called *cabochons* because of their cut, are machine cut. Machine cut stones largely replaced the more labor-intensive hand-formed ones after 1940. Small silver bezels hold the stones in place. Designs like this one that utilize many small stones are sometimes called "needlepoint."

QUESTIONS AND ACTIVITIES

Look closely at this bracelet. Describe the designs. What adjectives would aptly describe the energy of this bracelet (A'shiwi)? How has the artist created a sense of balance in this bracelet (Diné)?

Look closely at the parts of the bracelet where small pieces have broken off. What, if anything, do these breaks tell you about the bracelet?

Feel the surface to determine which areas are raised in relief. Look inside to see where the artist pushed the silver outwards to create the relief Diné design.

Compare the design elements of the A'shiwi bracelet and the Diné bracelet. What do they have in common? How do they differ?

Try both bracelets on. In what ways, if any, do they feel alike? Different?

After studying these bracelets, study some of the other southwest bracelets in the gallery. What do they have in common? How are they different?

COLLECTION CONNECTIONS

JEWELRY
- Chimú, Central Andes, *Earspools*, 1150-1450, 43.4.1
- Isthmus region, *Gold work*, 800-1500, various accession numbers

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DINÉ (NAVAJO), SQUASH BLOSSOM NECKLACE, 1930S OR LATER

WHAT IS IT?

This necklace, called a squash blossom necklace because of the shape of the lively, decorative beads, was made by a Diné silversmith. He probably made it for sale on the thriving tourist market.

THE NECKLACE

A single strand of graduated spherical beads, fourteen squash blossom beads, and a cast *naja* ("nah-hah"; crescent) pendant make up this fairly simple silver necklace.

The central focus of the necklace is the naja pendant, which became the most widespread and familiar Diné design element. Although adapted from Spanish bridle ornaments, the naja (in Diné language, likely *najahe*) or crescent form, ultimately is thought to have ancient near-Eastern sources. Considering the many variants of naja created by Diné smiths, this one is very simple. Typical of Diné necklaces, the pendant is the visual center, a means of translating *hozho*—order, beauty, and balance—into the design.

Though cast, small indications of delicate hammering on the round terminals of the naja, and soldering at the loop through which the chain passes, give a strong sense of the silversmith's handwork.

By stringing the beads in sequence, graduated from smaller to larger, the artist further emphasizes the central focus of the design. The so-called squash blossom beads (the Diné word for these translates as "beads that spread out") create a complex rhythm. Diné artists may have adapted these beads from the pomegranate fruit-shaped buttons along the slit sides of Spanish men's pantaloons.

QUESTIONS AND ACTIVITIES

Look closely at the necklace. How has the artist achieved a sense of balance and harmony *(hozho)*?

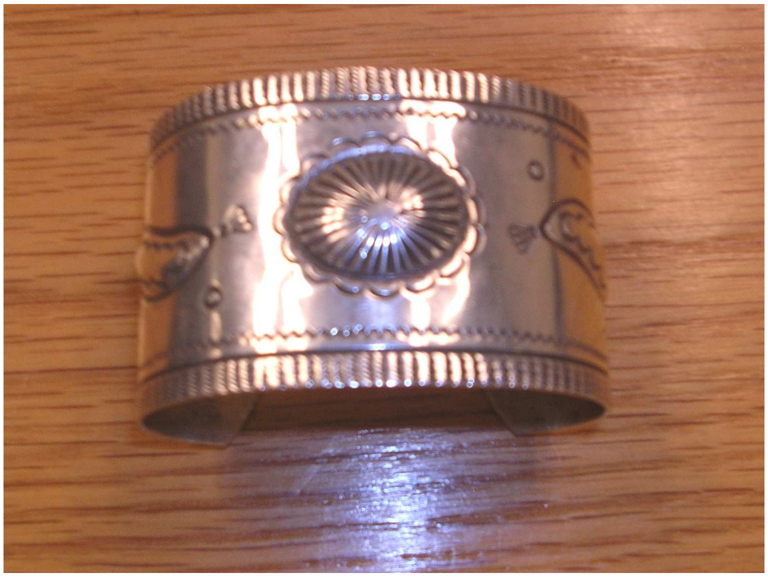
Try on the necklace. How do you feel wearing the necklace? What about makes you feel this way?

Compare this Diné necklace to the Diné bracelet. What do they have in common? How are they different? What do you see that makes you say that?

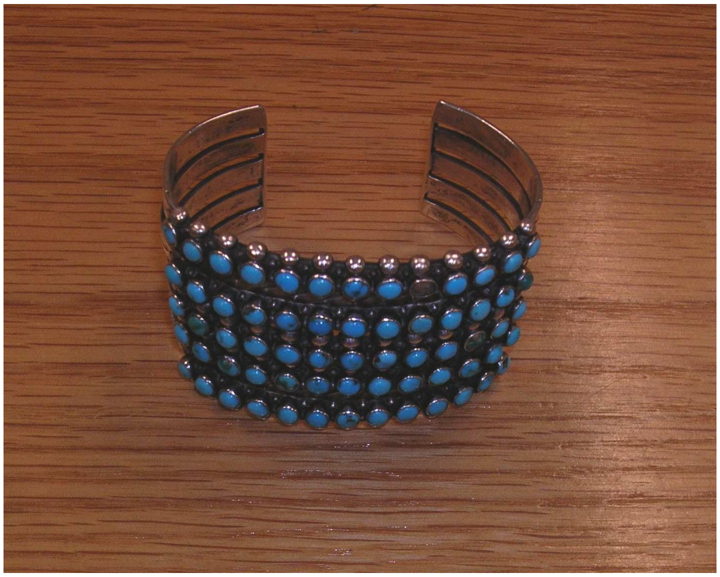
Compare this necklace to the Diné woven textiles on the cart. Although produced in very different media, what do these objects have in common?

COLLECTION CONNECTIONS

Compare this necklace to other squash blossom necklaces in the case in the gallery. What does it have in common with other Diné examples? What does it have in common with the necklaces made by peoples other than the Diné?



Diné bracelet



A’shiwi (Zuni) bracelet

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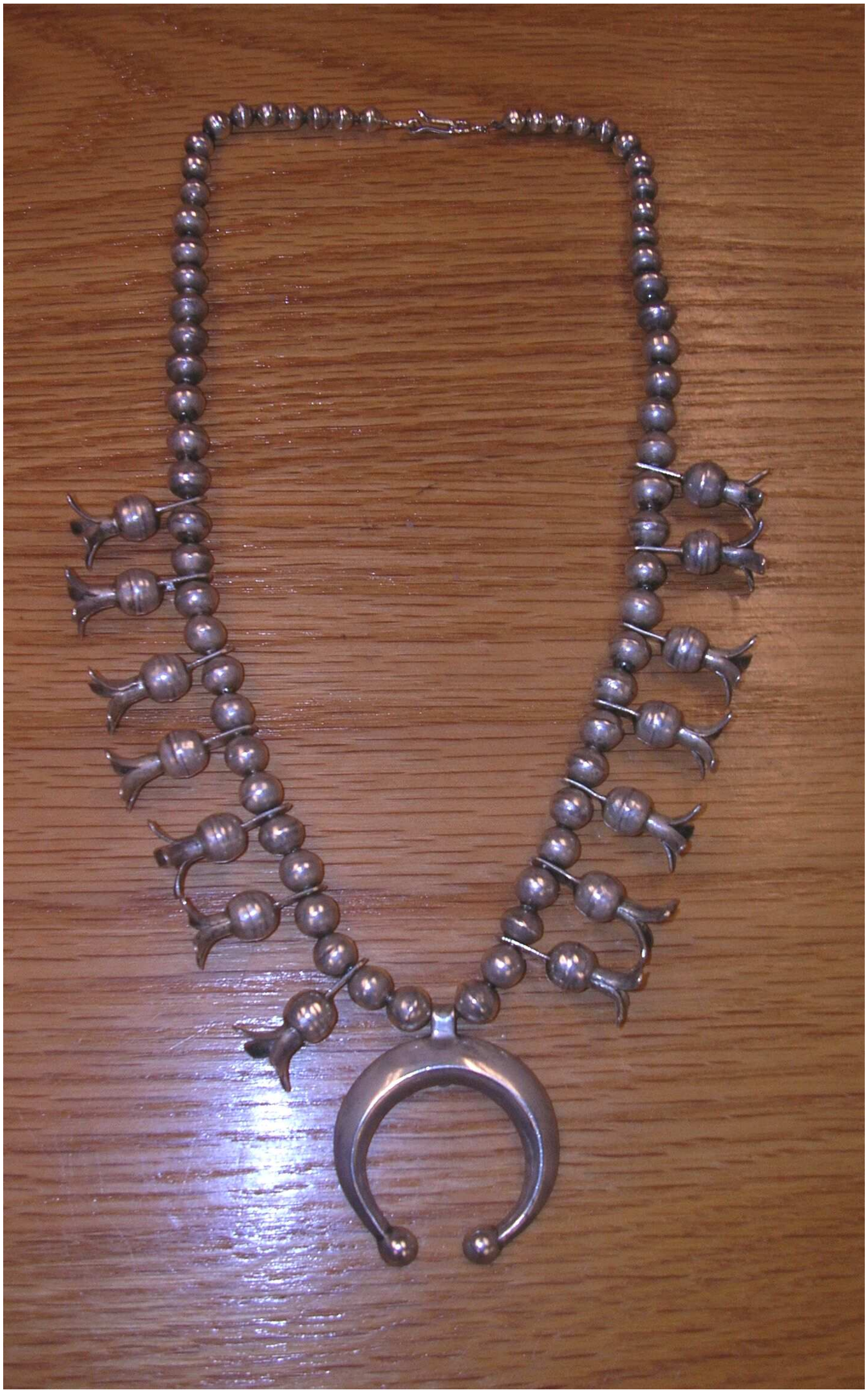

Diné (Navajo) Squash Blossom Necklace

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EYE DAZZLER “BLANKETS”

WHAT ARE THEY?

These late 19th-century textiles, woven by Diné women are called “eye dazzlers” because of their bold, lively designs characterized by zig-zag lines with deep serrations (stepped or jagged motifs). These two examples were woven not for use by Diné, but rather for the European American tourist market.

WHO ARE THE DINÉ?

The Diné (dee-NAY) are more commonly known as the Navajo. The word Diné means “the people.” Their Pueblo Indian neighbors gave them the name Navajo, which means “great planted fields.” Many Diné live in the southwestern United States in the four corners area, which encompasses pats of Arizona, New Mexico, Utah, and Colorado. Around 1400 they migrated to this region from northwestern Canada. They adapted the agricultural life of the Pueblo Indians they encountered, growing largely corn.

WHO MADE THESE?

Weaving has a long tradition among the Diné. In the 17th century Pueblo weavers (men) taught the Diné to weave. Because Diné men were hunters, raiders, and traders, the women took up weaving. Still today, primarily women weave and own sheep among the Diné. Older women pass on traditional skills and beliefs to their daughters and granddaughters. According to Diné tradition, Spider Woman taught the Diné how to weave on a loom, which Spider Man instructed them to build.

HOW ARE THEY MADE?

Women weave on upright looms (see photo prop on the Art Cart). The weaver wraps wool warp threads between the crosspoles (beams) held in place by tension. She runs a heddle, a stick wrapped with yarn, through a shed, a space between the warp ends. The shed is held open by a batten, allowing her to move the weft yarns across. With a wooden tool, called a fork, she beats down the weft rows tightly to create the fabric. She usually weaves seated on the ground.

WHAT ARE EYE DAZZLERS?

Eye dazzlers are a type of Diné woven textile that developed in response to a growing tourist market for Southwest Indian art during the late-19th and early-20th centuries. Following decades of stress and the near eradication of the Diné peoples by the United States government, the Diné turned to the market to earn a living and keep their culture alive.

By 1880, the railroad and trading posts opened new avenues for the sale of textiles. The textiles produced by the Diné for this market departed from traditional blankets (which were worn) in both color and scale.

WHAT ARE EYE DAZZLERS (CONTINUED)?

These new textiles utilized many bright-colored commercially produced yarns and bold, busy designs, inspired, in part, by Mexican *saltillo* (sal-TEE-o) designs. They produced these eye dazzlers in rug-like sizes to meet the tourist demands.

ART CART EYE DAZZLERS

The red eye dazzler illustrates the plain weave tapestry technique. If you look closely at those areas where the color changes are on the vertical, the wefts are interlocked. It is relatively easy to see that the artist used various yarns from different dye lots to complete this textile. The weft on each side is handspun wool, evident through the color and feel, which differ greatly from the commercial cotton thread used for the warp of the blanket. Look closely at the red areas to diagonal joins in the fabric, sometimes called “lazy lines.”

As the demand for Diné textiles grew across North America, red became the color most sought after. Although natural red dyes had been traditionally produced from the madder plant and *cochinile* (CO-chee-kneel; the powdered carcasses of cactus beetles), Diné weavers used more and more commercially-produced yarns. In fact, as early as the 1780s, Diné women unraveled European and American red woven fabrics and re-spun the wool for use in their own creations. (Show the dye chart on the cart to illustrate some of the natural sources of dyes traditionally created by the Diné and their neighbors.)

Although made for the tourist market, both eye dazzlers exhibit the strong sense of balance (*hozho*) so important to the Diné.

QUESTIONS AND ACTIVITIES

What do you see? What do you see that makes you say that?

Look closely at the overall design. What aspects of this blanket’s design do you feel speak to the concept of balance that is important to the Diné? What do you see that makes you say that?

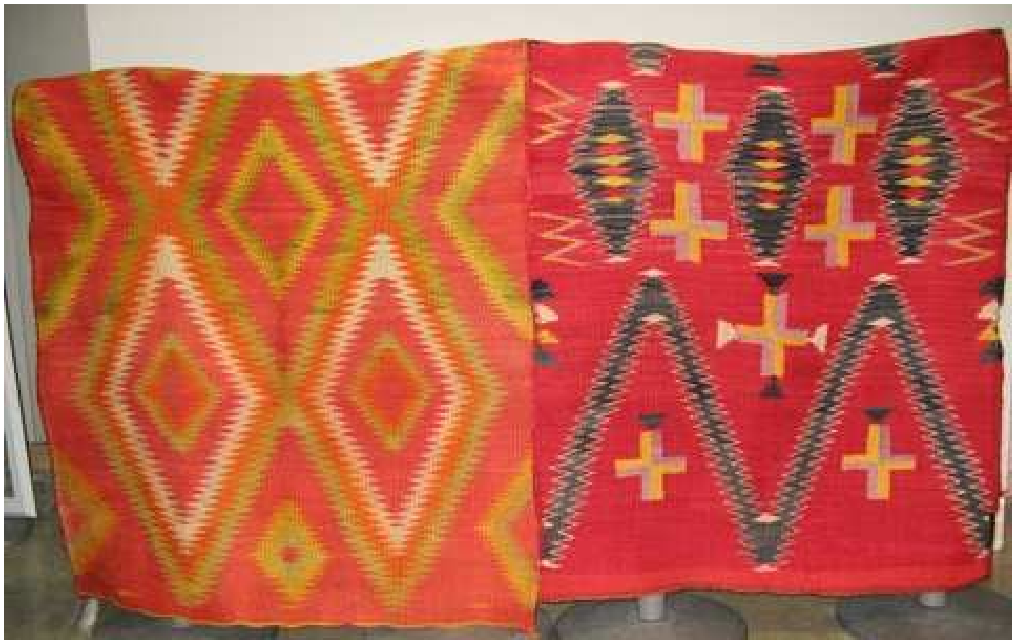
Look at the colors represented in the natural dye chart (prop) and compare them to the commercially dyed yarn of the blanket. What similarities or differences do you notice?

The pattern on this blanket is referred to as an “eye dazzler”. Based on what you see, why do you think the pattern might have been given that name?

COLLECTION CONNECTIONS

WOVEN TEXTILES
- Other Diné weavings on view
- Maya, Mexico and Guatemala, *Textiles*, various accession numbers

PATTERNS
- Southwest region, United States, *Baskets*, various accession numbers
- Nayarit, West Mexico, *House group*, 200 BCE-CE 400, 47.2.37
- Guanecaste, Costa Rica, *Vessel in the form of a jaguar*, c.1200, 46.3.6
- Lakota, Great Plains, *Dress*, c. 1880-1900, 74.64.5
- Anishinabe, Great Lakes/Woodlands, bandolier bags, moccasins, bitten patterns on birch bark and cape
- Great Plains, *Moccasins*, various accession numbers



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MAYA TEXTILES

WHAT ARE THEY?

Of the ten Maya textiles found on the Americas Art Cart, eight are from southeastern Mexico and two are from Guatemala. All were made in the late 20th-early 21st centuries.

All but one of the eight Mexican examples were purchased in September 2006 from women's cooperatives and collectives comprised of four different Maya language groups in the Mexican state of Chiapas: the Tzotzil, the Tzeltal, the Tojolabal, and the Chol. The weavings were acquired directly from the producer organization (co-op) in September 2006, following the criteria of fair trade. The eighth (white with peacock designs) was donated to the museum for teaching purposes in 1996.

The Guatemalan textiles, two blouses or *huipiles* (wee-PEEL-ays), come from the Guatemalan villages of San Antonio Aguas Calientes (SAN An-TOE-nee-o AG-was Cal-ee-EN-tays) and Patzún (pat-ZOON). The Guatemalan weavers' language group is Cakchiquel, which can be located on the "Language Groups" map provided on the Art Cart, along with the Mexican language groups mentioned above.

WHO WOULD USE THESE TEXTILES AND WHY?

Textiles serve several different functions within Maya culture. In addition to clothing, textiles are used in ceremonies relating to birth, coming of age, marriage, and death, to name only a few.

The Maya rarely waste materials and make sure to get the most out of their weavings, which represent a significant investment of time and resources. For example, when a textile woven for a special occasion has served its purpose, it is often worn as an everyday item until it becomes too worn or tattered, at which point it may be cut up into sections to be used as diapers. Backstrap loomwoven textiles are also used as transportation for crops and other goods for the marketplace, as well as to swaddle and carry children.

In the past, Maya weavers made many types of clothing primarily for use by their own families. The most complicated and elaborately decorated garments were traditional women's blouses called huipiles. A woman made and proudly wore her own huipiles, adding a very personal and individual dimension to this art form.

GUATEMALAN HUIPILES

Today, many weavers continue to make items for their own families, but many also make things to sell at market. The huipiles from San Antonio Aguas Calientes have become very desirable among women from other Guatemalan villages and are often traded for other goods.

1. The San Antonio Aguas Calientes (Guatemala) huipil on the Art Cart would have been worn by an adult woman – note the zipper on the front to aid in breast-feeding.

2. The smaller Guatemalan huipil (floral embroidery on a red ground with vertical stripes) is for a young girl, and is typical of huipiles from Patzún, Guatemala. The weavers from Patzún prefer hand-embroidered designs to woven brocade (see below for more on brocade versus embroidery).

Maya clothes are made to be adaptable as women need larger or smaller sized clothing. The sides of the huipil are frequently left open to allow the wearer to loosen or tighten the blouse in the way that she ties her belt. Worn with a wrap-around skirt (also very adjustable) or *corte* (CORE-tay) secured with a belt or *cinta* (SEEN-ta), the huipil could have been worn tucked in or left out over the top of the skirt (this varies from village to village). Many women also wear hair ornaments and shawls that often double as carrying cloths or *rebozos* (ray-BO-sews) to transport their young children. Often, an ensemble includes many different patterns and colors that vary from village to village. (Note the Maya doll on the Art Cart to see a complete woman's outfit.)

MEXICAN TEXTILES

The eight Maya textiles from the Chiapas region of Mexico on the Americas Art Cart are:

3. Huipil (wee-PEEL) from Oxchuc (the large, colorful women's blouse). The wide array of colors on this blouse, especially around the collar, reflect the weaver's attempt to showcase her skill and creativity.
4. A backstrap loom from the Magdalenas (măg-dă-LĀY-năs) Collective. Notice the diamond motif, a Maya symbol of the universe and the four cardinal directions. Looking at where the weaving stopped, can you "see into" its process?
5. A black blouse from the Magdalenas Collective. Although quite plain and subdued, this blouse displays the saint motif (symbolic of protection) and cross motif (cardinal directions) around the collar. In the oral history of Magdalenas, Mary Magdelene appeared in a tree and taught women how to weave their ceremonial *huipil*.
6. A light green embroidered table covering from Las Abejas (lăs ă-BĀY-hăs) ("The Bees") weavers' group. The few designs on this piece are a combination of the monkey (trickster) and the diamond (earth and sky/cosmos/cardinal directions) motifs.

MEXICAN

TEXTILES (CONTINUED)

7. A gray wool shawl (*rebozo* - ray-BO-sew) from the Mujeres por la Dignidad ("Women for Dignity") cooperative in Oventic, Chiapas. Patterns on wool textiles are less precise than on cotton ones, but it is still possible to discern the diamond motif (earth and sky/cosmos/cardinal directions) from within the zigzag pattern, which itself appears to be a flower or snake motif (symbolic of fertility/abundance).

8. & 9. Two small, embroidered rectangles from the Jolom Mayae'tik ("Maya Weavers" in the Tzotzil language) co-op, located on the outskirts of San Cristobal, Chiapas. Both of these works are heavily laden with the diamond motif (earth and sky/cosmos/cardinal directions).

10. Large white shawl (*rebozo*) with several motifs and patterns. This textile is from Mexico, but it is uncertain from exactly what part (possibly Oaxaca). This shawl has vibrant colors in several flower motifs, in addition to the large peacocks. Birds of many different species are another common Maya textile motif. Since peacocks are not native to Mexico the motif is likely inspired by imported European textiles or pattern books.

WHO MADE THESE TEXTILES?

All of the Mayan textiles on the Art Cart were woven and decorated (during or after the weaving was made) by women. Maya tradition explains that the goddess Ixchel, also called the Rainbow Lady, invented weaving. She is also the goddess of medicine and childbirth, which leads to a correlation in Maya culture between weaving and pregnancy/childbirth as methods of creation. Beans and maize are often sacrificed to Ixchel when a weaver is beginning a new textile. She is usually portrayed weaving on a backstrap loom.

Maya women raised in traditional households learn to weave from a very early age. They begin by watching their mothers and grandmothers weaving. Before long, young girls begin to take on small tasks in the weaving process. They learn to set up the loom, arrange the threads and eventually learn patterns and begin weaving on their own. (See the children's books *Abuela's Weave* and *Angela Weaves A Dream* on the Art Cart.). Thus, the ancient tradition is passed on from generation to generation. Men rarely, if ever, weave using a back-strap loom because it is traditionally seen as a female practice. Men do weave yardage on upright foot looms, which were introduced by the Spanish in the 17th century. The yardage woven by men is often used to women's skirts (*cortes*) and hair ribbons, among other garments and accessories.

Cooperative organizations like those that produced many of the textiles on the Art Cart provide economic and learning opportunities to their members. Sharing limited resources offers benefits to individuals and to the community through education, health, and economic development programs. Weaving cooperatives can preserve and revitalize Maya art by encouraging members to study and recreate ancient textiles and natural dyeing methods.

HOW WERE THEY MADE?

Weaving today is done on a backstrap (or hipstrap) loom as it has been done for thousands of years. Women who weave continue in the weaving tradition begun by the ancient Maya (who inhabited what is today southern Mexico, Guatemala, Belize, El Salvador and Honduras). Weaving is most prevalent today in the southern Mexican state of Chiapas and throughout Guatemala. Most weavers consider their role to be essential to the perpetuation of Maya culture and tradition and hold the belief that their weaving maintains important ties to ancient ancestors.

Weaving on a backstrap loom (see the small example on the Art Cart) is very physically and mentally involved. It requires great patience and dexterity. After spending a lot of time preparing the loom (and in some cases spinning and dying yarn), the weaver ties one end of the loom around a tree or post. She straps the other end around her hips, creating the tension needed in the *warp* (vertical) threads, each of which is meticulously put into place after the weaver has strapped on the loom. The weaver must then spend some more time preparing the loom. Once she is ready to weave, she uses her body to adjust the tension of the warp threads as she works. She creates openings between selected warp threads through which she passes her *spindle* wound with yarn (see example on the Art Cart), introducing *weft* (horizontal) threads, which create the pattern. The weft threads are then beat tightly into place with a *batten*.

Notice the plum-colored warp of the adult woman's Guatemalan huipil. Look closely at the inside of the garment and where it peeks through, alternating in a checkerboard pattern with the various colored weft threads. (It is easiest to see this in areas where there are solid stripes of one color.)

The adult woman's Guatemalan huipil on the Art Cart, like many, is made of two loom-width strips of *brocaded* fabric. The designs are woven into the fabric rather than applied (*embroidered*) after the cloth has been woven. The two brocaded strips have been sewn together on a sewing machine (note the seam down the middle of the huipil) and the edges of the sleeves and collar finished by hand.

HOW WERE THE BRILLIANT COLORS ACHIEVED?

Before commercially spun and dyed threads were available, Maya women spun the cotton and dyed their own yarn using natural dyes. Today, a wide array of brilliantly colored yarns are available and are the preference of many weavers, who use them to create elaborately patterned items. There are examples of raw cotton (brown and white), hand-spun cotton yarn (brown) and commercially spun and dyed cotton yarns (white and a variety of bright colors) on the Art Cart. Note the irregularity of the hand-spun yarn versus the machine-spun cotton thread, which is very smooth and regular.

WHAT ABOUT THE DESIGNS?

Motifs, designs, and patterns are proliferated throughout the Maya world by eyes; women remember particulars that stood out to them and then modify them to their tastes in their own textiles. Although each weaver brings their own likes and dislikes to her textiles, Maya culture relies on textiles to identify status and maintain heritage. There are cultural and societal regulations for certain garments, but also enough leeway for individual creativity and flair. For example, if a piece of clothing requires a red band around the shoulders, the weaver can choose the shade of red and its width. Because of the freedom of choice in a local design framework, individual creativity can co-exist with the creativity of a community. As Maya women see how others have varied a pattern or a motif, they will make note of what they like and incorporate it into their own work. With increased trade and tourism worldwide, many Maya weavers have seen and studied textiles from other parts of the world, another possible source of influence and inspiration for such prolific weavers.

As in many cultures, textiles are commonly recognized as a symbol of status. A certain piece of clothing can indicate to others if a woman is single or married, or which person is the mayor. There are also, as previously mentioned, textiles woven for specific ceremonies, all having their own recognizable template.

Maya mythology, cosmology, ceremonies, history, and everyday life are standard sources for the motifs and designs of textiles. They are passed down from generation to generation, but adapt and change with the times, allowing for new techniques and designs to be incorporated into Maya tradition.

Some Maya weavers used graph paper to plan out their designs, while others work from memory.

QUESTIONS AND ACTIVITIES

What do you see? Describe the colors and designs. How does it feel to you? What do you see/feel that makes you say that?

What would/does it feel like to wear/see someone wearing these textiles? (Visitors are welcome to try the huipiles on carefully and handle all textiles. Note that the opening for the head of one of the huipiles is quite small, and many people will not be able to try it on comfortably. Please discourage visitors from struggling with the huipil to try to put it on.)

What similarities or differences do you see among the Maya textiles and/or compared with and some of the other textiles on the Art Cart and any on view in the galleries?

QUESTIONS AND ACTIVITIES, CONTINUED

Maya textiles communicate, through patterns and symbols, a lot about their owners. If you were asked to design a t-shirt with a logo or image(s) that said something to others about your identity, what symbol(s) or image(s) would you choose? Why? Draw your personal logo.

COLLECTION CONNECTIONS

MAYA ART

- Ancient Maya ceramics and jades

PLANT AND ANIMAL MOTIFS

- Cadzi Cody, Wind River Shoshone, Great Plains, *Elk Hide*, c. 1880, 85.92
- Ancient Andean and West Mexican ceramics
- Isthmus region, Gold ornaments
- Anishinabe, Great Lakes/Woodlands, *Cape*, 19th-early 20th c., 91.85.7
- Great Lakes/Woodlands, Bandolier bags and moccasins
- Southwest Region, Ancient and contemporary ceramics

CLOTHING AND ADORNMENT

- Chimú, Central Andes, *Earspools*, 1150-1450, 43.4.1
- El Tajín, Veracruz, *Ballgame yoke*, 600-900, 41.72
- Richard Hunt, Kwakiutl, NW Coast, *Transformation mask*, 1993, 93.42
- Haida, NW Coast, *Rattle*, 19th-early 20th c., 75.55
- Southwest Region, silver jewelry
- Lakota, Great Plains, *Dress*, c. 1880-1900, 74.64.5
- Apsaalooka (Crow), Beaded clothing and accessories for men, women, and horses

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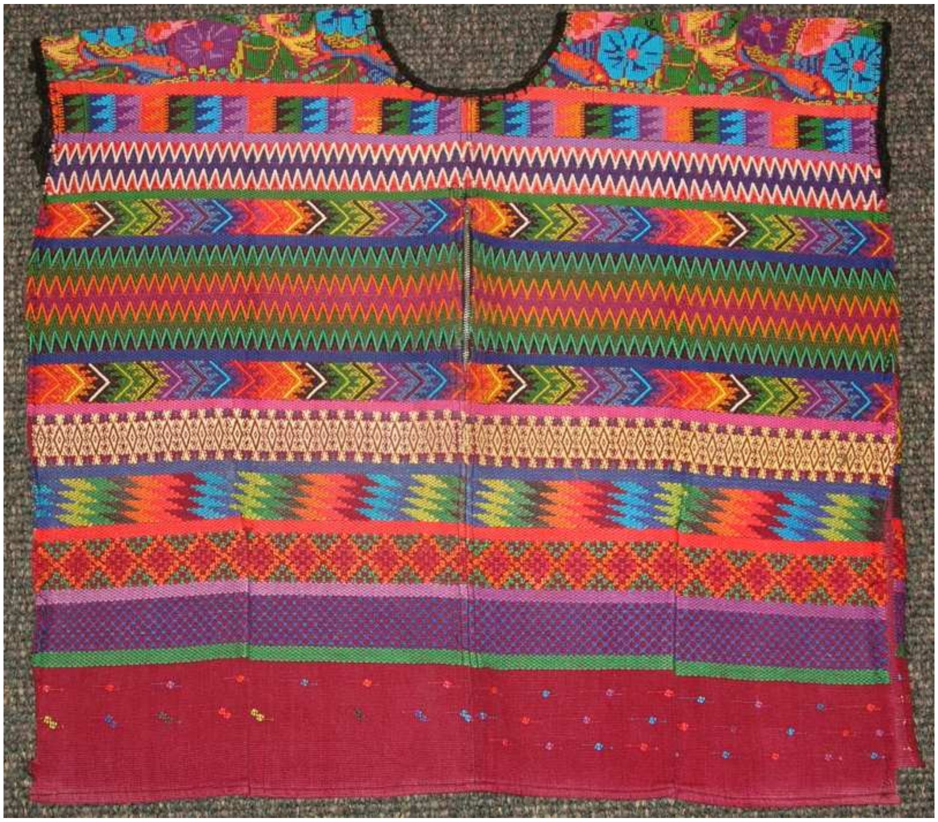
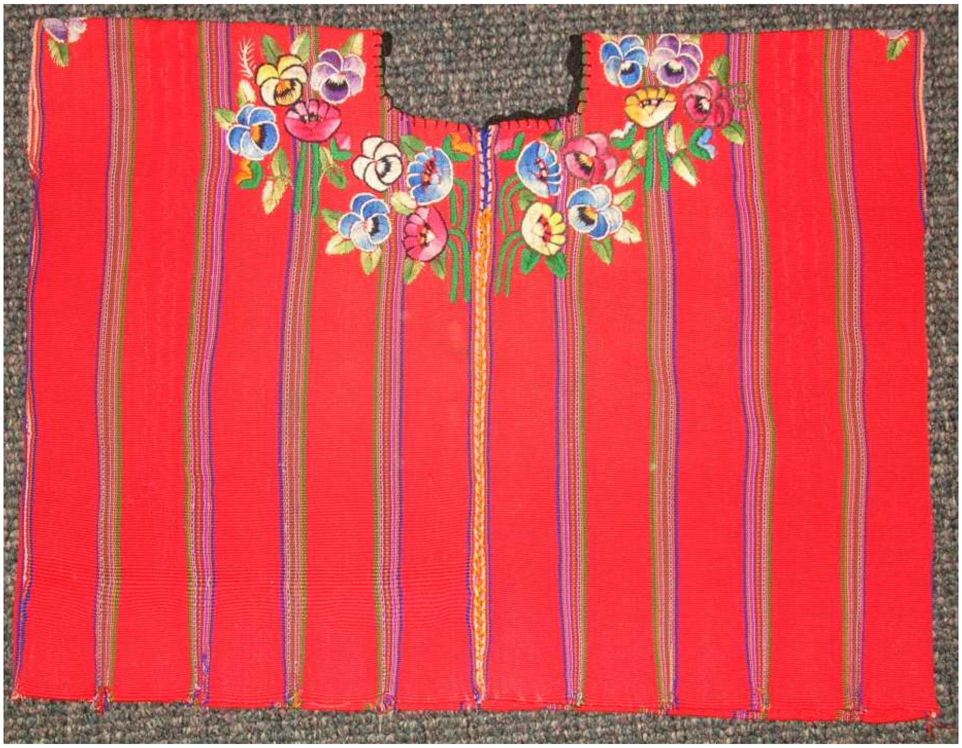
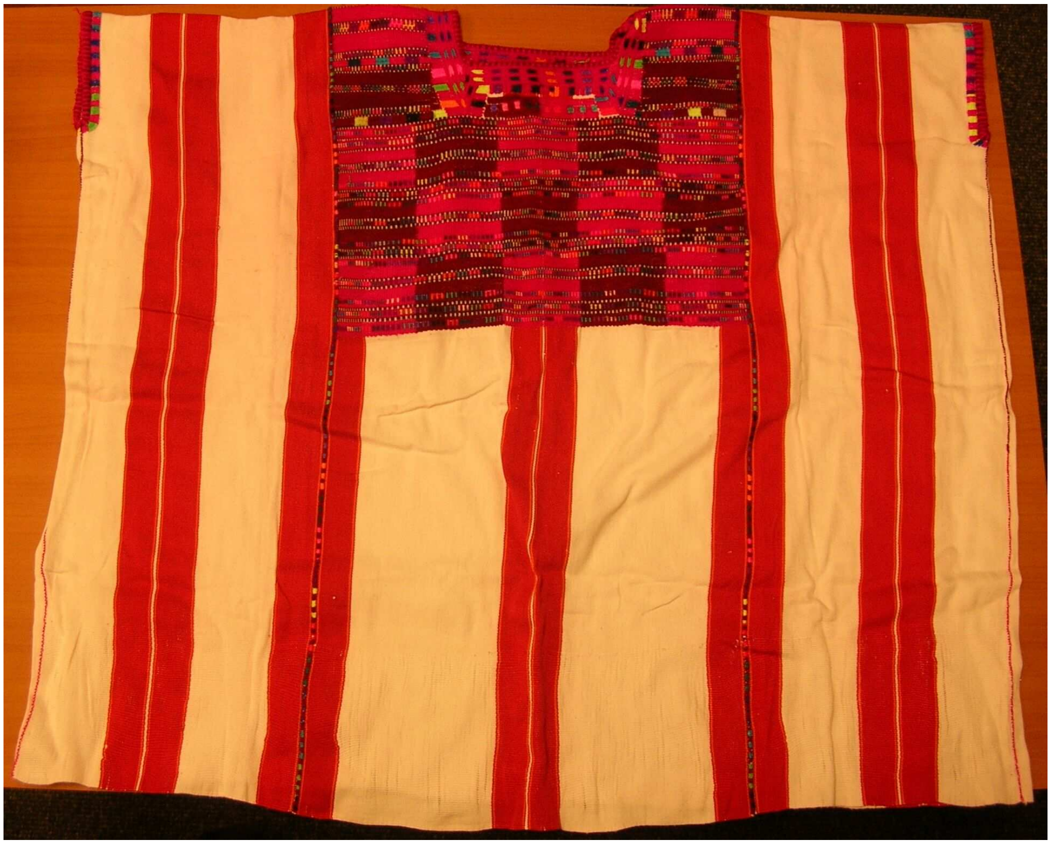


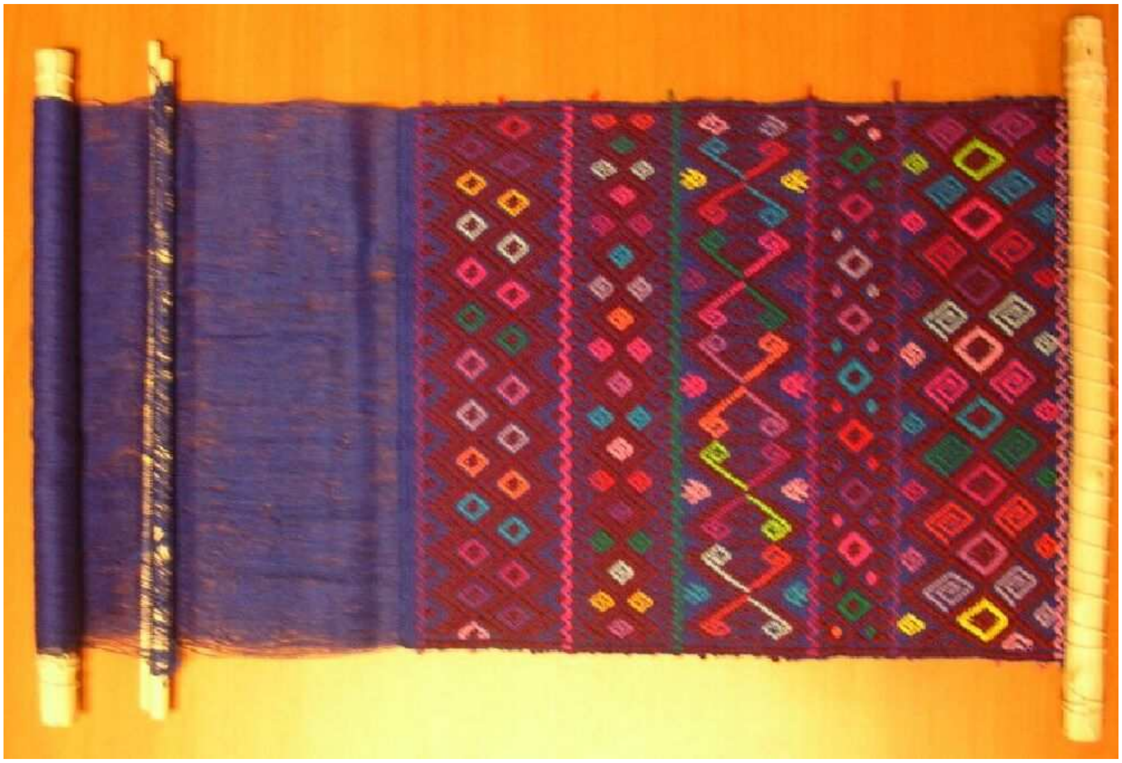
Object 1: Nursing mother’s huipil from San Antonio Aguas Calientes, Guatemala



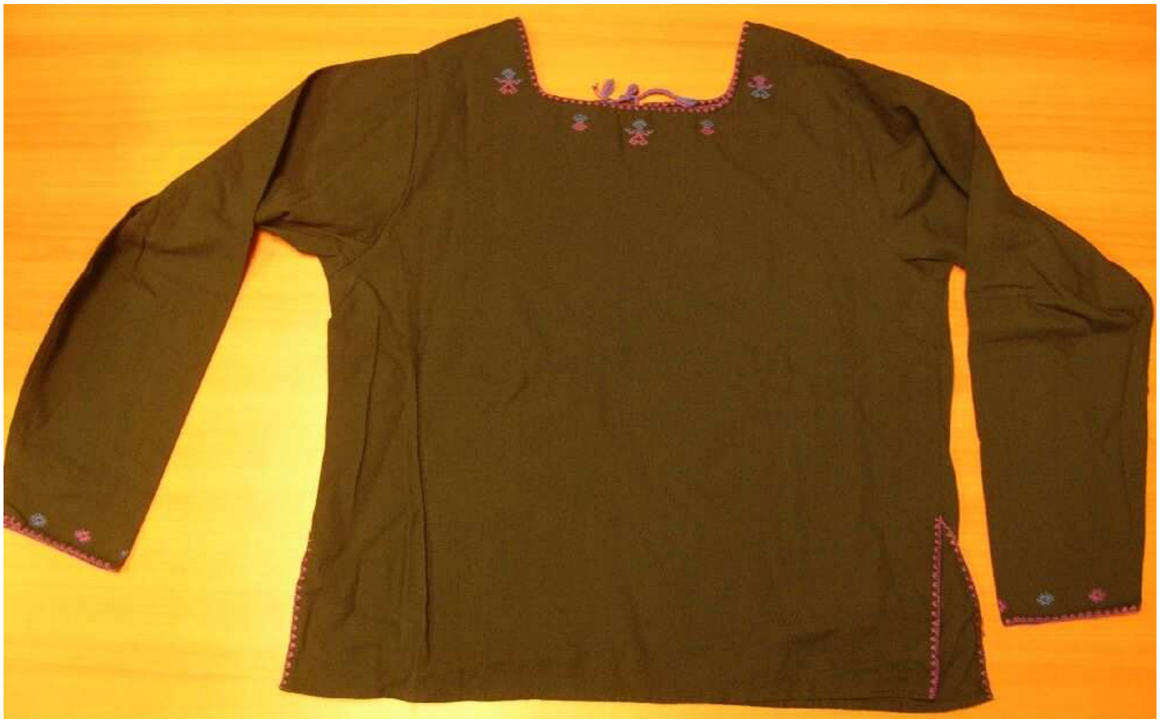
Object 2: Girl’s huipil from Patzún, Guatemala



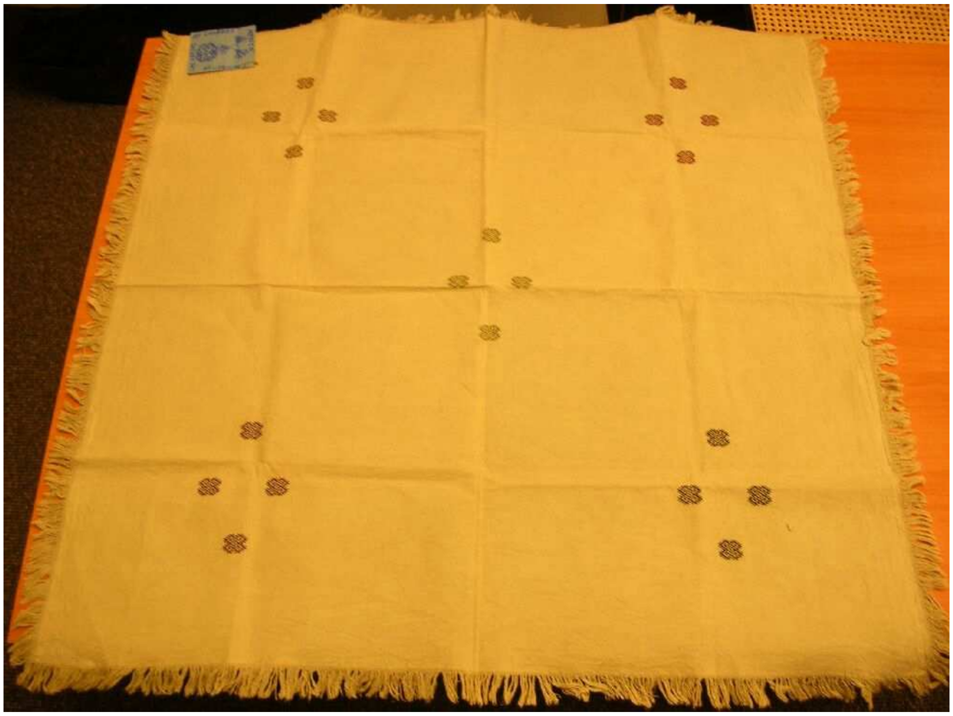
Object 3: Huipil from Oxchuc, Mexico (the large, colorful women's blouse)



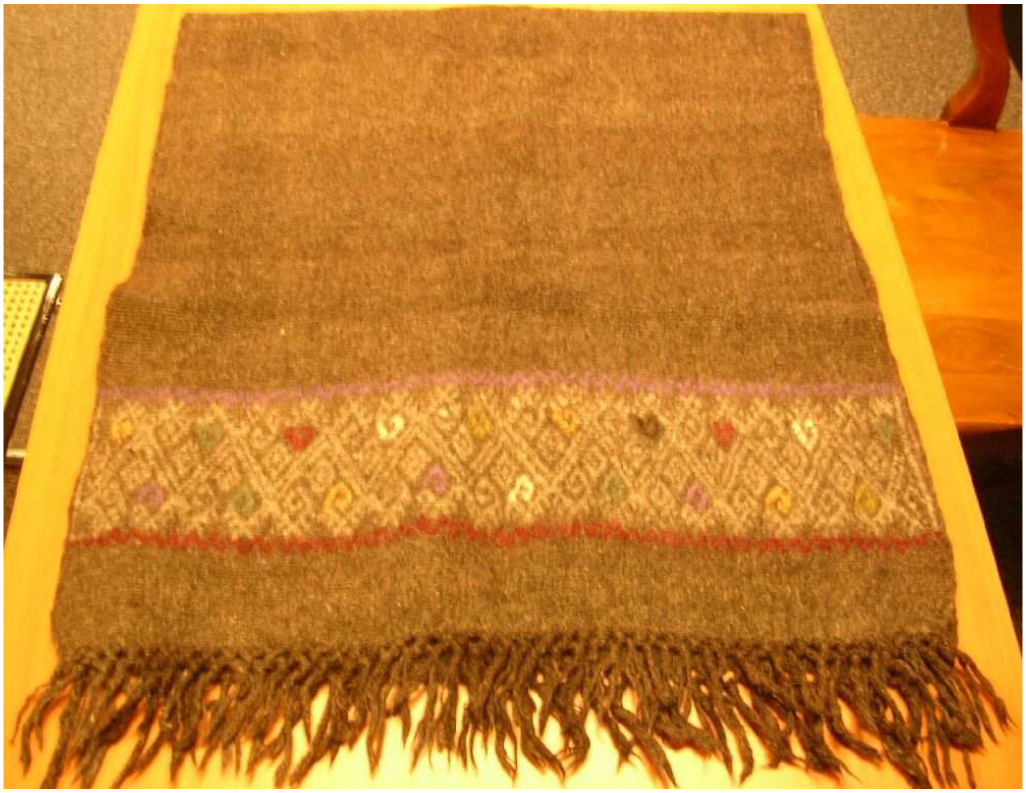
Object 4: Loom with unfinished weaving from the Magdalenas Collective



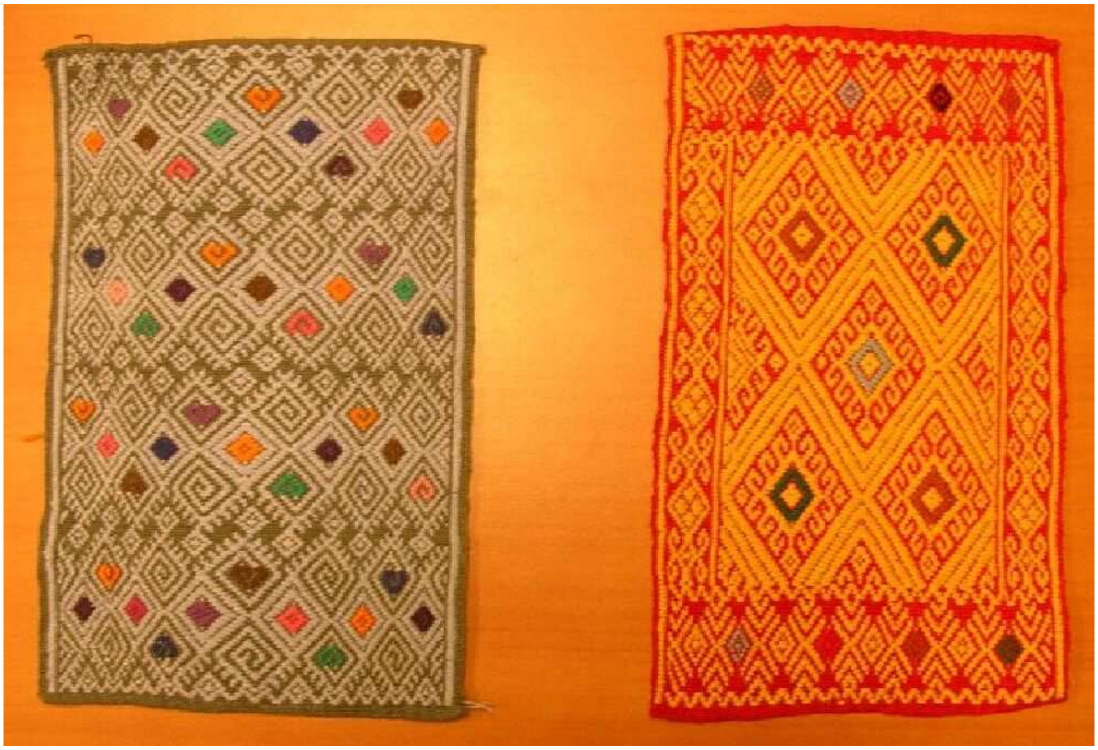
Object 5: Black blouse from the Magdalenas Collective



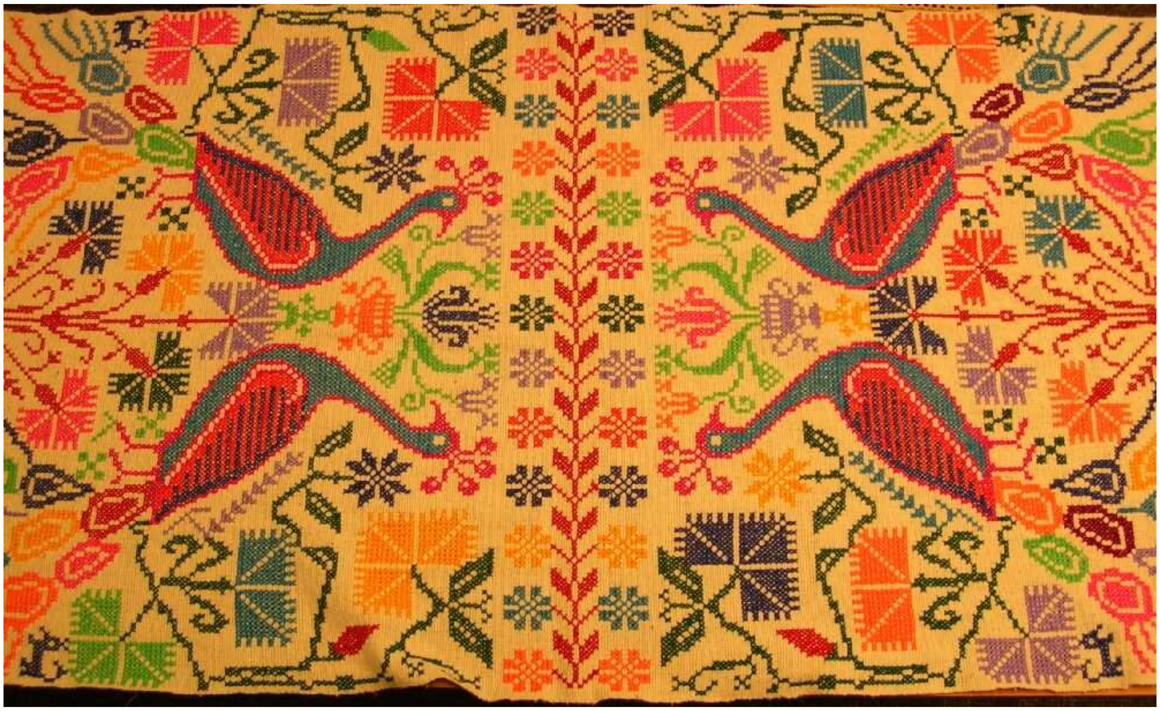
Object 6: Light green embroidered table covering from Las Abejas co-op



Object 7: A gray wool shawl from Mujeres por la Dignidad



Objects 8 & 9: Two small, embroidered pieces from Jolom Mayae’tik



Object 10: Large white wrap with floral and peacock motifs and fringed ends

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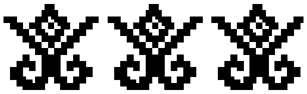
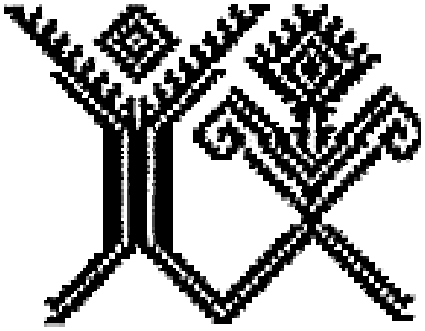
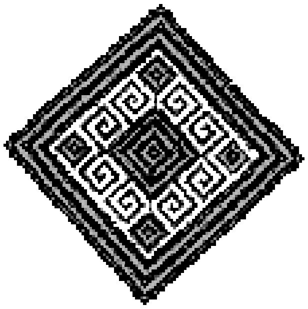
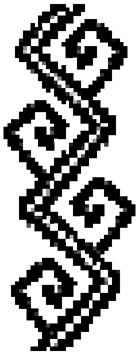
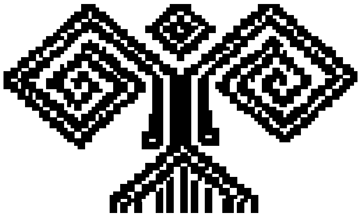
Common Maya Textile Motifs

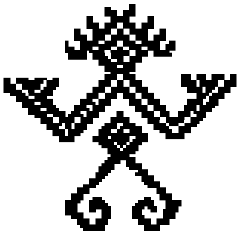

Toads

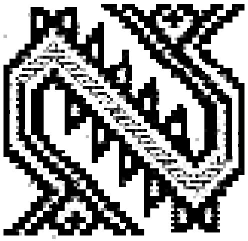

Ancestors

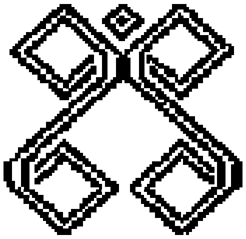

Diamond


Flower


Vulture


Saint


Snake


Monkey

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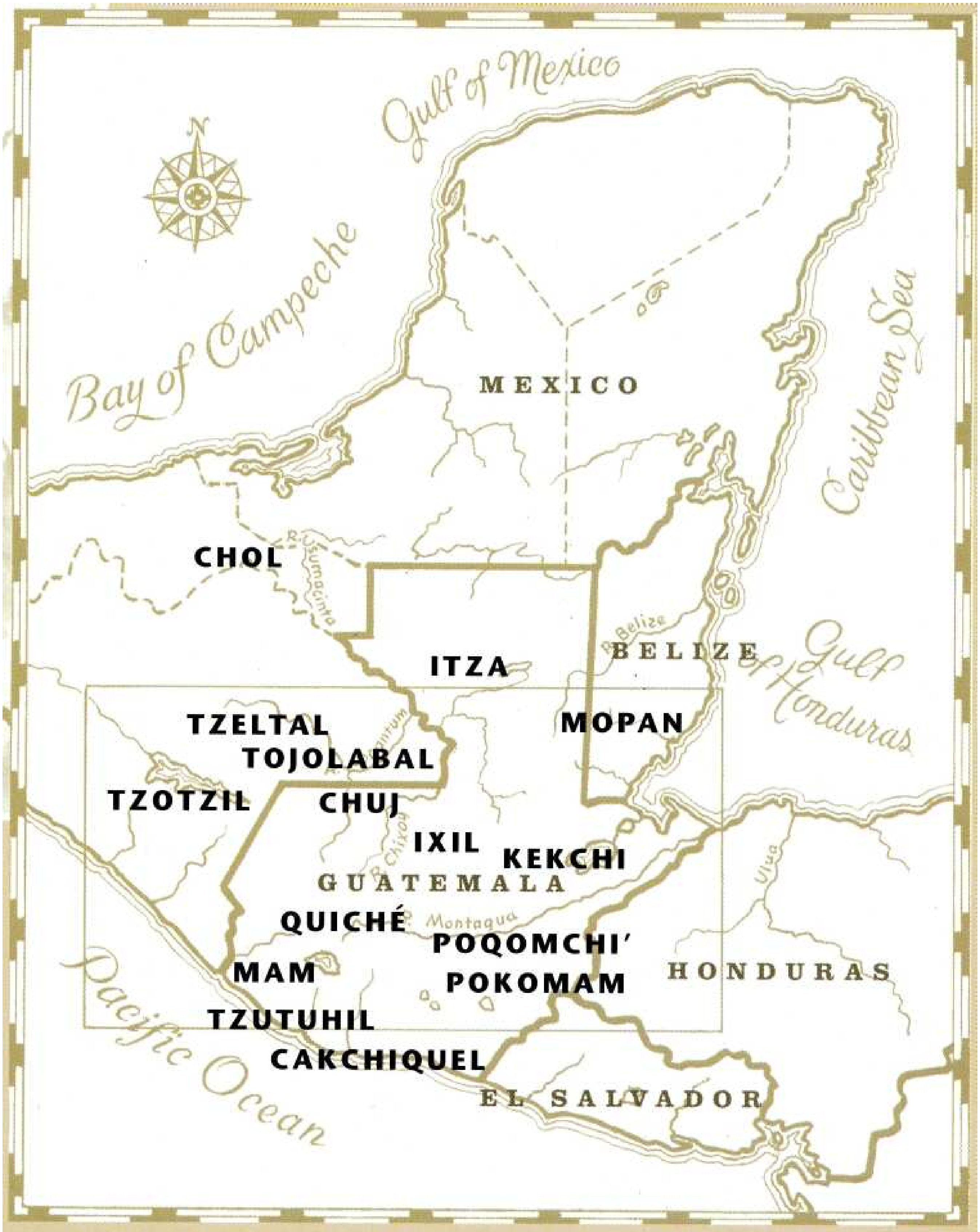
N
Gulf of Mexico
Bay of Campeche
MEXICO
Caribbean Sea
CHOL
R. Usumacinta
ITZA
Belize
BELIZE
Gulf of Honduras
TZELTAL
TOJOLABAL
MOPAN
TZOTZIL
CHUJ
IXIL
KEKCHI
GUATEMALA
QUICHÉ
Montagua
POQOMCHI'
MAM
POKOMAM
HONDURAS
Ulua
TZUTUHIL
CAKCHIQUEL
Pacific Ocean
EL SALVADOR

LANGUAGE GROUPS

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JAGUAR MASK

WHAT IS IT?

This 20th century jaguar mask comes from the Guerrero (gare-RARE-oh) state on the Pacific Coast of Mexico.

HOW WAS IT USED?

Rooted in ancient tradition (1000 BCE or earlier) and still a part of life today, masquerades in Mesoamerica serve many purposes – spiritual, social, political and recreational. Many masks are humorous and provide “comic relief” at certain points during performances. Typically masks are worn as part of a full-body costume and are performed as part of a drama and/or danced to music. Often masks are part of a larger community festival (religious and civic holidays) involving food, dance and other activities.

Masks transform the physical appearance of the wearer into a character or creature members of the community would recognize as part of their cultural tradition. Not only is the wearer’s physical appearance transformed, however. When a person put on a mask, they are also spiritually transformed. They become the spirit represented by the mask they wear.

In pre-Contact times, most masks depicted animals associated with Native spiritual beliefs. European culture and Christianity influenced masking traditions beginning in the early 16th century, prompting the development of new characters and dramas. The jaguar is a character that dates to the time before European contact. It remains a popular mask today for local use and for sale to tourists and collectors.

WHAT DOES IT MEAN?

The jaguar or *tigre* (TEE-gray in Spanish) mask is performed in communities throughout Guerrero. There are many dramas and stories associated with the jaguar. Several versions depict the jaguar as a fierce and threatening animal that is killed by local citizens at the end of the drama, demonstrating the strength of the community and the struggle of humans against nature.

This mask depicts a jaguar with the head of a man in its jaws. The jaguar is the largest predatory land animal in Mesoamerica. It is feared by humans for its strength, ferociousness and hunting skill. It is admired for the same reasons. Native Nahua (the primary indigenous group of the Guerrero state) beliefs hold that humans (particularly religious specialists) can transform themselves into animals. Putting on an animal mask is representative of that transformational power.

WHO MADE IT AND HOW?

Guerrero sculptors - mostly Nahua people - are arguably the most prolific and well-known mask makers in Mexico. Most masks are carved, decorated and danced by men. Masks today are made for use in local masquerades and to be sold/collected. This mask likely falls under the latter category. Those that are danced are commonly repainted and repaired and may be used for many years.

Although masks throughout the Americas are made and decorated using many different materials, most Guerrero masks (including this example) are brightly painted or *polychrome* wood that has been carved by hand. The jaguar's mask once had "whiskers" made of boar's hair. They have been lost over time, due to handling.

QUESTIONS AND ACTIVITIES

What do you see? What does the mask feel like? What do you see or feel that makes you say that?

How would you describe the jaguar's facial expression? The human's? What do you see that makes you say that?

If you were confronted by someone wearing this mask, what kind of impression would it leave you with? What do you see that makes you say that?

Jaguars were/are feared and revered by humans throughout much of Meso, Central and South America. What characteristics of this animal do you think might have been feared? Revered? Why?

What kinds of uses of masks are you aware of in your own culture or other cultures?

If you were to have your own animal mask, what animal would you choose? Draw a picture of your mask.

Find other masks in the galleries. How are they similar or different? What do you see that makes you say that?

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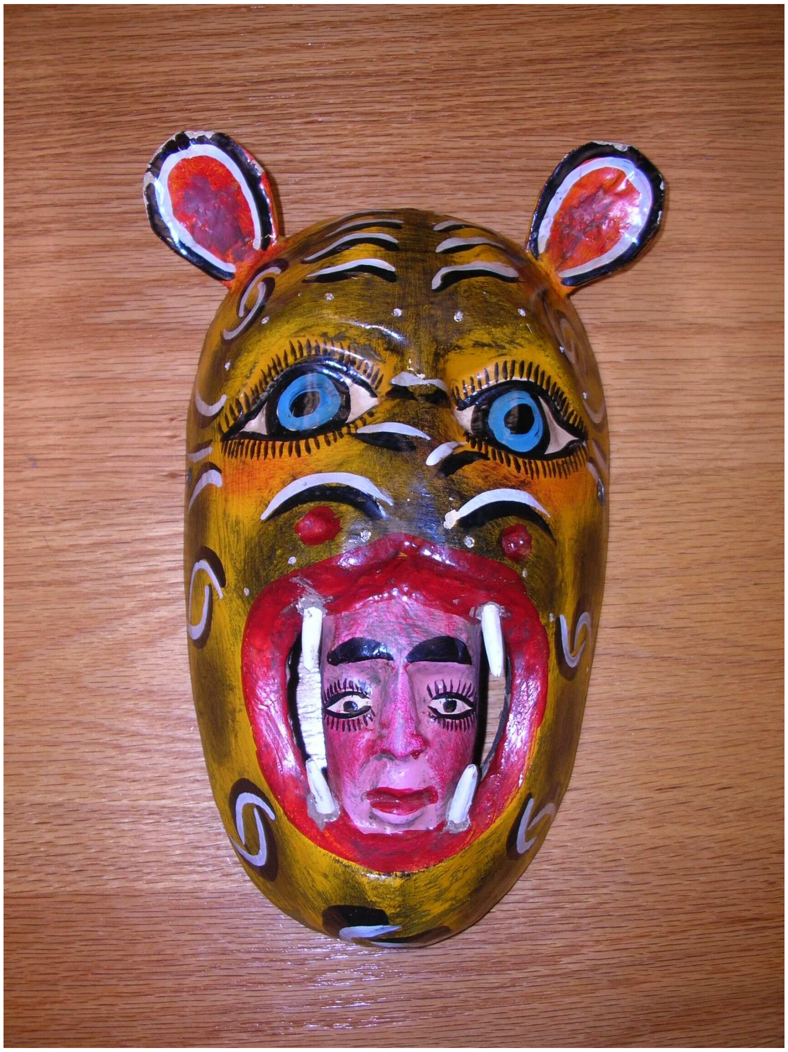
COLLECTION CONNECTIONS

MESOAMERICAN MASKS
- Olmec, Mexico, *Mask*, 900-300 BCE, 2002.127
- Maya, Mexico, *Mask*, c. 250-600, 99.3.1
- *Conquistador Mask*, 19th c., 99.3.2

OTHER NATIVE MASKS
- Yupik, Arctic region, *Mask*, 19th-20th c., 81.14
- Richard Hunt, *Transformation mask*, 1993, 93.42

JAGUAR IMAGERY
- Guanecaste, Costa Rica, *Tripod vessel in the form of a jaguar*, c. 1200, 46.3.6
- El Tajín, Veracruz, Mexico, *Ballgame yoke* (human head in jaguar's jaws on front), 60-900, 41.72
- Isthmus region, Costa Rica/Panama, gold ornaments with feline characteristics



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PUEBLO POTS (3)

WHAT ARE THEY?

The Americas Art Cart features three examples of twentieth-century pottery from the Pueblos of the Southwestern United States. They were secured as donations for the Art Carts through the efforts of docent Lynn Teschendorf.

The two smaller examples (from Hano and San Ildefonso Pueblos) are mounted side-by-side on one base, while the larger (Acoma Pueblo) vessel is mounted separately on its own base. ***Please take special care to lift these pots in and out of their storage containers by the mount (board) and never by the pots themselves.***

WHAT IS A PUEBLO?

Pueblo (PWEH-blō) is Spanish for “village.” In the Southwestern U.S., the term is applied to villages built around a central plaza, often comprised of “compact, many-chambered, flat-roofed structures”[1] made from adobe and/or stone. The term is also used to identify the people who inhabit the pueblos. Pueblos populated by Pueblo peoples (or Puebloans) have existed in northeastern Arizona and northwestern New Mexico for thousands of years.

WHO ARE THE PUEBLO PEOPLE?

Modern Pueblo people are the descendants of the Ancestral Puebloans (Anasazi and Hohokam) of the American Southwest. Mesa Verde, in present-day Colorado, was one center of Ancestral Puebloan life. Ancestral Puebloans who called it and other sites (such as Chaco Canyon) in the Four Corners region home developed a settled, agricultural way of life around the beginning of the Common Era (CE). Inhabitants lived initially in pithouses, a form that would evolve into the *kiva* (ceremonial room). By about 750-1000 CE, Ancestral Puebloans were constructing multi-story dwellings above ground, initially of adobe and later of stone blocks. Ancestral Pubeloans created baskets, upon which pottery forms and motifs introduced early in the Common Era were based.

WHAT ARE THE PUEBLOANS’ HISTORICAL CONNECTIONS WITH EUROPEANS?

Around the year 1260, many Ancestral Puebloans abandoned their homes and communities and migrated south to the area where the pueblos of today are located in present-day Arizona and New Mexico.

Before Europeans arrived in the Southwest in the sixteenth century, approximately seventy independently governed pueblos dotted the area, and their inhabitants spoke number of languages and practiced a variety of cultural traditions and spiritual beliefs. Today this number has dropped to about 25 independent pueblos, most of which have been inhabited since at least the year 1700. Early 21st century population estimates suggest that there are approximately 75,000 individuals of Pueblo descent living in the United States today. Despite first Spanish and then Anglo-American

WHAT ARE THE

PUEBLOANS' HISTORICAL CONNECTIONS WITH EUROPEANS?, CONTINUED

intrusion, the Pueblo peoples have successfully maintained many spiritual, cultural, linguistic, and artistic traditions over many generations.

When the Spanish arrived in the sixteenth century to set up missions, they brought with them farming technology, religious views, and languages different than those practiced by the Native Americans of the region. Colonizers such as Francisco de Coronado and Juan de Uñate drained many pueblos of food and brought disease that drastically reduced Native populations. Under the pressure of Spanish domination and constant threat of raids, over half the pueblos, and some entire provinces, were abandoned.

Increasing tension between the Spanish and Puebloans – primarily due to the Spaniards' unrelenting assault on Pueblo religion and spiritual life – led to a revolt in 1680. In August of 1680, the San Juan Pueblo secretly sent runners out to nearly all the pueblos of the region, seeking their support and cooperation and planning their coordinated uprising. On the morning of August 10, the united pueblos rose up against the Franciscan friars and Spanish colonists, expelling them for twelve years. The Spaniards who escaped fled to Santa Fe for safety, only to flee again after nine days of bloody fighting.

When the Spanish returned in 1692, the Puebloans had reestablished a cultural, linguistic, and spiritual diversity that laid the foundation for forms of governance they currently maintain through their status as sovereign nations.

Spanish involvement in Pueblo communities after 1692 was not without effect. Under Spanish control, the Native American population of the region greatly declined, many pueblos were abandoned, diseases spread, and some nomadic Puebloans such as the Indé (Apache) nearly disappeared. Even so, some new pueblos were established – the surviving Tiwa speakers who had taken refuge with the Hopituh Shinumu (Hopi) formed a new community at Sandia north of Albuquerque, New Mexico, and a group of Tewa speakers from the Rio Grande Valley migrated to Hopituh Shinumu (Hopi) country to establish the village of Hano in northern Arizona.

The United States assumed control over Pueblo territory in 1848 as a result of the Mexican-American war. In 1864 the United States confirmed ownership of the land granted to them by the Spanish, and though they were in contact with European Americans, the Pueblo peoples largely maintained their traditional ways of living until World War II. At this point, the establishment of atomic-energy laboratories and the mining of uranium and other natural resources opened job opportunities, invoking, for some, a desire for change in Pueblo communities.

WHAT ARE THE PUEBLOANS'

Today, approximately 25 pueblos continue to thrive in New Mexico, Arizona, Texas, and Colorado, each with a distinct cultural heritage, language and/or dialect.

HISTORICAL CONNECTIONS WITH EUROPEANS?, CONTINUED

Since the mid-1960s, groups of pueblos have united for community-based economic development of their reservations as well as to fight for legal protection of land and water rights. Though tourism has been a large part of local industry since before World War I, the Pueblo people continue to maintain and develop traditional culture, as is evident in the strong pottery tradition, as seen in the three examples on the Art Cart and those in the museum's permanent collection.

WHAT IS THE CONNECTION BETWEEN PUEBLO POTTERY AND COLLECTING?

Until fairly recently, Pueblo pottery was primarily utilitarian, created and used in daily life within a family or community. However, Spanish intrusion changed not only the landscape of Pueblo life but pottery-making practices themselves. Ancestral Puebloans made pottery for use in two primary ways: to be buried with the dead in accordance with ancient custom, and for daily use (cooking and storing grains and water). When the Spanish settled in the Southwest, church authorities prevented the Puebloans from burying their dead in the traditional fashion, instead insisting on Christian burial practices. As a result, Pueblo people were forced to concentrate on making utilitarian pottery, only creating a small number of ceremonial vessels in secret. Most of the pottery that remains today from around the time of Spanish invasion until the mid 19th century is utilitarian and was either passed down through the generations or was buried.

When the transcontinental railroad reached New Mexico in 1880, Pueblo artists changed yet again to accommodate a new market. European American anthropologists and archaeologists came to the Southwest to investigate ancient sites such as Sikyatki in Arizona, bringing back souvenirs to institutions like the Smithsonian as well as to their family and friends. Tourists from Europe and the Eastern United States came to the Southwest by train, hoping to observe "authentic" Pueblo people making their crafts and intending to buy pottery and textiles to decorate their Mission Style homes (a popular decorating and architectural aesthetic of the time based on the Spanish Mission experience).

Tourists' interest was heightened by the perceived imminent loss of Native cultures, increasing the supposed rarity and value of the pottery, textiles, and other souvenirs available. Many dealers exploited this illusion of imminent cultural losee in order to increase sales. Conversely, Pueblo potters produced special tourist versions of traditional pottery. However, the pottery produced at this time was not intended as precious – neither locally valued as ceremonial nor considered fine art by outsiders. It was not until the 1950s, under Euro-American encouragement, that Pueblo pottery became the premeditated ("art for art's sake") fine art form it is often perceived as today.

WHAT IS THE CONNECTION BETWEEN PUEBLO

When European Americans began to collect Pueblo Indian pottery in about 1880, only two pottery artists, the Hopi-Tewa Nampeyo and Maria Martinez of San Ildefonso, were at all well-known to any but the most avid collectors, and most

POTTERY AND COLLECTING?, CONTINUED

potters did not sign their work. As these artists' fame spread, other potters of the region entered the market, making famous many Pueblo artist families and instigating the vast array of souvenir and art pottery that endures today. These artists' work can now be found in museums and homes all over the world and their techniques passed down to new generations of artists.

HOW IS TRADITIONAL PUEBLO POTTERY MADE?

Traditionally-made Pueblo pottery is earthenware hand-built using the coil method and fired at relatively low temperatures in a pit or ground kiln.

Each Pueblo has a unique clay mixture tempered with materials such as sand, ground potsherds, volcanic ash, or basalt. Clay is gathered by hand from deposits throughout the Southwestern region with many family or clan groups continuing to use the same deposits for generations. Pueblo potters traditionally first pray to "Clay Woman" for the use of her bodily material before harvesting it. Once gathered, preparing the clay and temper for potting is a lengthy and labor-intensive process. After being dried and crushed, the clay is soaked to break up clumps, and screened to remove stones, plant materials and other impurities. Once smooth and fine, it is allowed to settle so that most of the water can be skimmed off and a specific mixture of clay and temper mixed. The clay is aged for up to a year before it is ready to be worked.

To build a pot, ropes of clay are coiled on top of each other and pinched together. As the pot forms, the inside and outside are smoothed with pieces of shell, potsherds (fragments of pottery), gourd rinds, stones, or other smooth objects. After allowing the clay to dry out, potters further scrape and sand their pots to eliminate any remaining bumps, refine the shape, and achieve a uniform thickness.

If the final surface is to be shiny, potters then burnish (polish) their pots. To do so, most artists paint on a slip (a watery clay solution) then works rapidly to polish the slip while still damp using a smooth stone.

The artist is finally ready to add surface designs, if desired. Using commercial brushes or traditional yucca brushes made from a chewed yucca leaf, many artists paint their pot with mineral paint and polish it again. Others decorate their pottery by impressing, carving, or incising their designs. Though certain designs are associated with specific pueblos or families, each artist decides the extent to which they will adhere to these forms.

HOW IS TRADITIONAL PUEBLO POTTERY MADE?,

A new "kiln" must be built every time a new batch of pottery is fired. Kindling is arranged on the ground and the kiln built on top out of a grate, tin cans, corrugated tin, bark, sheep and/or cow manure, then set on fire. The firing takes approximately an hour, though more time might be required to form a piece of blackware like that

CONTINUED

of Maria Martinez. The artist removes the pot from the fire using a rake. The firing process is an uncertain one. A sudden wind, air pockets in the clay, collapsing fuel, heat building too rapidly, or clay that is not completely dry all threaten the pot's stability and could instantaneously destroy the painstaking work of the potter. Nearly all potters experience some breakage during this process, making a successfully fired piece particularly precious.

At each phase of this labor-intensive process, there is the risk of breakage, making any pot that makes it all the way through firing quite special.
Pueblo pottery is very delicate and must be carefully handled. NEVER PICK IT UP BY THE RIM, as it can break fairly easily. The pots on the Art Cart are mounted to protect them. When you set them up and store them away, please pick them up only by the boards on which they are mounted, not by the pots themselves. Visitors are welcome to gently touch the pots, but should not pick them up off the Art Cart.

HANDLING PUEBLO POTTERY

When handling a pot, be sure that your hands are CLEAN AND DRY. This pottery is fairly porous and can absorb foreign materials leading to stains and breakage.

HOW DID WE CHOOSE THE THREE POTS ON THE ART CART?

The three pots on the cart were chosen to represent a variety of well-known Pueblo pottery styles, visual interest, and techniques. Individual artists have only been a focus of Pueblo pottery creation since the early 20th century, and even today it is not always possible to pinpoint the exact artist who made a specific pot.

PRONUNCIATION GUIDE

Pueblo (pw EH blow)
Anasazi (ah nah SAH zee)
Mogollon (moh guh YOHN)
Oñate (ohn YAH tay)
San Juan (san HUAhn)
Tiwa (TEE wah)
Tewa (TAY wah)
Sandia (san DEE uh)
Hano (HAH noh)
Hopi (HOH pee)
Taos (TAH ohss)
Santa Clara (san ta CLAIR ah)
Jemez (HAY mess)
Nampeyo (nam PAY oh - The "a" in the first syllable is the same as in "apple")
Sikyatki (sick YAHT kee)
San Ildefonso (san ill duh FAHN soh)

PUEBLO POTTERY GLOSSARY

Kiln – *A furnace or oven for baking, burning, or drying, especially pottery.*

Kiva – Pueblo ceremonial structure used for religious ceremonies. In some pueblos it is wholly underground; it is either circular or rectangular in shape.

Matte – A dull surface finish far less glossy than the burnished black or red ware. Most pottery from Laguna, Acoma, and Zia is matte.

Micaceous – Containing tiny flakes of mica. The clay of Taos and Picuris is micaceous, giving their pots a sparkling surface.

Polychrome – A painted or slipped surface of three or more colors.

Potsherd – A fragment of pottery.

Slip – A fine, liquid form of clay applied to the surface of a vessel prior to firing. Slip fills in pores and gives a uniform color.

Stippling – A style of painting using small dots.

Temper – Sand, crushed rock, or ground-up potsherds added to clay to reduce shrinkage and cracking during drying and firing.

Yucca – A desert plant species from the agave family, known for its tough, sword-shaped leaves.

QUESTIONS AND ACTIVITIES

- Carefully examine the three pots. In what ways are they similar? Different? What do you see that makes you say that?
- Describe the design on the pot – be sure to examine the top, bottom, and sides. What imagery and patterns do you notice?
- How does the design relate to the shape of the vessel?
- How has the artist used line and/or color in the designs?
- Do some detective work to match up the pots on the Art Cart with those from the permanent collection on view in the cases in Gallery 259. Find the example(s) that share the most visual similarities with the vessels on the Art Cart. What characteristics helped you match up the Art Cart pots with those in the permanent collection?
- Find other examples of ceramic vessels in the Americas galleries. How are they similar? Different? When and where do they come from?

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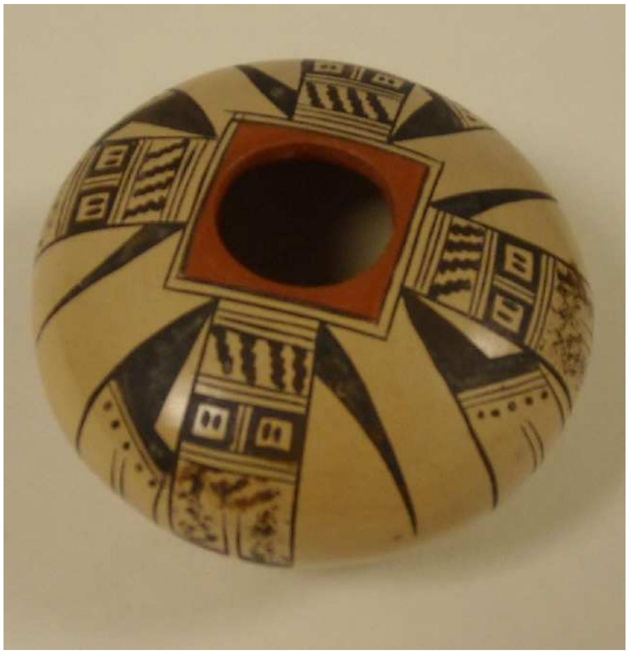
ADELLE NAMPEYO, HOPITUH SHINUMU (HOPI), HANO PUEBLO, ARIZONA



WHAT DO WE KNOW ABOUT THE ARTIST AND HER INFLUENCES?

The Nampeyo family has been one of the best known since intense European American interest in collecting Pueblo pottery began to flourish in the 1880s. The original artist of the family, Nampeyo (1860?-1942), was especially interested in traditional pottery techniques, and she and her husband spent a great deal of time unearthing and examining pottery from the ancient site Sikyatki (in Arizona), then being excavated, to gather inspiration. Nampeyo developed her own style based on the traditional designs, specifically the inclusion of stylized birds, a polychromatic palette, fine line and black patterns, which members of her family continue to utilize today. As she aged, Nampeyo taught her children the techniques she had employed – even working collaboratively on many pieces – ensuring that her redeveloped techniques would live on. The artist who created the pot on the Art Cart, Adelle Lalo Nampeyo, is the great granddaughter of Nampeyo.

Adelle Lalo Nampeyo was born in 1959 and is a member of the Hopi-Tewa clan, living near Hano, First Mesa, Arizona. She began making pottery at the age of twenty, having learned traditional techniques and designs from her mother Elva Nampeyo, another well-known potter (examples of Iris and Elva’s work are in the MIA’s permanent collection). Nampeyo insists that though she has attempted to invent new designs, she always comes back to the traditional family forms she wishes to carry on, particularly the community’s particular “fine line” and black designs.

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WHAT IS IT?

The rounded shape of this vessel with its flattened top and small mouth is typical of ancient Sikyatki seed jars, which were used to store seeds. Adelle Nampeyo is particularly attracted to such jars for their manageability and small size. Though the original jars from which this vessel was inspired were meant for daily use, the Art Cart object was probably intended as a purely artistic piece.

WHAT IS UNIQUE ABOUT ITS MANUFACTURING PROCESS?

This particular clay, gray when “picked,” can turn a variety of yellowish colors when fired, from pale cream to orange, depending on the iron content. It generally does not require the addition of any temper to keep it from shrinking during firing. Like most Pueblo pots, it is hand-built by the coil method (no potter’s wheel used). Unlike most Pueblo pottery, no layer of slip is applied before it is burnished (polished). After burnishing, the designs are hand painted on with a yucca brush using mineral and vegetal pigments applied with a yucca brush. The black pigment comes from the boiled down Rocky Mountain beeplant, the red from hematite. As with all traditionally made Pueblo pottery, this little jar was ground-fired outside over a sheep manure fire.

WHAT DO THE DESIGNS REPRESENT?

Most Hopi pottery follows the traditional style developed by 19th-century potter Iris Nampeyo, featuring complex geometric designs, highly stylized birds and feathers, and a distinctive yellow color that results from iron in the clay and traditional outdoor firing techniques.

Though we can never be entirely certain of her intended meaning, designs on this polychrome pot do reflect certain culturally consistent visual themes. The mouth of the pot is delineated by an outlined red square often described as representing the four corners of the world or the four sacred directions. The body itself has four identical, evenly spaced designs, probably representing stylized birds. The bodies of these birds consist of a rectangle filled with four diagonal squiggly lines, which might represent the track of the rabbit stick (a stick of wood shaped like a boomerang that was used historically to hunt rabbits) or possibly lightning. Appended to the left is the wing, consisting of a black shoulder, a line of dots, and two wing feathers. The head curves off to the right. Such animal designs have been used by the Nampeyo family potters since before 1900, and many were inspired by ancient pottery from the nearby ruins of the Sikyatki Pueblo (c. 1300-1625). This speculation is strengthened by the fact that the stippling effect on the tail feathers as well as the black and red on yellow color scheme are also typical of Sikyatki.

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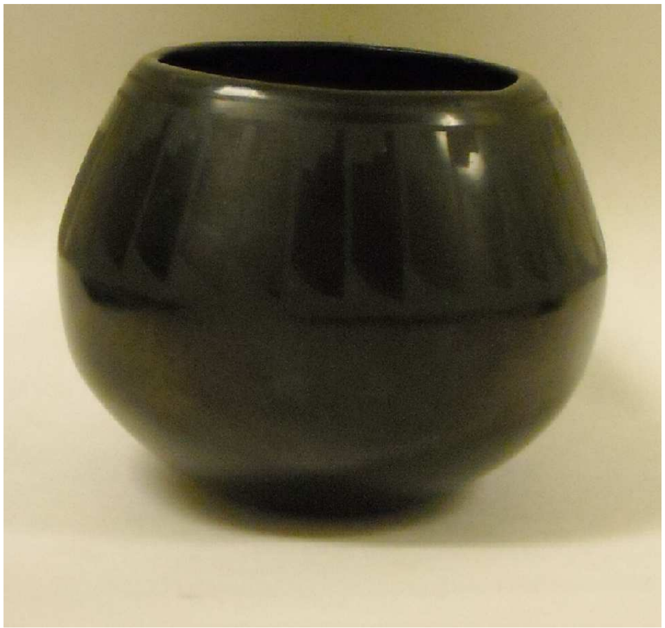
VESSEL, TEWA, SAN ILDEFONSO PUEBLO, NEW MEXICO



WHAT DO WE KNOW ABOUT THE ARTIST AND THEIR INFLUENCES?

As is often the case, this Pueblo bowl is unsigned, and therefore no specific artist is identifiable. However, stylistic characteristics and tradition indicate that the pot is from the San Ildefonso Pueblo of New Mexico. San Ildefonso is the Pueblo of famed 20th-century potters Maria and Julian Martinez and their long line of descendants who also make and decorate pots.

WHAT IT IS FOR?

Bowls have been a common form for Pueblo potters for many hundreds of years and have been used for eating, carrying, storing, cooking, etc. The small size of this bowl indicates it was likely made soley for sale.

WHY IS IT BLACK?

The clay around San Ildefonso fires red in a freely burning fire, but if the fire is smothered with a carbon-containing material such as manure, the oxygen is drastically reduced, carbon is driven into the surface, and the clay turns black, a process often referred to as reduction firing. If burnished (coated with slip and then polished) before firing, the pot comes out glossy and smooth, as is the case with the pot on the Art Cart. The matte designs around the rim of the pot on the Art Cart are achieved by painting on the designs with another layer of slip after the first layer has been burnished.

WHAT DO THE DESIGNS REPRESENT?

The bowl is divided into two sections, one decorated with feathers and the other with a step or terrace design that could be either *kiva* (ceremonial space) steps or clouds, either of which is often associated with direction and change. Looking carefully at the pot, we can see that the feather design was painted in the negative (the matte finish is the fired slip used for painting the design) and that the step design can also be read in the reverse (upside down, the shiny surface rather than the matte).

The feather design originally was applied to San Ildefonso pottery in about 1920 by Julian Martinez, who borrowed it from a traditional Mimbres cultural design several hundred years old. It has become a trademark design for San Ildefonso Pueblo.

WHAT IS THE MODERN HISTORY OF BLACKWARE?

Blackware is an ancient style of pottery-making that was reinvigorated by artists Maria and Julian Martinez in the early 20th century. When an excavation led by Edgar Lee Hewett at Bandolier National Monument near Santa Fe in 1908 unearthed fragments of pottery from Ancestral Puebloans, Hewett sought a skilled Pueblo potter to recreate the ancient pottery style for museum preservation. A team of Tewa potters from nearby San Ildefonso Pueblo, Maria and Julian Martinez, accepted this challenge. Maria, who formed the pots, was able to re-create similar forms and glossy black finishes. Julian, who was responsible for painted on decorations in their earlier way of working, found this “new” process left him with nothing to do. So, he began experimenting with painting designs on over the burnished pots. The resulting effect was matte black designs on a high gloss black background, referred to since as black-on-black wares and today the hallmark style of the Martinez line of potters and of all of San Ildefonso Pueblo.

The couple refined their pottery techniques and was asked to demonstrate at several international expos, including World’s Fairs. Though other pueblos, such as Santa Clara, had been producing black wares, what made the Martinez’ pottery special was their technique to create a contrast between areas of matte finish and others of glossy jet black, as can be seen on the pot on the Art Cart. This uniqueness is partly a result of the mineral composition of the clay and its watery slip, which are distinctive to the area.

Maria and Julian produced pots together for many years, teaching their family and community the techniques they had developed and gaining great fame and prestige along the way. Many artists within the San Ildefonso Pueblo community continue to use these methods, and for it is probable that our Art Cart blackware bowl came from the same Pueblo.

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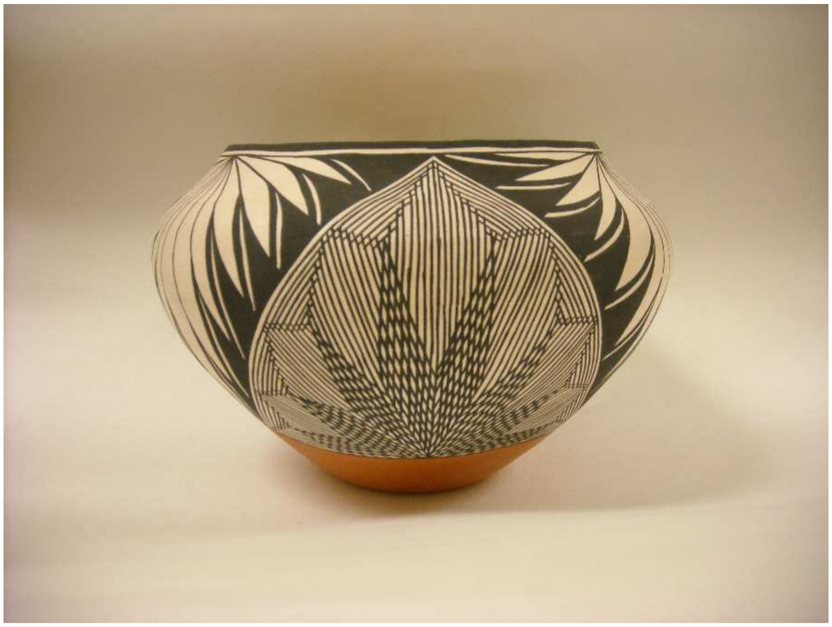
VIVIAN SEYMOUR, HAAKU (ACOMA) PUEBLO, NEW MEXICO



WHAT DO WE KNOW ABOUT THE ARTIST AND HER INFLUENCES?

Vivian Seymour is an artist from Acoma Pueblo in New Mexico, one of the oldest continually inhabited communities in the United States. Part of a family of potters, Vivian learned traditional methods, forms and designs from other potters in her family. Acoma pottery is known for its very thin walls, fluted rims, and black-on-white and red designs. Today there are approximately 400 potters of all ages working in Acoma, using both traditional and contemporary techniques.

WHAT IS IT?

This vessel, which was probably created for collection and display rather than use, is modeled after the traditional shape of an *olla* (water jar; literally “pot” in Spanish). A traditional olla would have been somewhat larger, flatter, and more bottom-heavy, allowing for the collection, storage and transportation of water. Acoma ollas have traditionally been made with red-slipped interiors and bases as this pot exhibits. The pot on the Art Cart, however, was created in 1987 (according to the signature on the bottom) not for traditional/local use, but the commercial market.

WHAT IS UNIQUE ABOUT THE PROCESS OF IT'S CREATION?

Acoma potters are famous for their beautifully handcrafted pots, some with walls so thin they ring like bone china. Seymour probably built this pot using the traditional coil method, although she likely fired it in a modern kiln to reduce breakage, as is now a typical Acoma practice. Acoma potters typically mix their clay with *potsherds* from the area, gather local minerals or natural pigments to create their distinctive coloration, and fire their pots at a particularly high temperature to strengthen the already thin walls. The stark white appearance of Acoma pottery is a result of the distinctive white (kaolin) slip the artist applies in layers. This slip is usually left unpolished before firing, creating the matte finish on the pot's surface that the Art Cart pot exhibits. While it is believed Seymour formed this pot, today some Acoma potters bypass the labor-intensive process of gathering, preparing, and coiling the clay, instead using "greenware," commercially mold-made pottery created by pouring clay slip into plaster molds and sold unfired to craftspeople to sand and decorate.

WHAT DO THE DESIGNS REPRESENT?

Intricate fineline designs are common on contemporary Acoma pottery and derive from Anasazi designs found on prehistoric pots from the Chaco Canyon site of northern Arizona. A skilled potter can paint them freehand on the pot. Vivian Seymour's design is a three-based alternating pattern using a lobed plant form, possibly a yucca plant. The contrast between the upward and downward facing leaves is a good example of the two main techniques of the Pueblo: fineline leaves face upwards (delicate and thin crisscrossing lines), while the heavier blackline geometric forms face down.

QUESTIONS AND ACTIVITIES

- Carefully examine the pottery. What about these objects looks familiar to you? What aspects do not?
- What do you notice about the design? Colors? What colors has the artist used for the design? How do the different colors affect the way it looks? How might it look in different colors?
- How does the design relate to the shape of the vessel?
- Describe the design on the pot – be sure to examine the top, bottom, and sides. What imagery and patterns do you notice?
- What kinds of lines do you see? Where? What do you see that makes you say that?
- What does the shape suggest about how it was intended to be used? How would you use it, if it belonged to you?
- Pick up and examine the potsherds. What about their designs and shapes do you notice? What looks similar to the larger pots? What about them is different?
- Based on the shapes of the pieces, what objects do you imagine they were once part of?

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COLLECTION CONNECTIONS

San Ildefonso Pueblo, New Mexico

- Maria Martinez and Julian Martinez, (San Ildefonso Pueblo), *Vessel*, early 20th century, 91.177.3
- Maria Martinez and Julian Martinez, (San Ildefonso Pueblo), *Bowl,* c.1930, 75.81
- Maria Martinez and Julian Martinez, (San Ildefonso Pueblo), *Vessel*, 20th century, 86.94.1
- Artist Unknown (San Ildefonso Pueblo), *Covered Jar*, c. 1875, 2004.174.1a,b
- Various polychrome and backware vessels from other San Ildefonso potters

Haaku (Acoma Pueblo), New Mexico

- Artist Unknown (Acoma Pueblo), 19th-20th century, *Vessel*, 89.93
- Artist Unknown (Acoma Pueblo), *Vessel*, 20th century, 86.54
- Various loans from Acoma Pueblo

Nampeyo Potters (Hano Pueblo), 1st Hopi Mesa, Arizona

- Loan from Nampeyo
- Iris Youvella Nampeyo, Hopituh Shinumu (Hopi-Tewa), *Seed Jar*, 20th century, 92.65
- Elva Nampeyo, Hopituh Shinumu (Hopi-Tewa), *Jar*, 20th century, 96.73.2
- Dextra Quotskuyva, Hopituh Shinumu (Hopi-Tewa), *Awatovi Birds*, 1990, 91.3

Sikyakti Pueblo (style revived by Nampeyo)

- Bowl, 1400-1625, 90.50.1 and 93.11.1

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[2] Dozier, Edward P., 1970, *The Pueblo Indians of North America*, Holt, Rinehart and Winston, p. 47.
[3] Trimble, Stephen, 1993, *Talking with the Clay*, School of American Research Press, p. 10.

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