



AMERIND NOTEBOOK

FALL & WINTER 2013 / 2014
VOLUME 9, ISSUE 1



Issue Contents

- II Upcoming Events & Programs
- III A Priceless Canvas Restored
- IV Amerind's Global Sustainability Initiative
- VI Ceramic Revivals
- VIII Calendar of Events

UPCOMING EVENTS AND PROGRAMS

December 2, 2013 1 - 3:30 p.m.

Holiday Tea

Join us for our Holiday Member's Tea featuring the Tucson folk musician Ted Ramirez. Ted has an extensive repertoire of songs and stories - many with Southwest themes. Ted proudly celebrates the Southwestern Indigenous, Spanish, Mexican and American folk cultures and musical traditions.

Cost: \$20 per person, Amerind Members only. (Members may bring guests)

December 6 - 7, 2013

Jewelry Collectors' Workshop

Join expert Mark Bahti for a two-day exploration of Amerind's world-class Native jewelry collections. Mark will use the extensive collections of the Amerind Museum to teach workshop participants about the history of jewelry arts in the Southwest. Participants are encouraged to bring pieces from their own collection for evaluation by an expert.

Cost: \$400 per person (double occupancy), including room and board. \$300 per person if lodging is not required.

December 8, 2013 2 - 4 p.m.

Rim Flutes Performance with Gary Stroutsos

Free with Museum Admission!

Join master world flute artist Gary Stroutsos for a journey inside the SW desert rim flutes that were found by Earl Morris in 1931 inside Broken Flute Cave in the Red Rock Prayer Rock district in present day northern Arizona.

Gary has replications made from the original flutes found in Broken Flute Cave by flute master builder Michael Allen who did the research to bring these haunting and mysterious sounding flutes alive.

Join Gary for a brief history on the flutes. Original music will be performed by Gary with a Q&A after the event.

December 14 - 15, 2013 10 a.m. - 4 p.m.

Ramson & Jessica Lomatewama will demonstrate and sell Hopi basketry and katsinas.

December 14, 2013 1 p.m.

"Hopi Quilting: Stitched Traditions from an Ancient Community" by Carolyn O'Bagy Davis

January 11, 2014 10 a.m. - 4 p.m.

Tohono O'odham Basketry Trunk Show with Terry DeWald

Join Terry DeWald of Terry DeWald American Indian Art for this basketry trunk show featuring the artistry of the Tohono O'odham and much more.



Terry will be delivering a 1 hour lecture on basket and textile collecting at 11 a.m.

January 14, 2014 10 a.m. - 2 p.m.

Cooking Class with Chef Debbie: *Southwest Meets the Orient*

January 17, 2014 5 - 7p.m.

Native Arts, Native Plants: Amerind Museum treasures through the lens of Joe Kozlowski, Photographer

FREE!

At Tucson Botanical Gardens. 2150N Alvernon Way, Tucson, AZ 85712

January 25, 2014 1:30 p.m.

Panel discussion by the four artists of "O'odham Abstract," an Amerind contemporary exhibition

O'odham artists Jeffers Choyguha, Shamie Encinas, Dwayne Manuel, and Delia Velasco discuss their art, inspiration and work. The four are featured in the exhibition *O'odham Abstract*.

February 11, 2014 10 a.m. - 2 p.m.

Cooking Class with Chef Debbie: *Main Course Salads & Dressings for Lighter, Healthier Eating*

February 15, 2014

Native Voices

February 28 - March 2, 2014

Geology Tour of Southeastern Arizona

Dr. Scott Baldrige of Los Alamos National Laboratory will lead a three day tour to explore the geology of southeastern Arizona. The tour will be based out of the Amerind Museum, with field trips to the mountain ranges and geological sites of the region. Dr. Baldrige, author of *The Geology of the Southwest* (Cambridge Press) is a leading expert on the Basin and Range province of southern and western Arizona. Of course, we will also explore the quartz monzonite uplift that forms spectacular Texas Canyon!

Price includes lodging, meals, and transportation.

Members: \$700 (double occupancy)

Non-Members: \$800 (double occupancy)

March 1, 2014 1:30 - 3 p.m.

Ceramic Revivals Exhibit Opening

April 5, 2014 10 a.m. - 4 p.m.

Amerind Local Food Fest

May 2014 (TBD)

Pueblo Tour with John A. Ware

Spring or Fall 2014 (TBD)

Sky Islands Tour

More Programs to be added. Check our website regularly!

For more information on these programs and events, please visit our website at www.amerind.org. Times and dates subject to change. Please call the Amerind at 520.586.3666 to confirm all events.

A PRICELESS CANVAS RESTORED

By Eric J. Kaldahl, Chief Curator

If you visit the Amerind art gallery, you will see one of our rarest artworks newly conserved. A century-old painting by the Shoshone artist Katsikodi is now on exhibition. Artworks like this one are often called “story robes,” although the artwork at Amerind would have been too large to wear as a robe.



Restored Katsikodi elk hide story robe on display in Amerind's Art Gallery.

Katsikodi lived in the late nineteenth and early twentieth centuries. We know him by his distinctive work, and the details of his life and even his name are unclear. His work was painted on various kinds of animal hide. The Amerind's is painted on elk hide. The artwork was purchased in Wyoming in 1905, so it has certainly passed its centennial. The buyer was Henry L. Ferguson, a good friend of Amerind's founders William and Rose Fulton. He donated the artwork to his friends' Arizona museum in 1948.

For the last 30 years, the work hung in a ground floor art gallery that was closed to the public. With the help of a \$12,000 grant awarded by Friends of Western Art, Katsikodi's artwork was sent to Santa Fe where it received treatment by conservator Bettina Raphael. Much of the information I am sharing with you comes from Ms. Raphael's thoughtful research. She has had the opportunity to conserve other Katsikodi artworks in her career.

The Amerind's story robe is actually in better shape than most. The damage done to it was primarily from tears caused by the way it was hung on gallery walls. The hide remains supple and the paints are in good condition. Ms. Raphael carefully cleaned

the object's surface and filled in tears with new pieces of buckskin. She created a system to mount it safely and instructed the Amerind on building a conservation quality display case.

Art like Katsikodi's come from an ancient tradition of painting on animal hide common to the Native artists of the Great Plains. At the time of Katsikodi's work, the bison herds had been demolished. The materials available for his canvases included antelope, deer, and elk hides and commercial cloth. The hide was prepared using traditional methods for stretching, scraping and softening. Katsikodi painted on the grain (hairy) side of the hide. His paints are a mixture of natural pigments and artificial dyes. No changes or enhancements were made to any of the original paints during conservation.

The scenes in his artwork show bison, hunters, bison butchering, dancers, and singers. The American government strongly discouraged Native American religious expression and symbols at the time.

In spite of that, the central image of Katsikodi's artwork is a bison head mounted on a forked pole, a symbol associated with the sacred Sun Dance.

Some of Katsikodi's story robes were sold. One Shoshone leader purportedly gave the artist's works as gifts to allies and friends. Today there are about 20 Katsikodi works documented in collections around the country. It is one of Amerind's treasures, and we are happy to see it cared for and displayed safely for our visitors to enjoy.



Story Robe prior to restoration.



AMERIND'S GLOBAL SUSTAINABILITY INITIATIVE

By John A. Ware, Executive Director

In recent years western medical researchers have scoured the globe in search of traditional societies where indigenous healers might share knowledge about the medicinal properties of native plants in their environments. It has finally dawned on modern science that contemporary societies may have lost critical knowledge that our ancestors accumulated through millennia of trial and error experimentation with wild plants—that humans may have already discovered effective cures for diseases that continue to plague us. This is just one example of a fundamental shift in scientific attitudes toward the time-tested ways that indigenous people perceive and interact with their environments. Called variously ‘indigenous knowledge,’ ‘native science,’ or ‘traditional ecological knowledge’ (TEK for short), the environmental knowledge systems preserved by traditional societies have been denigrated and marginalized for centuries but recently have come to be recognized as valid systems of knowing about the world.

And why not? Behaviorally modern humans have been wandering the globe for tens of thousands of years, and for all but a very small fraction of recent time our ancestors survived—and most appear to have thrived—as hunters and gatherers, subsisting on the wild game they hunted and the wild plants they gathered. The fact that hunters and gatherers discovered and then populated every continent in the world with the exception of Antarctica suggests that they were experts in their local ecology. Today, the knowledge gained by our ancestors and at least partly preserved by the world’s indigenous peoples is finally getting the respect and recognition it deserves from Western science.

In recognition of these changing attitudes, last April the Amerind sponsored an advanced seminar on traditional ecological knowledge. Chaired by Drs. Melissa Nelson of San Francisco State University and Dan Shilling of the Amerind Foundation, the seminar brought together eleven scholars from the US and Canada to present papers and discuss the role of TEK in global sustainability strategies. Eight of the scholars were enrolled Native American tribal members and three were non-native scholars who have worked and published in the TEK field. During the three-day seminar the conversation ranged from environmental ethics to family values to food security to intellectual property. We learned that the 370 million indigenous people of the world represent over 90 percent of human cultural diversity; that combining TEK with western science is yielding new dimensions of understanding, especially regarding long-term ecological processes; and that the traditional and the sacred combine in TEK to produce a new environmental ethic that may be one of our best hopes for a sustainable future.



Saguaro Fruit Harvest. Arizona State Museum Archives.





Tohono O'odham woman making a basket. Photo by Edward H. Davis, 1919).

The proceedings of the TEK seminar are now being compiled and will be one of the first publications in a new series dedicated to global sustainability; an exciting collaboration between the Amerind Foundation, Arizona State University's School of Sustainability, and Cambridge University Press. Entitled *New Directions in Sustainability and Society* and edited by Amerind board member Dr. Norman Yoffee and ASU's Dean of the School of Sustainability, Dr. Christopher Boone, the collaboration seeks to sponsor and publish critical research and discussions on global sustainability. The goal of all sustainability research is to reduce environmental degradation and enhance human well-being by improving the resilience of the social and ecological systems that support us. *New Directions in Sustainability and Society* will address such themes as vulnerability and resilience, biological and cultural diversity, equality and justice, and long-term perspectives on the environment and society. The Amerind-ASU collaboration will place a special emphasis on combining expertise from the humanities and social sciences with established contributions in the natural and applied sciences, and linking researchers with practitioners. In addition to publishing edited volumes by the most prestigious of all university presses, the series will promote seminars, press conferences, and public meetings to engage as wide a group of stakeholders as possible.

We at the Amerind are excited that in keeping with our mission to foster and promote understanding of indigenous people around the world, one of the first publications in the new series will present the perspectives of Native American scientists and philosophers. Look for the first publication in the Amerind-ASU global sustainability series near the end of 2014.



left to right: Robin Kimmerer (Potawatomie), Joan McGregor, Kyle White (Potawatomie), Linda Hogan (Chocktav/Chichasaw), Dennis Martinez(O'Odham/Chicano/Swedish) , Rebecca Tsosie (Yaqui), Dan Shilling, Simon Ortiz (Acoma), Michael Nelson, Priscilla Settee (Cree), and Melissa Nelson (Anishinaabe).



CERAMIC REVIVALS OF THE SOUTHWEST

By Ron Bridgemon, Associate Curator

The creation of pottery vessels, both decorative and utilitarian, has a very long history and prehistory in the United States Southwest. Every Native culture in the region has ceramic traditions dating back to ancient times. Often, these traditions die out as cultures change, come into contact with outsiders, or if they are supplanted with more modern items. There are numerous examples of certain types of ceramic traditions being revived, sometimes centuries after the last pot of that style was created, and not always by a descendant group. Below are very general introductions to some of the master artists that will be featured in our new Ceramic Revivals exhibit opening in March 2014.

Nampeyo

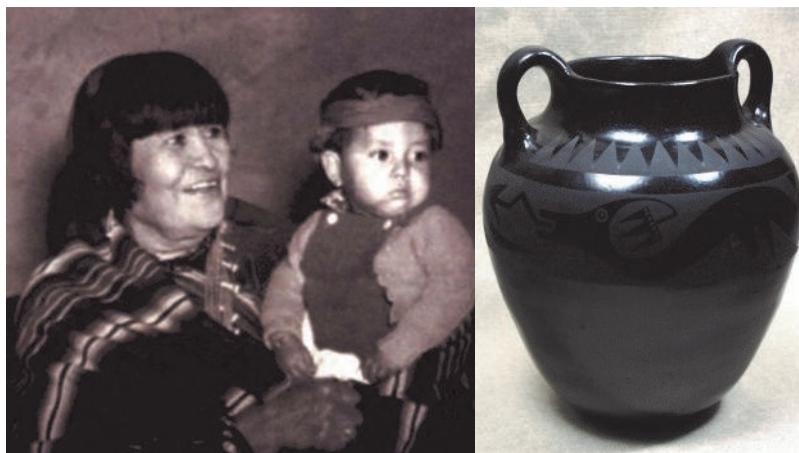
Perhaps the most well-known ceramic revival in the Southwest was started by the Hopi-Tewa potter Nampeyo. Her Sikyatki-revival style pottery is still much sought after, even over 70 years since her death in 1942. Sikyatki is the name of a large First Mesa Hopi village that has been abandoned since about the year 1500. In 1895 Smithsonian archaeologist Jesse Walter Fewkes excavated portions of the remains of Sikyatki. During the excavations Nampeyo visited the site. Though she was already an accomplished potter, the incredible ceramics unearthed at Sikyatki were a major influence on her and other potters of the time.



Nampeyo, circa 1900.

Maria Martinez

Not long after the turn of the twentieth century Pueblo pottery was seen as a dying art form by collectors, anthropologists, and leaders in Santa Fe, New Mexico. A concerted effort was made to preserve and cultivate Pueblo artisans. One product of this effort was the now famous Santa Fe Indian Market. Ethnographers Kenneth Chapman and Edgar Hewitt began to encourage potters to revive this declining art form by looking to the past. At the Pueblo of San Ildefonso in northern New Mexico, Maria Martinez and her husband Julian Martinez reinvented the black-on-black pottery that the ancients in the region produced up until the 1600s. Through much experimentation and trial and error, Maria perfected a fine art that she passed on to numerous potters in the region.



(left) Maria Martinez in 1948. (right) Maria Martinez black-on-black jar. Purchased from Maria by William S. Fulton, 1943.

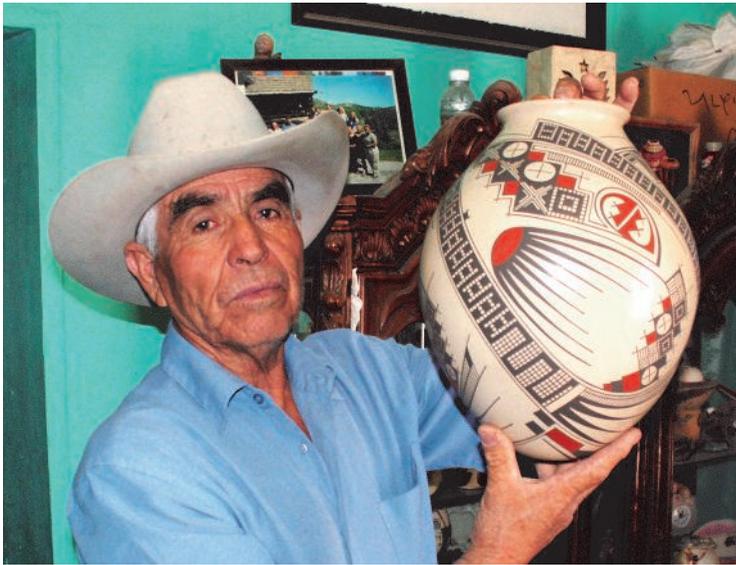
Ida Redbird

Ida Redbird was a Maricopa potter who spent nearly the entirety of her life on the Gila River Reservation. She was instrumental in the revival of Maricopa pottery in the late 1930s by encouraging young potters, working with outsiders to market the ceramics, and increasing the price of the pieces. Without Ida Redbird traditional Maricopa pottery could well have been on its way out. In 1938 she was elected the first president of the Maricopa Pottery Makers Association by her fellow potters. Ida's pottery was sought after around the world and her work fostered generations of new artists.

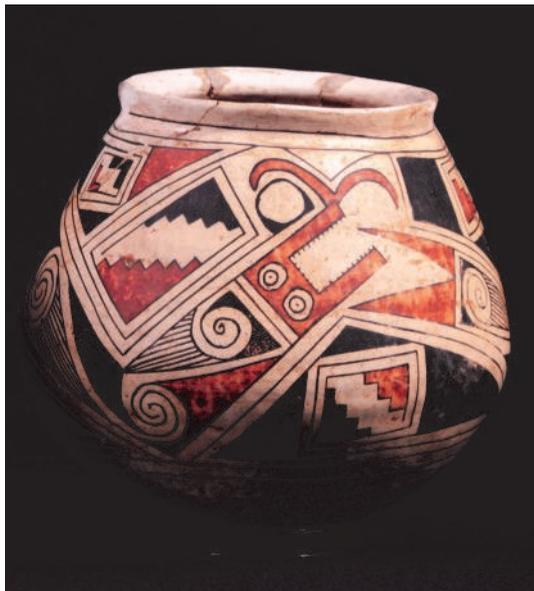


Maricopa effigy vessel, acquired by the Fulton family, early twentieth century.





Juan Quezada in 2008. Photo by Susan Bridgemon.



Ramos Polychrome vessel circa 1300s-1400s.

Joshua Maladena

Ceramic revivals are not just a phenomenon that happened in the past. New revivals come about in the present as well. Only in hindsight can we appreciate their lasting impact. Not all revivals spread throughout a community. They are often limited to an individual, or family.

In the early eighteenth century nearly a millennium of ceramic knowledge of the Jemez people was abandoned over the course of several generations. The loss of this tradition is slowly being reversed by contemporary Jemez ceramic artist

Joshua Maladena. Through much experimentation and some early failures, Maladena has successfully resurrected the Jemez Black-on-white style and technique that had been lost for three centuries.

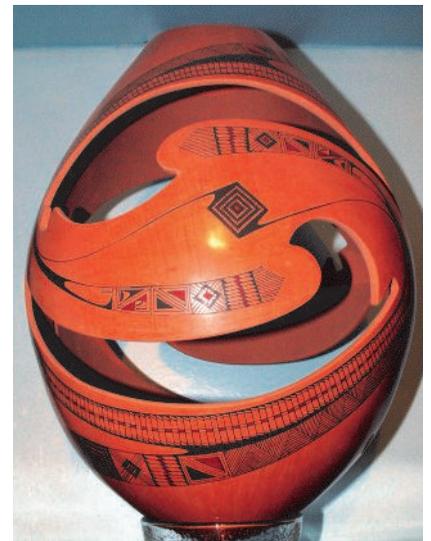


Juan Quezada

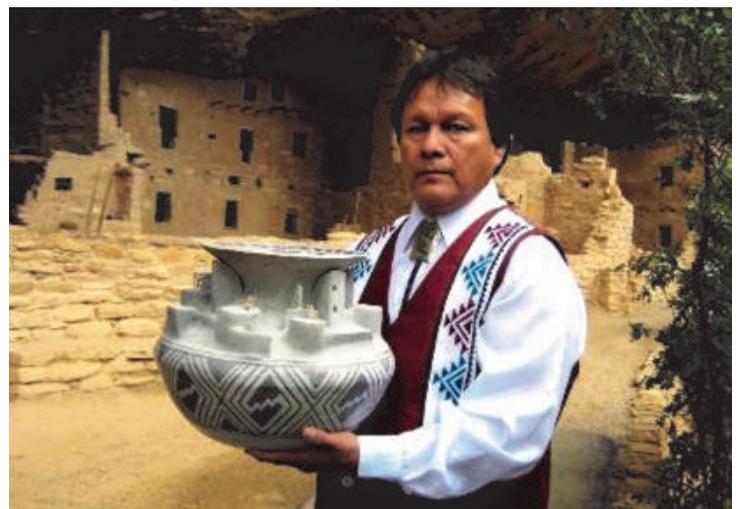
Not all ceramic revivals are initiated by artists who are descendants of the group who originated the style of pottery. The northern Chihuahua, Mexico village of Mata Ortiz has seen a ceramic revolution of unprecedented scale that was started by a few ceramic artists following Amerind's excavations at Paquimé (also known as Casas Grandes). The spectacular Ramos Polychrome vessels that were unearthed at Paquimé and surrounding sites became much sought after. There was a small number of Mexican potters who attempted to create replicas (often advertised as the real deal) of these pots for sale.

It was not until Juan Quezada, later with the sponsorship of Spencer MacCallum in the mid 1970s, that this pottery was popularized and began to differentiate itself from the pre-Hispanic ceramics of the region. Juan was primarily inspired by the pot sherds he discovered in the hills and mountains surrounding Mata Ortiz while he collected firewood as a young man.

He set off, through trial-and-error, to create pottery in the style of the ancients using only materials that those people had at hand. Today there are hundreds of potters in Mata Ortiz, many of whom produce museum-quality pieces sought the world over. Due to the work of Juan and now countless others, the village of Mata Ortiz now thrives and avoided the fate of many other small towns along the railroad in Mexico's northern frontier.



Mata Ortiz pot by Diego Valles.



Joshua Maladena displays his 'best of show' black-on-white pottery at Cliff Palace, Mesa Verde, Colorado.

THE AMERIND MUSEUM
PO BOX 400
DRAGON, AZ 85609

NONPROFIT ORG.
U.S. Postage Paid
Dragoon, Arizona
Permit No. 3

BOARD OF DIRECTORS

Mark Bahti
Georgiann Carroll
John H. Davis
Marilyn J. Fulton
Melissa J. Fulton
George J. Gumerman
Peter Johnson
Sandra C. Maxfield
J. William Moore
James B. Quirk
Dan Shilling
Anne Vandenberg
Robert Wick
Norman Yoffee

Directors Emeritus
Michael W. Hard
Lawrence Schiever

Executive Director
John A. Ware

CALENDAR OF EVENTS AT THE AMERIND

December 2, 2013 1 - 3:30 p.m.

Holiday Tea

December 6 - 7, 2013

Jewelry Collector's Workshop

December 8, 2013 2 - 4 p.m.

Rim Flutes Performance with Gary Stroutsos

December 14 - 15 10 a.m. - 4 p.m.

Ramson & Jessica Lomatewama will demonstrate and sell Hopi basketry and katsinas

December 14, 2013 1 p.m.

Hopi Quilting: Stitched Traditions from an Ancient Community by Carolyn O'bagy Davis

January 11, 2014 10 a.m. - 4 p.m.

Tohono O'odham Basketry Trunk Show with Terry DeWald

January 14, 2014 10 a.m. - 2 p.m.

Cooking Class with Chef Debbie: **Southwest Meets the Orient**

January 17, 2014 7p.m.

Native Arts, Native Plants exhibit opens at Tucson Botanical Gardens

January 25, 2014 1:30 p.m.

O'odham Abstract Artists' Discussion

February 11, 2014 10 a.m. - 2 p.m.

Cooking Class with Chef Debbie: **Main Course Salads & Dressings for Lighter, Healthier Eating**

February 15, 2014

Native Voices

February 28 - March 2, 2014

Geology Tour of Southeastern Arizona

March 1, 2014 1:30 - 3 p.m.

Ceramic Revivals Exhibit Opening

April 5, 2014 10 a.m. - 4 p.m.

Amerind Local Food Fest

May 2014 (TBD)

Pueblo Tour with John A. Ware

Spring or Fall 2014 (TBD)

Sky Islands Tour

More Programs to be added. Check our website regularly!

For more information on these programs and events, please visit our website at www.amerind.org. Times and dates subject to change. Please call the Amerind at 520.586.3666 to confirm all events.

Mission

Established in 1937, the Amerind Foundation and Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, and conservation.

Newsletter

The Amerind Newsletter is produced biannually by staff and volunteers of the Amerind. John Ware, Eric Kaldahl, and Ron Bridgemon, content; Ron Bridgemon, design and layout; Naomi McCoy, copy editing; photography by Amerind staff (except where noted).

Printed by Arizona Lithographers

Letters to the director and board members can be sent care of the Amerind, Box 400, Dragoon, AZ 85609