



adobe gallery

art of the southwest indian

ALEXANDER E. ANTHONY JR.

AUGUST 2017



A CENTURY OF HOPI-TEWA POTTERY
from Nampeyo of Hano to Mark Tahbo

Introduction

We have found collectors of Hopi pottery to be a particularly knowledgeable and enthusiastic bunch. They send us pictures of their latest auction finds. They call us to ask for help finding works from specific periods by specific potters. They generously share information about the potters whose works we sell. They write us letters of gratitude, thanking us for helping them build their collections. We treasure these interactions because these interactions are about treasures.

With this exhibit, we wish to shine a light on the link between the New Mexico Pueblo Indians and the pottery being produced today at Hopi. The majority of the potters whose works we feature in this exhibit are actually Hopi-Tewa people—the descendants of those who migrated to Hopi from New Mexico's Tano Pueblo in the 1690s.

The pueblo revolt of 1680 did not end the reign of the Spanish over the Pueblo peoples. The Walpi villagers, who were subject to constant harassment from the Spanish, visited Tano Pueblo in New Mexico to propose an alliance. The Tano people, who were suffering from Spanish harassment and a crippling lack of resources, joined forces with the Walpi, moving to a village atop First Mesa. The Walpi and Tano peoples were, together, better equipped to fight off invading Spanish settlers and nomadic Indian tribes. These Tano Indians, who originally lived just south of Santa Fe, became the Hopi-Tewa people: the world-renowned potters whose works we celebrate in this exhibit.

This interesting bit of history is worth mentioning because we, as residents of Santa Fe and collectors of Native American art, are fascinated by New Mexico and its Native inhabitants. Learning about the origins of their artworks is as great a joy as enjoying the artworks themselves.

We proudly present this exhibit of Hopi pottery because, quite simply, we are drawn to the beauty of the artwork. The stories behind the artwork, even when filled with tension and conflict, are vital parts of this beauty. We want to celebrate Hopi pottery's past and present with the friends, clients, and colleagues who share so freely with us.



For availability and prices visit us online: www.adobegallery.com/shows/current

Front Cover Pottery Details (clockwise, starting from left):

Very Large Polychrome Seed Jar | Debbie Clashin | 6-3/8" height x 13-3/4" diameter | #25862

Large Storage Jar | Attributed to Daisy Hooee Nampeyo | 16-1/2" height x 16-1/4" diameter | #25994

Nampeyo Seed Jar | 8" height x 13-3/4" diameter | #C3926M

Large Polychrome Seed Jar | Mark Tahbo | 4-1/4" height x 9-1/8" diameter | #25929

Credits:

Catalog Written and Designed by Alexander E. Anthony, Jr. and Michael Marchant.

Photography by Todd Anthony.



Two Different Views of a
Quad-Tentacled Vessel
3-1/4" depth x 7-1/2" diameter | #C3926i



Polacca Wares

A Polacca piece is most easily identifiable by its uniquely beautiful yellow color and crazing slip. Polacca pottery began to be produced around 1740, but it was not until the late 1800s that these pieces became the most frequently used utilitarian wares at the Hopi Reservation. It was not uncommon to see a Hopi residence filled with well-used Polacca bowls and jars. They were occasionally sold to tourists, but were mostly created as functional vessels. Today, these pieces are rare and unusual finds. Most well-preserved utilitarian Polacca pieces have found their way into museums and private collections.



Polychrome Polacca Bowl | 3-1/2" depth x 5-3/4" diameter | #25799

THE EVOLUTION OF POTTERY FROM THE HOPI MESAS

For a thousand years or more, potters living in the arid desert lands now recognized as the Hopi Reservation produced beautiful golden-colored pottery for everyday use. The functional wares made by the early potters were just as beautifully decorated as those that are made today for sale to collectors and museums. That today's desirable artworks are made using the same designs and techniques as historic and prehistoric functional vessels is a testament to the quality and cultural significance of the early works.

The oldest pieces in this exhibit were created in the late 1800s, during the tail end of what is now known as the Polacca Polychrome period. The pottery created during this period, which lasted from 1780 to 1900, is most easily identifiable by its yellow clay and crazing slip. Polacca Polychrome was preceded by periods with designations of Awatovi, Bidahochi, Jeddito, Sikyatki, San Bernardo, and Payupki.

Much of the pottery produced since 1890 at the Hopi Mesas was inspired by pieces created during the Sikyatki period, which lasted from 1375 to 1625. Sikyatki pieces being excavated in the late 1800s served as inspiration for legendary potter Nampeyo of Hano. Hopi trader Thomas Keam encouraged Nampeyo to copy designs from Sikyatki pottery sherds. Rather than simply creating copies, she chose to reinterpret these ancestral designs. The quality, consistency, and enduring popularity of her works led to her becoming one of the most important figures in the history of Pueblo Indian artwork. It is because of Nampeyo and her descendants that we have what we perceive to be the Hopi pottery of today.

Many of today's Hopi potters do exactly as Nampeyo did, recreating and reinterpreting the works of their ancestors. Sikyatki designs continue to inspire contemporary potters, largely because of the works of Nampeyo. Mark Tahbo, whose works are often inspired by those of Nampeyo and his own great-grandmother Grace Chapella, is one of the finest examples of potters whose contemporary works are mostly inspired by Sikyatki designs.

There are many notable Hopi potters who have forged their own paths, too, creating new styles that are unrelated to the Sikyatki period. Elizabeth White Polingaysi, Al Qöyawayma, Iris Nampeyo, and Joy Navasie's works have become highly sought by collectors of Hopi pottery despite having very few visible links to the past. These decidedly modern works are created using traditional methods, which means that they, too, were informed by the Hopi potters of yesteryear.



Polychrome Bowl with Incurving Rim
3-1/8" depth x 8-1/2" diameter | #25980



Polychrome Helmet-style Serving Bowl
4-7/8" depth x 9" diameter | #C3632B



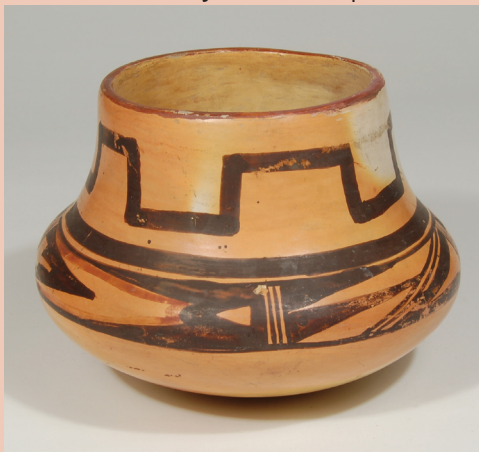
Cylindrical Polychrome Jar with Avian Designs
7-1/8" height x 4-3/4" diameter | #25407



Large Humpback Pottery Canteen
10-1/4" height x 13" width | #C3884



Early Pottery Tile with Salako Mana Katsina Face
3-1/2" x 3-3/8" x 1/2" thick | #25616



Small Jar with Long Neck
4" height x 5-3/4" diameter | #C3926N

Nampeyo of Hano



Polacca-Style Polychrome Bowl
10-1/4" diameter x 3-3/4" depth | #C3304



Very Large Jar with Graceful Stylized Birds
7-5/8" height x 13-3/8" diameter | #C3776D



Polychrome Large Jar with Corn Design
5-1/2" height x 10-3/8" diameter | #C3932A



Polychrome Jar
with Ribbed Depressions on Neck
5-1/2" depth x 10-3/4" diameter | #C3924C

Nampeyo of Hano (1857-1942) was a widely influential potter who lived and worked on the Hopi reservation. She is regarded today as one of the finest Hopi potters and one of the most important figures in the history of Hopi pottery. Her work is displayed in museums and collections around the world. Little, if any, of her pottery has been published and documented in detail and is easily identifiable to collectors.

Nampeyo was taught how to make pottery by her grandmother, and began earning an income as a teenager. Less interested in innovation than perfection, Nampeyo took an early interest in Hopi pottery, which she believed to be superior to the pottery being created by her contemporaries. She collected designs from ancient villages and copied designs from pieces of prehistoric and protohistoric pottery, incorporating them into her own designs on her own vessels.

Nampeyo had five children: Fannie Polacca Nampeyo, Wesley Lesso, Nellie Nampeyo Douillard, and two others. She passed her pottery-making skills on to her children, and her work continues to be highly valued.

1857 - 1942



Small Polacca Polychrome Dish
1-3/4" depth x 5-1/2" diameter | #C3893A



Polychrome Open Bowl with Interior Design
3" depth x 8-1/2" diameter | #C3863D



Beautiful Sikyatki Revival Vessel Shape Jar
6-5/8" height x 11-1/4" diameter | #C3823



Very Large Nampeyo Jar
8" height x 13-3/4" diameter | #C3926M

the Hopi Reservation in Arizona. Nampeyo figures in Native American pottery. Her pottery is signed, but her work has been

income as a potter while she was still just interest in the design and form of ancient er contemporaries. She visited the ruins pottery onto paper, then reproduced the

Douma, William Lesso, and Annie Healing



Black-on-red Jar with Corn Relief Design
4-3/4" height x 10" diameter | #C3924B

Nampeyo's Family



Very Large Polychrome Jar with Migration Pattern
Fannie Polacca Nampeyo
8-1/8" height x 12-3/8" diameter | #C3730A



Polychrome Seed Jar with Red Rim
Priscilla Namingha Nampeyo
4" height x 7" diameter | #C3880



Traditional Sikyatki Revival Jar
Tonita Hamilton Nampeyo
3-3/4" height x 4-1/4" diameter | #C3936A



Tall Cylindrical Jar
Jacob Koopee
10-1/2" height x 5-3/4" diameter | #C3822



Traditional Sikyatki Revival Design Jar
Dextra Quotskuyva Nampeyo
7" height x 5-1/2" diameter | #C3766A



Small Migration Pattern Seed Jar
Fannie Polacca Nampeyo
2-1/2" height x 4" diameter | #C3936B



Very Large Seed Jar with Corn Relief Design
Iris Youvella Nampeyo
5-1/4" height x 8-3/4" diameter | #C3853D



Large Hopi Storage Jar
Attributed to Daisy Hooee Nampeyo
16-1/2" height x 16-1/4" diameter | #25994

Frogwoman Family



Very Large Open Bowl
Joy Navasie - second Frog Woman
3-7/8" depth x 12-1/8" diameter | #C3910A



Tall Polychrome Vase
Joy Navasie - second Frog Woman
9-1/4" height x 7" diameter | #C3752K



Featherwoman Family



Seed Jar with Lizards and Corn Plants
Sylvia Naha (daughter of Feather Woman)
3-7/8" height x 6" diameter | #C3932C



Polychrome Tall Neck Jar
Helen Naha - Feather Woman
8-1/2" height x 7-7/8" diameter | #C3932B



More Nampeyo Family



Nampeyo Family Miniature SET | Fannie Polacca Nampeyo and Priscilla Namingha Nampeyo
Miniature Scale: 1-1/8" to 2-1/2" height | #C3936C-D-E

The Unique and Unusual



Wood Lamp with Two Pottery Tiles Inset
21" overall height | #C3925T



Black on Red Lidded Jar
Emogene Lomakema
8-1/2" height with lid x 9" diameter | #C3903D



Pottery Smoking Pipe
6-1/4" length x 2" height | #C3934C



Red Pottery Salad Bowl and Salad Dishes
Garnet Pavatea - Flower Girl
3-1/2" deep x 11-1/4" diameter;
1" depth x 6" diameter each | #C3903N



Large Red Salad Bowl with Salad Service Set
Zella Cheeda - Antelope Woman
Bowl 5-1/2" depth x 10-3/4" diameter;
Salad Service 6-1/2" long x 3-1/4" wide | #C3903o



Pottery Mudhead Wind Chime
Elizabeth White - Polingaysi Qöyawayma
13-1/4" height x 9-1/4" diameter | #C3903K



Corrugated White Jar with Award Ribbon
Elizabeth White - Polingaysi Qöyawayma
10-1/4" height x 9-1/2" diameter | #C3903A



Pictorial Pottery Round Tile
Darlene Nampeyo
4-3/4" diameter | #C3910D

MARK TAHBO - the Younger Generation

Mark Tahbo is a Hopi-Tewa potter and a member of the Tobacco Clan. He comes from a long line of outstanding potters, the most famous of whom was his great-grandmother Grace Chapella. Tahbo has been an active potter since 1978. Because of his fine workmanship, he has received numerous awards at the Heard Museum Annual Indian Fair. He also has been a consistent award winner at the annual Santa Fe Indian Market. Tahbo makes extremely thin-walled vessels and polishes them to perfection. His designs, which are executed with unmatched precision, are often inspired by the works of Nampeyo of Hano. He seamlessly blends his own ideas with these traditional designs, creating decidedly contemporary works that display a profound reverence for Hopi tradition.



Jar Inspired by Work of Grace Chapella
Mark Tahbo
3-3/4" height x 5-3/4" diameter | #25912



Polacca Polychrome Inspired Contemporary Bowl
Mark Tahbo
2-1/4" depth x 9-1/4" diameter | #25930



Mark Tahbo's Hallmark



Four Color Polychrome Jar
Mark Tahbo
4" height x 6-5/8" diameter | #25931

Cylindrical Jar with Butterfly or Moth Designs
Grace Chapella - White Squash Blossom
6-1/2" height x 3-1/2" diameter | #C3856B



Very Large Polychrome Seed Jar
Mark Tahbo
7-3/4" height x 13-1/2" width | #C3815



Tewa Large Polychrome Seed Jar
Mark Tahbo
4-1/4" height x 9-1/8" diameter | #25929



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Opening Monday, August 7th 2017
with Reception from 5 to 7 pm

Continues through September 2017

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