



Adapted line drawing of Beaded Olla Maiden | Carmen Nashboo

# CARMEN NASHBOO

## **Beaded Olla Maiden**

wood figure with beaded clothing

Gift of Richard and Jean Wilson

ACNO 87.2.3

From the TOHONO CHUL exhibitions

**From Native Hands: The Collection of Tohono Chul Park**

**Tohono Chul Park's Permanent Collection, 1994**

**Tohono Chul Park's Permanent Collection of Native American Crafts, 1997**

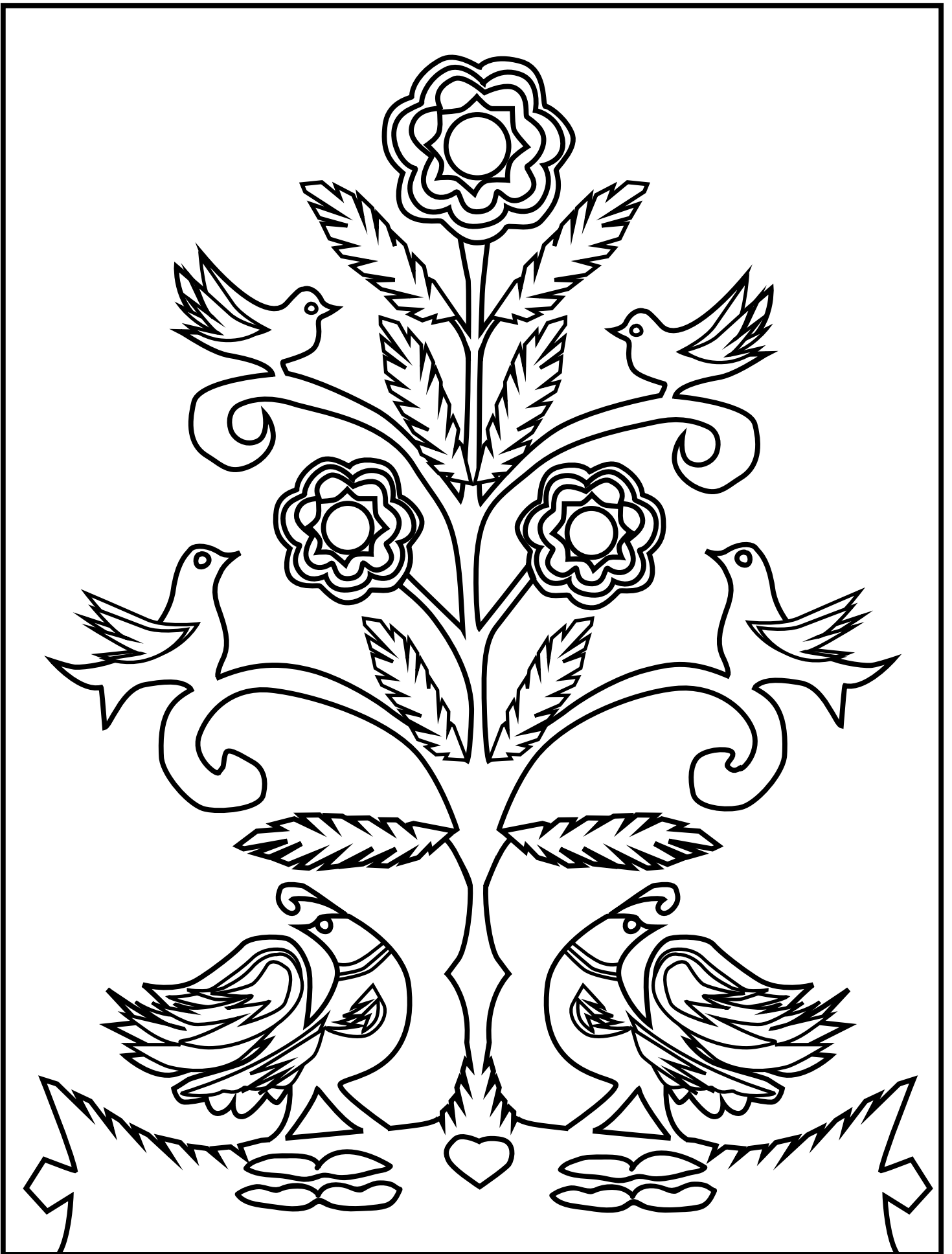
**Selections from the Permanent Collection**

**Made For Trade: An Unconventional Look at Native American Art**

**25 Milestones of Tohono Chul Park**

**Call and Response III, 2018**

This beaded doll represents an Olla Maiden, or pot maiden. An Olla Maiden carries a pot on her head because she is responsible for bringing water back to the tribe. The Zuni believe that everything is balanced, like the olla on the maidens head. The piece is made with peyote stitch, also known as gourd stitch, which allows the artist to bead over a three-dimensional object. Zuni artists began to create beaded pieces with the encouragement of trader C.G. Wallace, who introduced the art to them and promised it would be profitable. Tourists loved the unique look and hardy artwork that would not break on the return trip.



Adapted line drawing of 2 Gambel's Quail | Magdalena Nowacka-Jannotta

# MAGDALENA NOWACKA-JANNOTTA

## 2 Gambel's Quail

cut paper

From the TOHONO CHUL exhibition

### **Taking Flights - Birds in Art**

"I make my cuts freehand without measuring or drawing. The intricate folding and cutting does not allow unfolding and refolding of the paper to check the design. When the piece is completed, there is always an unexpected reward.

I remember my first papercut, in Polish a *wycinanka*, or a symmetrical or pictorial cutting and layering of colorful paper, was made of a newspaper when I was a child. My mother's friend taught me how to fold and cut the paper and then to unfold it to reveal the beautiful repeated patterns. I will never forget how surprised I was then, and how surprised I still am now, about seventy years later, when I unfold my papercut and see the unexpected patterns. Both of my parents were endowed with artistry in their hands. My mother made intricate embroideries and my father made sculptures in iron, and so, after World War II, our bare home was filled with their works and their desire to beautify our place was present everywhere in my childhood. My mother used to take me for walks in the meadows and forests to look for simple beauty in wild flowers and weeds. I had to count flower petals and check the shapes of the leaves, which were saved later in a notebook to dry.

I love making *wycinanki*, the plural of *wycinanka*, because these traditional works take my memories back to the places of my 'old world' Poland, which left a mark on my life. Therefore, soon after I arrived in America, I started to create *wycinanki* to feel at home. The walls of my home were large, and I had to cover them with my works. I have been cutting paper, teaching and exhibiting my works for over seventy years. My designs are traditionally cut, freehand, using hand-forged sheep shears. I have a strong desire to share and to maintain this simple art of papercutting.

My works are in various collections in Italy, Poland, China, and the United States at the Library of Congress at the Archive of Folk Culture. My life in Arizona and the omnipresent desert has taken me to another dimension in my works. I am now creating new desert, and it takes me to a different way of thinking, creating newer emotions than I have experienced in my previous busy city life. I am still searching for my identity in the realities of the world. I want to create spiritual and peaceful spaces which will open possibilities for further exploration and for positive encounters in nature."



# MAGDALENA NOWACKA-JANNOTTA

## Roosters on my Lawn

cut paper

From the TOHONO CHUL exhibition

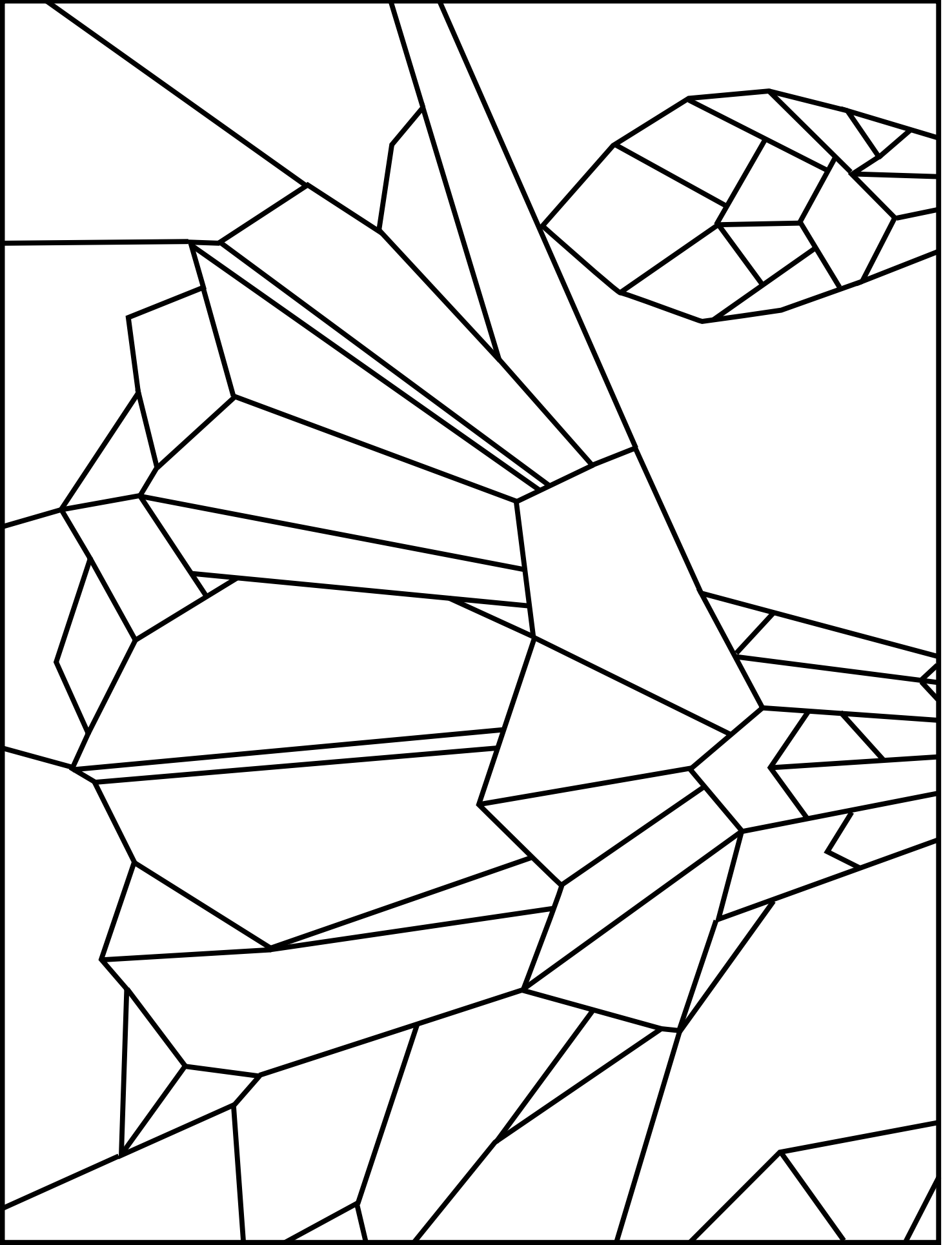
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# MARGIT KAGERER

## **Cactus Blossoms**

fabric

From the TOHONO CHUL exhibition

### **In Full Bloom**

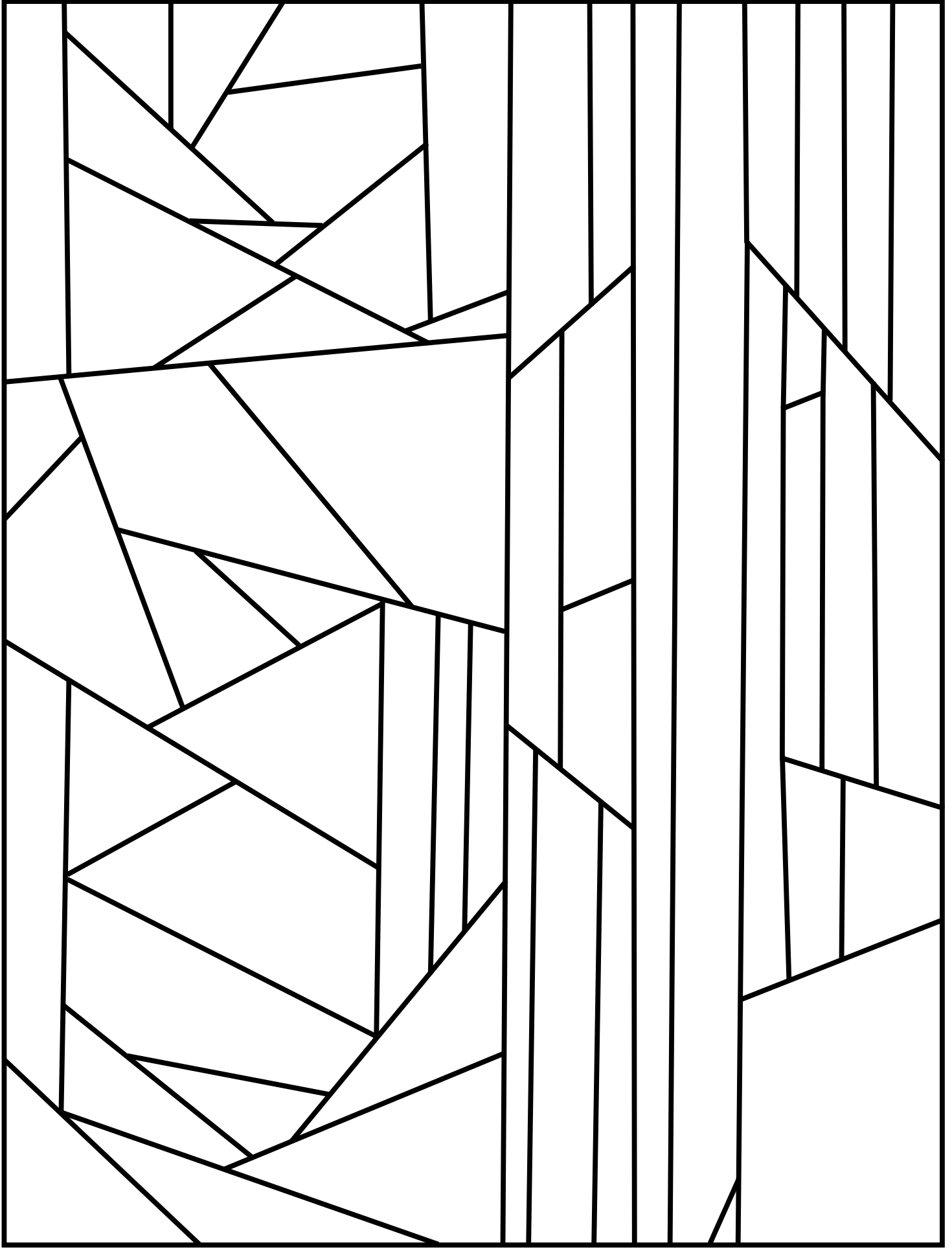
"Some of the cacti are inconspicuous during the year but their flowers burst into such intense colors that can be seen from far away. This inspired me to make a quilt with brilliant fabrics.

I was introduced to the world of quilting and fiber art when I relocated from Germany to the United States. As a math teacher, I have been attracted to the geometric patterns in traditional quilt making. Right from the beginning, I created my own contemporary designs. My education in mathematics still figures throughout my work. The way I arrange the blocks and shapes has to do with the clear structure of geometry. A major aspect of my quilts is the use of bright and brilliant colors. Most of the ideas for my work have been derived from the surrounding environment: the four seasons in New England, the rock formations in Arizona, and the beauty of the Sonoran Desert. Working with the different fabrics gives me a creative freedom and allows me to transfer what I see into a picture or abstract design."

A native of Germany, fiber artist Margit Kagerer was introduced to the world of quilting and fiber art when she relocated to the United States. Margit and her husband came to Massachusetts from Munich, Germany in 1992 and she found herself with time on her hands and a desire to do something creative. She had been a math teacher to 11th and 12th graders. Her interest in geometry naturally led her to admire the patterns found in traditional quilts. The couple moved to Arizona in 1997 and Margit started designing quilts with desert themes. She became a member of the Mavericks, a contemporary art quilt group.

To learn more about Margit and her work, visit <http://www.margit.artrageousfibers.net/>





Adapted line drawing of Vibrations of Clouds - Afternoon | Margit Kagerer

# MARGIT KAGERER

## **Clouds - Afternoon**

fabric

From the TOHONO CHUL exhibition

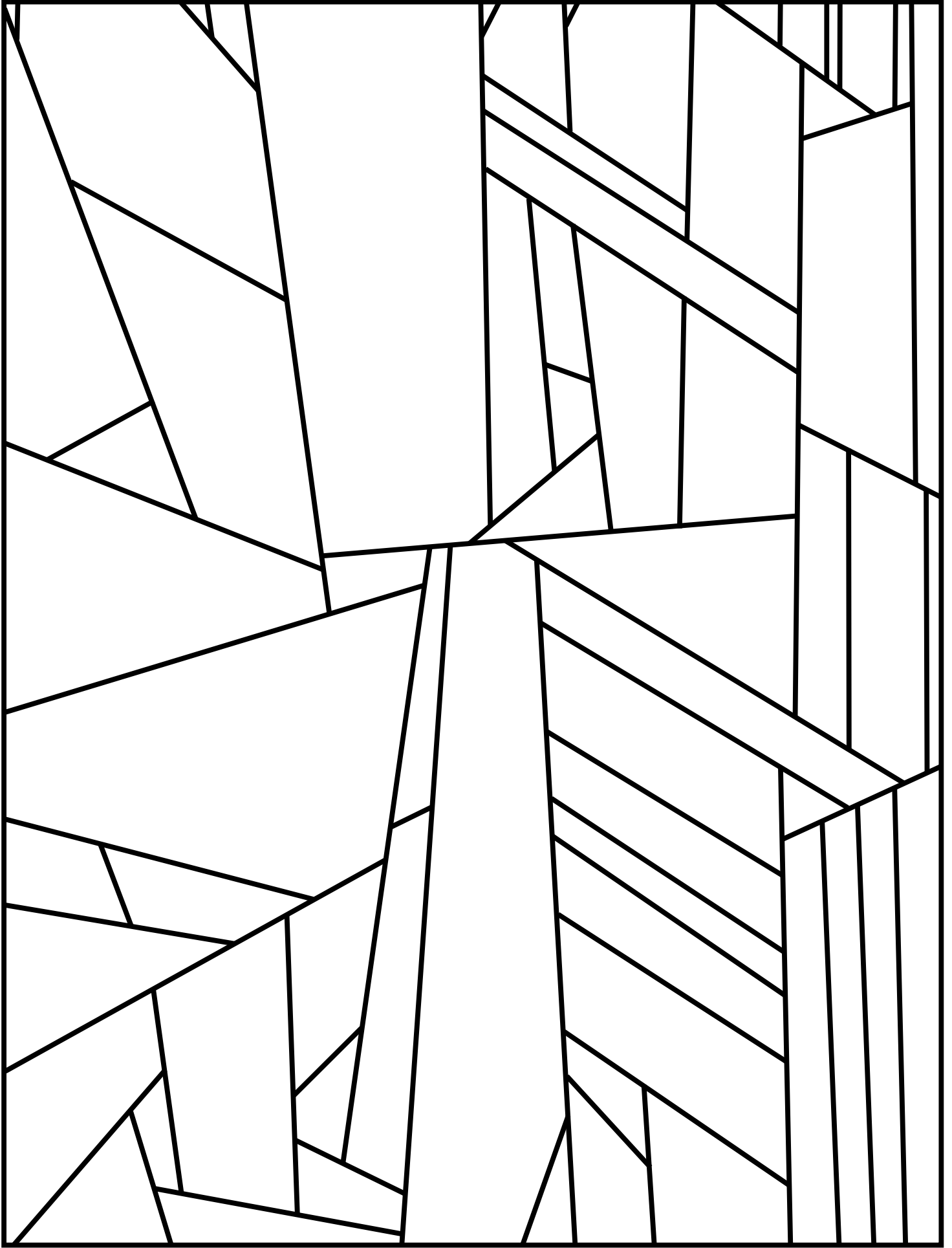
### **The Sky Above**

"Before I came to Arizona I thought that the sky was always just blue and cloudless. After living here for 17 years, I know that the sky shows many shades of blue and has all kinds of clouds. Clouds are moving across the sky like sailing boats. By late afternoon, the blue sky turns into shades of pink and purple indicating a possible beautiful sunset. Those towering clouds of the monsoon; they promise long awaited rain.

I was introduced to the world of quilting and fiber art when I relocated from Germany to the United States. As a math teacher, I have been attracted to the geometric patterns in traditional quilt making. Right from the beginning, I created my own contemporary designs. My education in mathematics still figures throughout my work. The way I arrange the blocks and shapes has to do with the clear structure of geometry. A major aspect of my quilts is the use of bright and brilliant colors. Most of the ideas for my work have been derived from the surrounding environment: the four seasons in New England, the rock formations in Arizona, and the beauty of the Sonoran Desert. Working with the different fabrics gives me a creative freedom and allows me to transfer what I see into a picture or abstract design."

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Adapted line drawing of Vibrations of Clouds - Monsoon | Margit Kagerer

# MARGIT KAGERER

## Clouds - Monsoon

fabric

From the TOHONO CHUL exhibition

### The Sky Above

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Adapted line drawing of It Happens Here Every Spring | Robin Westenhiser

## **ROBIN WESTENHISER**

### **It Happens Here Every Spring**

acrylic on canvas

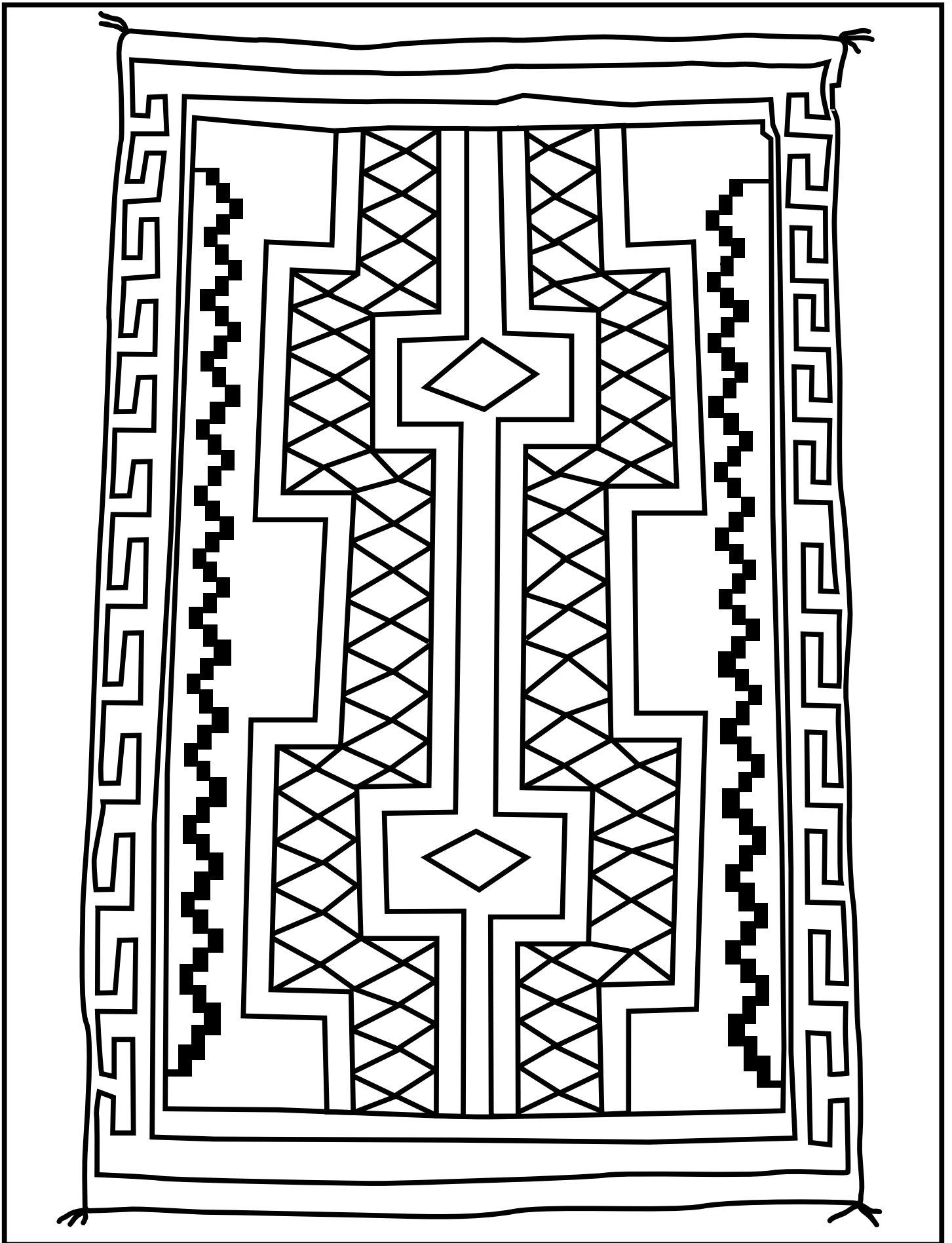
From the TOHONO CHUL exhibition

#### **Pollen Path**

"I am an allergy sufferer. My take on pollen... Have you ever wandered out at night and shown a flashlight high in the sky? It is startling, the swirl of dust and pollen that floats through the air and just how much there is!

I work from my home in Tucson, Arizona with a beautiful view of the Santa Catalina Mountains. I am a collector of things. I find inspiration in my colorful southwestern surroundings, love my Sonoran Desert, the mountains that surround the city and our big blue sky. My close proximity to the border has developed a deep love of Mexico, the colors, the foods, the traditions and the people. I love to paint in bright colors that make me happy and feel alive! My paintings make me smile and I hope they make others smile too!"

To learn more about Robin and her work, visit <https://fineartamerica.com/profiles/robin-westenhiser>



Adapted line drawing of Klagetoh Rug | Unknown Navajo Artist

## **UNKNOWN NAVAJO ARTIST**

### **Klagetoh Rug**

wool

Gift of the Estate of Agnes T. and Don L. Smith

ACNO 98.1.73

From the TOHONO CHUL exhibitions

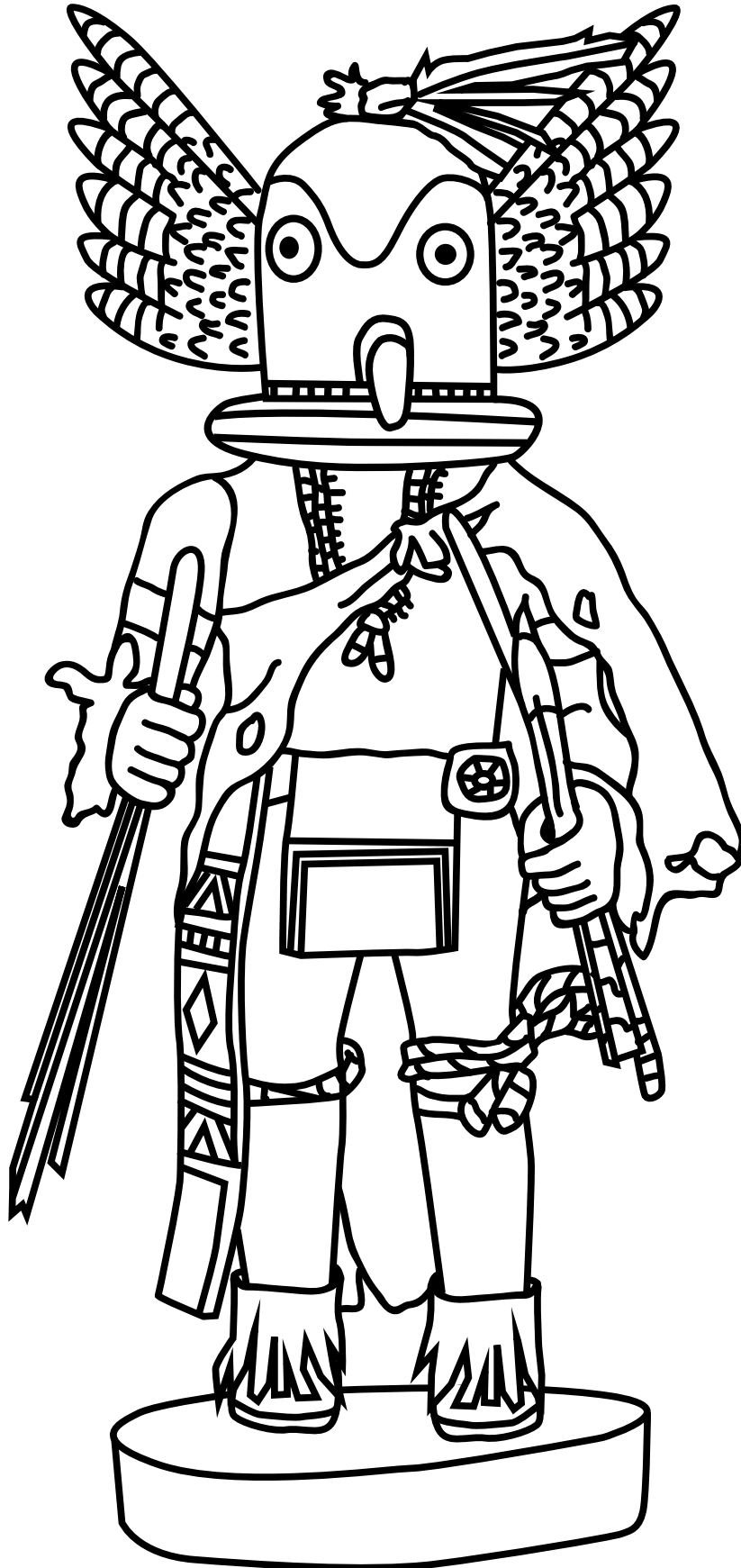
### **New Acquisitions from the Agnes T. and Donald L. Smith Collection**

#### **Sheep, Wool and Weaving in Navajo Life**

#### **Weaving: Native Baskets and Blankets**

Klagetoh rugs are noted for their dominant gray background and accentuating colors of red, white and black. The name comes from the town where this rug design originated. They are colored with vegetal-dyed wool and are often aesthetically similar to the Ganado style.





Adapted line drawing of Mongwu Katsina, Great Horned Owl | Willard Sakiestewa

## **WILLARD SAKIESTEWA**

### **Mongwu Katsina, Great Horned Owl**

Painted and carved cottonwood with feathers, buckskin, yarn and string

Gift of the Estate of Mrs. Robert Wilson

ACNO 86.2.13

From the TOHONO CHUL exhibitions

**From Native Hands: The Collection of Tohono Chul Park**

**Hopi Crafts from Tohono Chul Park's Permanent Collection**

**Tohono Chul Park's Permanent Collection, 1994**

**Tohono Chul Park's Permanent Collection of Native American Crafts, 1997**

**Where Nature, Art and Culture Connect**

**Collection Piece of the Month, May 2006**

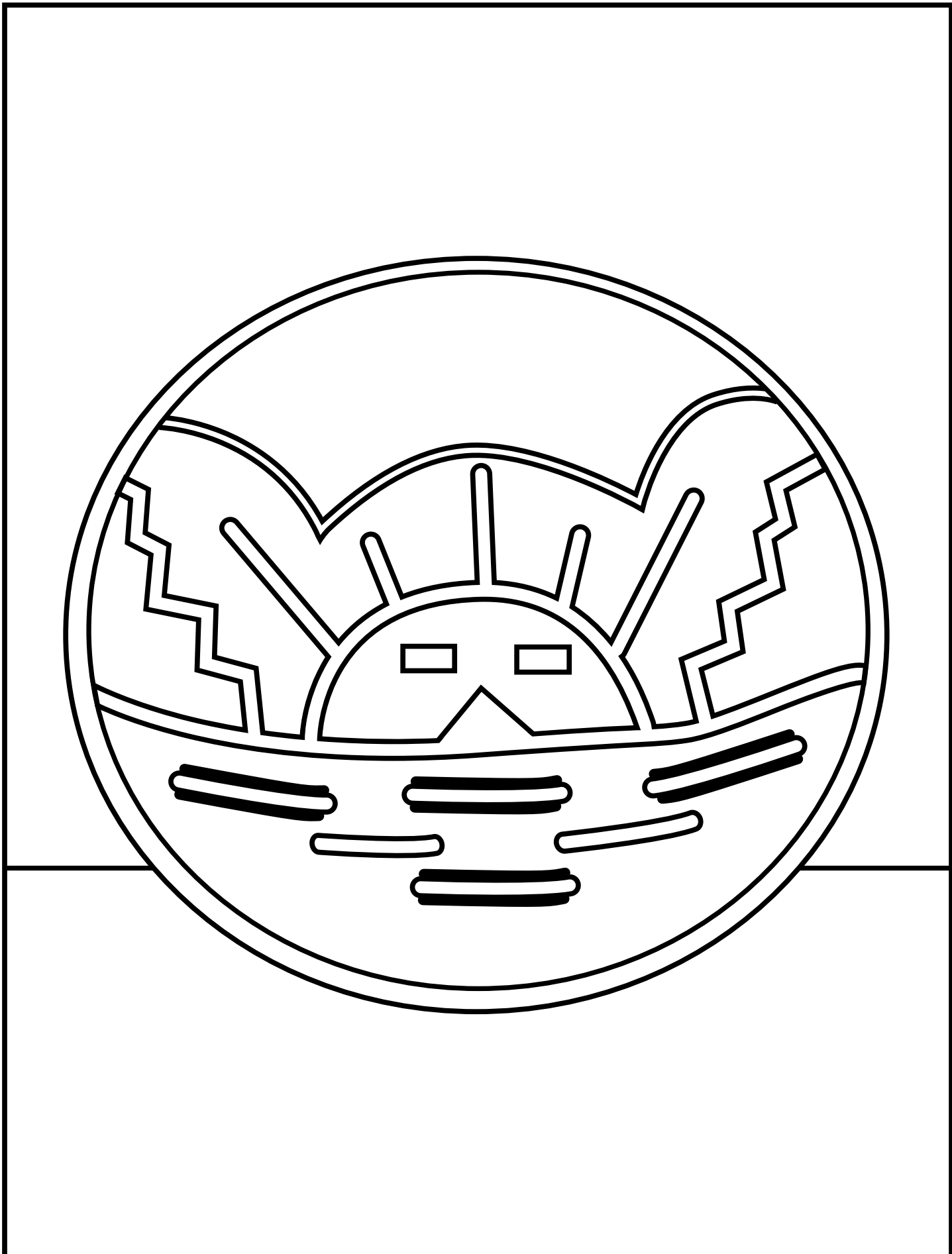
**For the Birds**

**Made For Trade: An Unconventional Look at Native American Art**

**Tohono Chul Park A - Z**

**Members Appreciation Reception, 2012**

A popular doll among carvers, this Great Horned Owl Katsina appears in several katsina dances including the Powamuy, Purification ceremony also known as the Bean Dance. Carved from the root of a cottonwood tree and painted according to tradition, Willard Sakiestewa has been credited for his early efforts toward realism that can be seen in the katsina's body contours and stance.



Adapted line drawing of Incised Dish | Unknown San Juan Pueblo Artist

## **UNKNOWN SAN JUAN PUEBLO ARTIST**

### **Incised Dish**

ceramic

Gift of the Estate of Agnes T. and Don L. Smith

ACNO 98.1.58

From the TOHONO CHUL exhibition

### **Where Nature, Art, and Culture Connect**

Incised San Juan dish with pinkish-red slip background against a design of shapes representing the sun, clouds and mountains, land.