

Left to right:

Black Double-Spout “Wedding Pitcher,” early 20th century

Unknown maker, Santa Clara or San Ildefonso

Pueblo, New Mexico

Hand-coiled, stone burnished, reduction fired earthenware

Gift of the Friends of the Gallery

2002.002.012

Small Jar, circa 1951

Julia Martinez (ca. 1920-2010), Santa Clara

Pueblo, New Mexico

Hand-coiled, stone burnished, reduction fired earthenware

Gift of Drs. Norman and Gilda Greenberg

2016.033.095

Though famous as a potter for her Santa Clara blackware, Julia Martinez’s place in history is perhaps more important for her (losing) role in the 1978 Supreme Court ruling in Santa Clara Pueblo v. Martinez, which established the inherent authority of indigenous tribes as tribal nations, able to make their own laws and govern themselves, and to be regarded as “domestic dependent nations.”

Tall Jar, acquired 1955

Rose Cata Gonzales (1900-1989), San Juan and San Ildefonso Pueblos, New Mexico

Hand-coiled, stone burnished, reduction fired earthenware

Gift of Drs. Norman and Gilda Greenberg

2016.033.076

Orphaned at an early age, Rose Cata Gonzales learned pottery from her mother-in-law after moving to San Ildefonso Pueblo to live with her husband, Robert Gonzales. In 1930, she began making deep carved pottery as an original creation after seeing a shard of carved pottery he had found while deer hunting.

Silver Cuff Bracelet, circa 1957-58,

acquired Albuquerque, New Mexico

Unknown Navajo maker, Arizona or New Mexico

Gift of Drs. Norman and Gilda Greenberg

2016.033.011

“Squash Blossom” Necklace (with Crosses), circa 1930s

Unknown Navajo maker, Arizona

Sand-cast nickel silver

Gift of Robert Keith Black and J. Ormond Sanderson, Jr.

2018.011.001

Black Bowl, circa 1960s

Maria Martinez (1887-1980) and Popovi Da (1923-1971), San Ildefonso Pueblo, New Mexico

Hand-coiled, stone burnished, reduction fired earthenware

Donated by Mary Gale Walker in honor of Mary Henderson Finey

2018.014.001

Maria Martinez is perhaps the most famous of all Native American potters, credited with inventing (in partnership with her husband Julian) a distinctive matte black on glossy black style after years of experimentation. The technique involved pit firing for many hours before smothering the embers with horse manure to create a “reduction” atmosphere deprived of oxygen. Her son *Popovi Da* (“Red Fox”) served in the military and worked on the Manhattan Project at Los Alamos during WWII, before returning to work with clay alongside her, beginning in 1956. He later became well-known as an artist in his own right.

Polychrome Bowl, 1917

Maria Martinez (1887-1980), San Ildefonso

Pueblo, New Mexico

Donated by Mary Gale Walker in honor of Mary Henderson Finey

2018.014.002

This is a rare example of Maria Martinez’s early pottery, made when she was still repeating traditional patterns and before she invented the black-on-black technique that would make her world famous and widely imitated.