

**“SHIFTING SANDS Shoulder Pot, 2014, by Preston Duwyenie
Spotlight Presentation by Sally Rogers, 2018**



Artist’s Background:

Preston Duwyenie, Hopi, Reed Clan, 1951 -

• **Education:**

- Elementary and middle school in Hoteville, Hopi Reservation, AZ
- High school in Scottsdale, AZ
- Studied with Otelli Loloma at IAIA (Institute of American Indian Art) in Santa Fe
- Bachelor of Arts from Colorado State University
- Completed course work for MFA at Colorado State University

• **Influences:**

- Nature, especially arid land near his Hopi home and the water so necessary to the life of the Hopi people
- Pottery tradition of Hopi artists

• **Art movement:**

Contemporary pottery design and technique

• **Artist’s impact on the art world:**

Artist has moved Native American pottery art from traditional techniques, materials and designs to a new world of contemporary materials, mixed media, and dramatic designs.

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Your Impressions/Analysis: This artwork is unique in the museum’s current exhibition of Native American pottery.

Compare & Contrast Artwork: This artwork retains important elements of Hopi traditional pottery production and design while dramatically introducing new elements into the artistic mix:

- Selecting the clay – Traditionally, Hopi potters seek out and use clays from the lands within the Hopi reservation. Duwyenie used micaceous clay, not found on Third Mesa lands, to produce this pot, probably to achieve a desired look or texture.
- Forming the pot – This pot is a traditional hand built/coiled pot. Duwyenie added high relief surface designs (rippled sand and clouds) to give texture and meaning to the pot.
- Slip – Slip (liquid clay) has been applied to the pot to achieve the desired surface texture. Many Hopi pots today do not use slip.
- Firing – The pot was fired at least once (and maybe twice) in the traditional manner.
- Painting – There is no painting on this pot. Rather, in addition to the artist’s surface design, three silver ingots have been applied to the pot (very innovative). The ingots are cast from cuttlefish bone which gives them a wavy pattern (like water).

How to Tour This Piece: This piece may be toured by comparing and contrasting it to other art in the museum:

- Interior museum architectural design simulating drifting sand.
- Works of the Great Nampeyo for traditional designs
- Works of Thomas Polacca Nampeyo and Helen Naha (on stand with Duwyenie pot) for traditional vs contemporary design
- Desert paintings for realism vs symbolism in art

Bibliography /Sources:

- Internet websites for art galleries carrying Duwyenie’s work:
 - adobegallery.com
 - andreafisherpottery.com (plus interview with staff member)
 - ebay.com (Duwyenie art for sale)
 - garlandsjewelry.com
 - fineindianart.com

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- Books
 - Fourteen Families in Pueblo Pottery, Rick Dillingham
 - Historical Atlas of Native Americans, The, Dr. Ian Barnes
 - Home, Native People in the Southwest, Ann Marshall, Heard Museum
 - Indian Nations of North America, National Geographic
 - Native North American Art, Janet C. Berlo & Ruth B. Phillips
 - Southwestern Pottery, Allan Hayes & John Blom

