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Contributors

Robert H. Ames (PIESTEWA), born in Winslow, Arizona, received both his A.B. and his J.D. degrees from Stanford University, and was admitted to the Bar of California in 1955. He is distinguished as the first Indian attorney in the state of California and has been in private practice in Salinas since 1955. He served as a judge on the Hopi Tribal Appellate Court for two years and at the time of this presentation was Chief Judge of the Hopi Tribal Trial Court, a position he held at least seven years.

Edna Glenn, Associate Professor Emerita of Art at Texas Tech University began her interest and research into the arts of the Pueblo peoples in 1977 at Taos through the Texas Tech University Department of Art Field School. She taught art courses that focused upon ancient and contemporary arts of the Southwest and annually lead an on-site course in art history at Taos, Santa Fe, Albuquerque, and the Rio Grande Pueblos. She held an M.A. from North Texas State University. She taught in the Art Department at Southeast Missouri State University prior to her teaching at Texas Tech University. Her art exhibitions are primarily watercolors. She died in St. Louis, Missouri, in 2007.

Peter Iverson is the author or editor of 15 books, including two books on Navajo history – *Diné: A History of the Navajos* with Monty Roessel and “*For Our Navajo People*”: *Diné Letters, Speeches, and Petitions, 1900-1960* – both published in 2002 by the University of New Mexico Press. His work has been supported by research fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and the Newberry Library. He is Regents’ Professor of History at Arizona State University.

Michael Kabotie (LOMAWYWESA) is one of the founding members of the Artist Hopid in 1973 and was a spokesman for the group. Born on the Hopi Reservation in 1942, he studied art with his father, Fred Kabotie, at an early age. He graduated from Haskell Institute in Lawrence, Kansas, in 1961. In 1966 Mike Kabotie had a one-man show at the Heard Museum, and since that time he has exhibited and lectured about his works throughout the country and has been the recipient of numerous merit awards. In 1970 he was elected President of the Hopi Arts and Crafts Cooperative Guild. He published a book of Poetry, *Migration Tears: Poems about Transitions* in 1987 at UCLA. He is a member of the Snow-Water Clan and his adult name, Lomawywesa, means “walking in harmony.”

Alice Schlegel is Professor Emerita of Anthropology at the University of Arizona. She received her Ph.D. from Northwestern University and formerly taught at the University of Pittsburgh. Schlegel spent five summers living on the Hopi Reservation studying Hopi social organization, family life and sex roles. She has published numerous articles on these subjects and was a participant in a Tricentennial symposium held in Oraibi in August 1980. She is the author of *Adolescence: An Anthropological Inquiry* with Herbert Barry III with Free Press in 1991.

Abbott Sekaquaptewa, the former Hopi Tribal Chairman, spent many years involved in Hopi politics. From 1953-1958 he acted as chairman of the Hopi Negotiating Committee that dealt primarily with land matters; from 1956-1958 he served as Hopi Tribal Council Secretary; from 1958-1963 he was clerk of the Hopi Tribal Court; and from 1961-1964 he served three one-year terms as chairman of the court. Twice Sekaquaptewa acted as Executive Director for the Hopi, and from 1973 to 1982, he was chairman of the Hopi Tribal Council. In addition, he was a rancher and member of the Arizona State Board of Directors of Community Colleges.

Terrance Talaswaima (HONVANTEWA) was born in Shipaulovi in 1939. Following graduation from Catalina High School in Tucson, he studied art education at the University of Arizona for three years in a program which was part of the Southwest Indian Project. From 1969 to 1973 he served as art consultant and cultural materials developer for the Hopi Action Program in Oraibi, a program devoted to incorporating Hopi culture into school curriculum. Several books were published out of this program including *Birds at Hano Village* which Talaswaima illustrated. In 1973 he received a grant to work as a curatorial intern at the Museum of Northern Arizona and in 1975 was appointed curator of the Hopi Cultural Center Museum. He is a member of the Pumpkin Clan, the Wuwuchim Men's Society and the Gray Flute Society, and his name, Honvantewa, means "bear making tracks."

Barton Wright is an authority on Hopi kachinas and has worked with the Hopis for over twenty-five years. He has been an archaeologist for the Amerind Foundation, and from 1955-1977 he was Curator of the Museum of Northern Arizona in Flagstaff. He then was the Director of Scientific Research at the Museum of Man, San Diego, California. He has published numerous books and articles on the Hopis including *Kachinas: A Hopi Artist's Documentary* (1973), *The Unchanging Hopi* (1975), and *Classic Hopi and Zuni Kachina Figures* (2006). He is a joint author of the Smithsonian catalog entitled *The Year of the Hopi* and has completed a study of Hopi material culture for the Heard Museum, Phoenix, based on the Fred Harvey Collection.

John R. Wunder is professor of history and journalism at the University of Nebraska-Lincoln. He has published 17 books including the award-winning *"Retained by The People": A History of American Indians and the Bill of Rights* with Oxford University Press in 1994. He is currently working on the comparative Indigneous history of treaty-making of Native Americans, First Nations, Australian Aborigines, and Saamis of Northern Europe.