

# Artifact Discovery

As you learn about your partner's artifact, it may be helpful to consider these questions. Use the space provided to take notes.

Object: \_\_\_\_\_

Date: \_\_\_\_\_

What is it? \_\_\_\_\_

\_\_\_\_\_

What type of material is the artifact is made from? \_\_\_\_\_

\_\_\_\_\_

Who does the object belong to? \_\_\_\_\_

\_\_\_\_\_

Who has used the object? \_\_\_\_\_

\_\_\_\_\_

Where was the object used? \_\_\_\_\_

\_\_\_\_\_

When is it from? \_\_\_\_\_

\_\_\_\_\_

What is its purpose? \_\_\_\_\_

\_\_\_\_\_

Why is it special/important/significant to its owner? \_\_\_\_\_

\_\_\_\_\_

Is there an important story about this object and its significance? \_\_\_\_\_

\_\_\_\_\_

What does this artifact tell us about its owner? \_\_\_\_\_

\_\_\_\_\_

What do you still wonder about or have questions about? \_\_\_\_\_

\_\_\_\_\_

Draw a quick sketch of the object:

# Artifact Label

Use the space provided to write a brief description of the object as if you were writing a label for a museum.

Object: \_\_\_\_\_

Date: \_\_\_\_\_

Description: \_\_\_\_\_

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**Example personal object label:**

First made popular in the 1960s, the trucker style of jacket is most commonly found in denim. This brown leather version is from the mid-1970s. It was a gift from Mary Jane Loeffelholz (now Glasker) to Jim Glasker on their first Christmas together. Jim loved it so much that it was his only, and impractical, winter coat in the frigid temperatures of northern Illinois. The classic style coat remains in the Glasker family - Jim passed it down to his daughter Angie when she was in high school.

## Example of typical olla label:

### Olla, late 1700s, Ysleta del Sur Pueblo

The ceramic traditions of the Ancestral Puebloan artists were diverse. The ceramics are remarkable for their artistry and precision, particularly since we know that they were not made on potters' wheels. Pueblo potters developed large storage jars, called ollas, to hold food and water. These vessels were carefully hand-built using coils which were smoothed together into a strong thin wall.



## **Information provided by Rick Quezada, Director of Cultural Preservation, Ysleta del Sur Pueblo:**

### **Olla, late 1700s, Ysleta del Sur Pueblo**

The ollas on display at the Ysleta del Sur Pueblo Cultural Center were donated in the early 1970s and are approximately 250 years old. They were used as storage vessels to store dehydrated corn, beans, and squash. Their significance is immense as they represent our history here in Texas and tell the story of our people. They were made the old way by ancient potters of our village and were often decorated with flora designs. The making of clay vessels like these is sacred because it involves the earth and the process of creation. They tell us how we used pottery for storing food and cooking meals as well as in ceremonies that are still conducted at our Pueblo. We also made ollas to trade up and down the Camino Real.

## Example of typical painting label:

### ***Daily Commute*, 2016, acrylic on canvas by Eric Tippeconnic (Comanche)**

Comanche artist Eric Tippeconnic is an enrolled member of the Comanche Nation on his father's side and his mother hails from Copenhagen, Denmark. Eric's cultural diversity and love of history and art from an early age helped develop his interest and passion for creating art from the moment he could hold a pencil. Using bright, rich, and vibrant color combinations, Eric utilizes his artwork to capture movement that serves as a metaphor for the viewer, boldly stating Indigenous American cultures — while intimately connected to their history — are in fact contemporary, alive, and constantly evolving.



## **Information provided by Eric Tippeconnic:**

### ***Daily Commute, 2016, acrylic on canvas by Eric Tippeconnic (Numunuu/Comanche Nation)***

A modern Comanche in business attire and eagle feather bonnet commutes to work on a white horse. In the modern world, Comanches no longer fight battles on horseback, but rather in the courtroom, boardroom, and classroom.

Historically, Comanche people have both adopted and adapted to voluntary and involuntary changes. The most impactful voluntary change was the adoption of the horse in the late 1600s. Comanches quickly embraced the horse and utilized this new technology more successfully than any other Indigenous nation. The acquisition of the horse allowed the Comanche people to expand their territory to control a massive 240,000 square mile area named Comanchería. At their zenith, the Comanche horse herds easily eclipsed the number held by the Spanish. Moreover, Comanches bred horses and controlled the trade from the southern to the northern plains. In addition to breeding horses, Comanches also confiscated the horses of their enemies. Entering an enemy camp and stealing a horse was an extremely risky and therefore brave act. The social status and wealth a Comanche gained by adding more horses to their personal herd outweighed the life-threatening risk of horse theft.

I think this piece is one of the most important in the collection because it is referencing multiple historical eras. Following the Red River War and the surrender of the last free bands of Comanche, the reservation period ushered in drastic changes for the Comanche. In 1901, my grandfather John Tippeconnic was born to Tippeconnie and his wife Wimmerchy. John Tippeconnic became the first Comanche to graduate from college (Ottawa University 1926) and then the first to achieve an advanced degree when he graduated with a master's degree from Arizona Teachers College (later NAU). The primary way that Comanche men gained social status and prestige amongst their own people during the 19th century era was the horse. John Tippeconnic successfully substituted an advanced education in the 20th century for the horse to achieve social status amongst his people.

## Example of typical deer hoof rattle label:

### Rattle, 1940s, Mescalero Apache

This rattle from the Mescalero Apache Tribe is made from deer hooves, bone, and hide. Deer hoof rattles can be made with hollow hooves - the callus pads have been removed - or full hooves - the callus pads are left intact. Full hooves make a deeper "clonk" sound while hollow hooves like this make a softer "clink" sound. This rattle would have been made and used by a Medicine Man for sacred ceremonies.





## **Information provided on label at Inn of the Mountain Gods, Mescalero Apache Tribe:**

### **The Deer Hoof Rattles**

#### **Apache name: 'IGHAL**

The rattles are made from deer hooves. The Apache men obtain the hooves from the deer that are hunted that year. They are used by the Medicine Men during the puberty rights ceremony to sing the sacred creation songs of the Apache People. The songs and the sounds of the rattles bless the girl during this holy time. There are many prayers said for the girl so that she may grow into a strong, diligent, and capable woman. The rattles can also be used by the Medicine Men to sing healing songs for the ill. This particular rattle belongs to Mr. A. Paul Ortega. He has been a Medicine Man for over forty years. It is from the 1940s, when he became a Medicine Man at the age of fifteen. There is little variation in the basic design of the rattle over time; this shows that our culture is still relatively intact.