

Susan Hemm Zivic's acrylic on canvas, *Quail and Cacti*, hangs off the foyer. *Midnight Skies*, a print by David Dawangyumtewa (Hopi) is in the foyer. Beneath it, on the table, are, left to right, a gourd by Judy Moody and four katsinem by Randy David (Tewa Hopi): *Butterfly*, *Deer*, *Pahlikmana* and *Warrior Maiden*. In the foreground, on the sofa, is a Teec Nos Pos rug by Vangeline Thomas (Navajo (Diné)).

ARIZONA LIGHT

A Phoenix-based collector uses her proximity to the desert and top artists to build her art collection.

By JOHN O'HERN Photography by FRANCIS SMITH

Our collector's father was a school principal who is also a sculptor and her mother is a quilter. Museums were always part of family road trips and she became fascinated by the Native American objects on display.

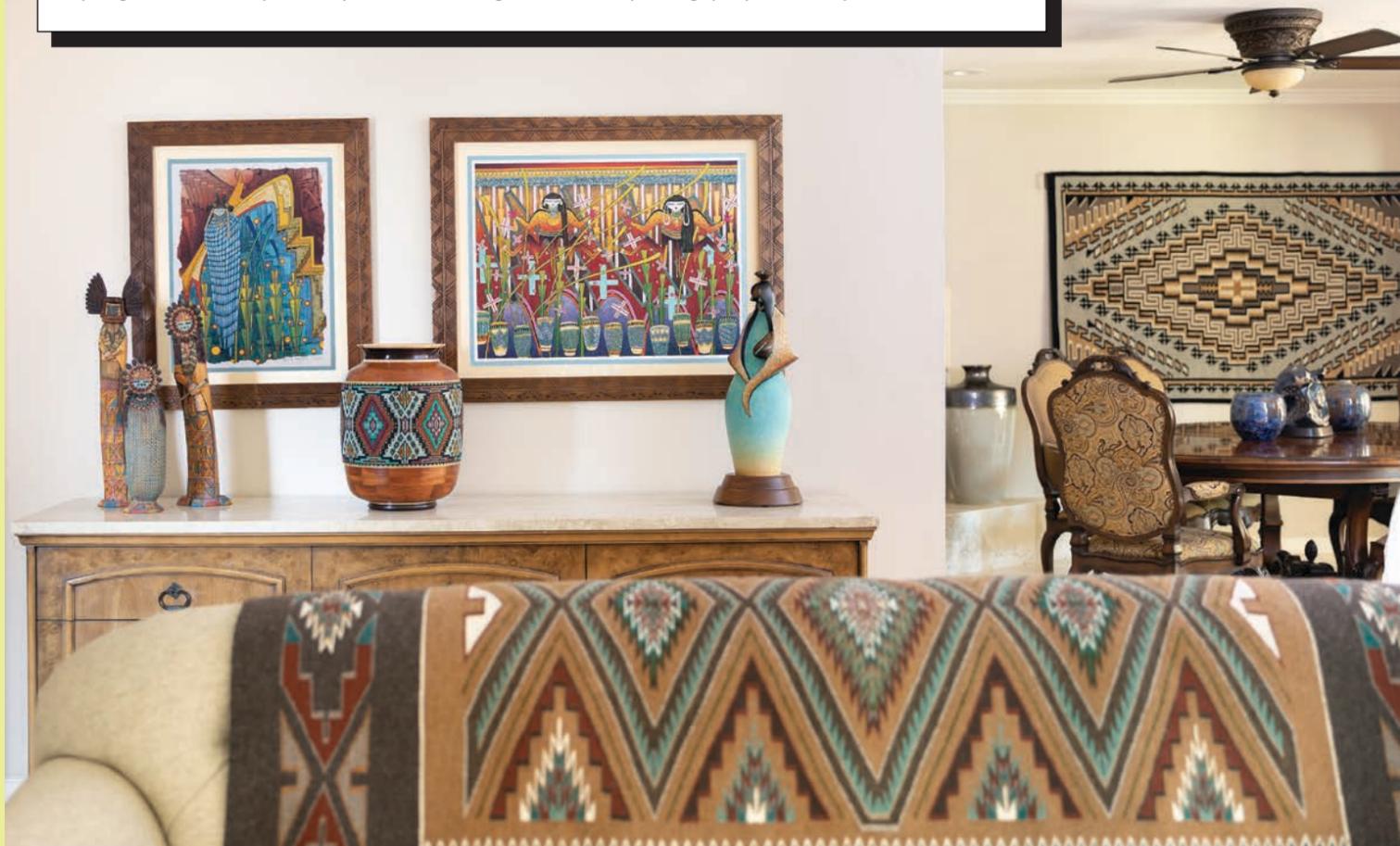
She learned from her parents the amount of love, passion and meticulous work that goes into the act of creating and now looks for that in the pieces she collects. "I see a piece and I know what it takes to make it," she says. "I did beadwork on a loom at one time. It was a regimented process, and I had a pattern to follow. I admire weavers who seem to come up with the patterns out of their heads and are talking to their friends as they weave the intricate designs."

As a medical intern in Phoenix, she bought a few pieces that are now in a room in her home she calls the Room of Firsts—her first rug, her first bronze and her first katsina. In 2012, having completed her residency,

The paintings in the family room are by Allen Bahe (Navajo (Diné)), *Sacred Ground* and *Ceremonial Glow*. On the top of the end table are, left to right, *Turtle*, a katsina by Buddy Tubinaghtewa (Hopi); a *Hawk* pot by Bernice Naranjo (Santa Clara Pueblo); and *Star Chaser*, a bronze by Doug Hyde (Assiniboine/Nez Perce/Chippewa). On the bottom Tubinaghtewa's katsina *Broad Head, Blue Dragonfly*; a bronze by Kim Seyesnem Obrzut (Hopi); and *Ogre*, a katsina by Donald Lomawunu Sockyma (Hopi).



Above the sideboard in the living room are two prints by David Dawangyumtewa (Hopi), *Corn Maiden* on the left and *Underwater People*. On the counter are, left to right, *Crow Maiden* and *2 Suns*, katsinem by Randy David (Tewa Hopi); a wood and bead vessel by Euclid Moore and Marilyn Endres; and *To the Springs*, a bronze by Kim Seyesnem Obrzut (Hopi). In the foreground is a Teec Nos Pos rug by Vangelina Thomas (Navajo/Diné), *Beyond*, and in the dining room is a Two Gray Hills rug by May Bedah (Navajo/Diné), ca. 1983.



she bought a house and “really began collecting!”

In addition to her pursuit of fine craftsmanship, she seeks the soft colors of the Southwest and works that focus on women. “A lot of Western art is very masculine,” she observes. “I don’t have any of that. Most of the bronzes are women. I like the way they portray the new woman and tell the story of the relationships between women. I had seen Billy Schenck’s paintings but they were too big for my house. I commissioned him to paint something smaller and asked him to do something with two women whom I think of as my twin sister and me. Billy is fascinating

and gave me a tour of his studio and his home in Santa Fe with its wonderful collection.”

Meeting and getting to know the artists is a vital part of her collecting activity. “I love learning about the stories the pieces are telling,” she says.

Complementing her collection of Native art is a large painting, *Quail and Cacti*, by Susan Hemm Zivic. She lives in the Arizona desert and has become intimately acquainted with its flora and fauna. Our collector explains that the artist outlines her paintings on the canvas and paints from memory without the use of photographs.



Mountain Falls, an oil on canvas by Tony Abeyta (Navajo (Diné)) hangs above a Burntwater rug by Rose Marie Avery (Navajo (Diné)). On the end table is *The New Girl*, a bronze by Doug Hyde (Assiniboine/Nez Perce/Chippewa). In the foreground is a *Mother’s Gift*, a bronze by Kim Seyesnem Obrzut (Hopi).



Clockwise from top left: A lithograph, *Woman from Pine Springs, State 1*, by R.C. Gorman (Navajo (Diné), 1931-2005) hangs next to a *Hummingbird* pot by Martin Olivás Quintana (Mata Ortiz) and a bronze, *Girl with Yakama Apples*, by Doug Hyde (Assiniboine/Nez Perce/Chippewa).

On the back wall of the dining room is a Two Gray Hills rug by May Bedah (Navajo (Diné)), ca. 1983. Adjacent to it is an Eye Dazzler rug from the 1920s by an unknown artist. The bronze on the dining table is *Coyote Moon*, a bronze by Doug Hyde (Assiniboine/Nez Perce/Chippewa). In the adjoining room are—left to right, top to bottom—*Deer*, a katsina by Irwin Poleahla (Hopi); a *Dragonfly Pot* by Elicena Cota and Jerardo Tena (Mata Ortiz); Poleahla's katsina *Ram*; a *Turtle Seed Bowl* by Carolyn Concho (Acoma Pueblo); *Morning*, a katsina by Buddy Tubinaghtewa (Hopi); and *Morning*, a katsina by Randy David (Tewa Hopi).

On the wall of the family room are, left to right, *The Power of the Bear*, a giclée by Brent Flory; a *Teec Nos Pos* rug by Pauline Wagner (Navajo/Diné); and *Of Wind, Fire and Smoke*, a giclée by Brent Flory. On the counter are, left to right, *Peaches and Morning Song*, bronzes by Kim Seyesnem Obrzut (Hopi), and *Daybreak Star*, a bronze by Doug Hyde (Assiniboine/Nez Perce/Chippewa). Next to the chair is a katsina, *Cradle Doll (Badger)* by Austin Coochyampetewa (Hopi).

Hanging is *Across from Cedar Mesa* by Billy Schenck. Along the counter are, from left, a wood and bead *Cylindrical Basket* by Eucléd Moore and Marilyn Endres; two katsinems, *Maswik Mana* and *Katchin Mana*, by Arthur Holmes Jr. (Hopi); *Hopi Butterfly*, a bronze by Doug Hyde (Assiniboine/Nez Perce/Chippewa); three Mata Ortiz pots by Antonio Sandoval, Octavio Silveiro and Jesus Octavio Silveiro; *Beginnings*, a bronze by Kim Seyesnem Obrzut (Hopi), and a pot by Lázaro Ozuna Silveira. On the passthrough to the kitchen is a collection of miniature katsinems by Buddy Tubinaghtewa (Hopi).



Hanging above the dresser is *Prairie Storm*, oil on canvas, by Ed Mell. On the left are katsinems *Salako Taka* and *Salako Mana* by Jarvis Cook (Hopi). The raku *Pueblo Jar* is by Jeremy Diller. The two katsinems on the right are *Blue* and *Yellow Ahotes* by Buddy Tubinaghtewa (Hopi). The quilt is by the collector's mother.



On top of the étagère is a *Goat Pot* by Harrison Poncho (Acoma). On the top shelf is a *Turtle* seed pot by Carolyn Concho and works by Rebecca, Amanda and D. Lucario, Marilyn Ray and D. Lewis Garcia. On the middle shelf are two katsinems, *Warrior Mouse* by Donald Lomawunu Sockyma (Hopi) and *Warrior Mouse* by Randy David (Hopi). On the next shelf is a katsina, Sockyma's *Koshari Clown*, a *Bear* pot by Hector Gallegos (Mata Ortiz) and *Penguin* by Jerardo Tena (Mata Ortiz). On the bottom shelf is a large Acoma seed pot by Melissa Antonio (Acoma). The standing black vase is by D. Andrew Rodriguez (Laguna Pueblo). Hanging on the left is an *Eye Dazzler* rug by Verna Begay (Navajo/Diné).

"The Heard Museum used to have a weaving workshop," she explains. "When I walked in the first time, I saw a Navajo rug by Nellie Jo and immediately fell in love with it. Her daughters were there to help her sell it. Her daughters are weavers and are teaching their own daughters to weave. The rug is in a Yei design. I learned about the life and spirituality of Yei, and the Yei Bei Chei in Navajo ceremonial dances. Nellie's colors inspired the color scheme of my home." The Yei theme is picked up again in her collection of paintings by Allen Bahe. In 2002, he won Best of Division and Judges' Choice Award at the *Heard Museum Guild Indian Fair & Market*.

"Sometimes it's the colors and sometimes it's the intricacy that attracts me," she explains. Eucléd Moore learned wood turning in Africa where his father was a missionary. Marilyn Endres learned woodworking

when she helped design and build her home when she was 19. She then turned to and perfected her own woodturning skills. They have worked together for 26 years. They assemble different natural color woods, which they then turn on a lathe into platters and vessels. Some are inlaid with thousands of European glass beads in intricate patterns. Our collector has several excellent examples in her collection.

As she collects and gets to know the artists, she sometimes collects their work in depth. They also become friends. In fact, her father enjoys exchanging details about carving with Hopi carver Buddy Tubinaghtewa. Kim Seyesnem Obrzut has been willing to work with her to select the patina for her bronzes.

"I love the art," she says, "and love meeting the artists." «