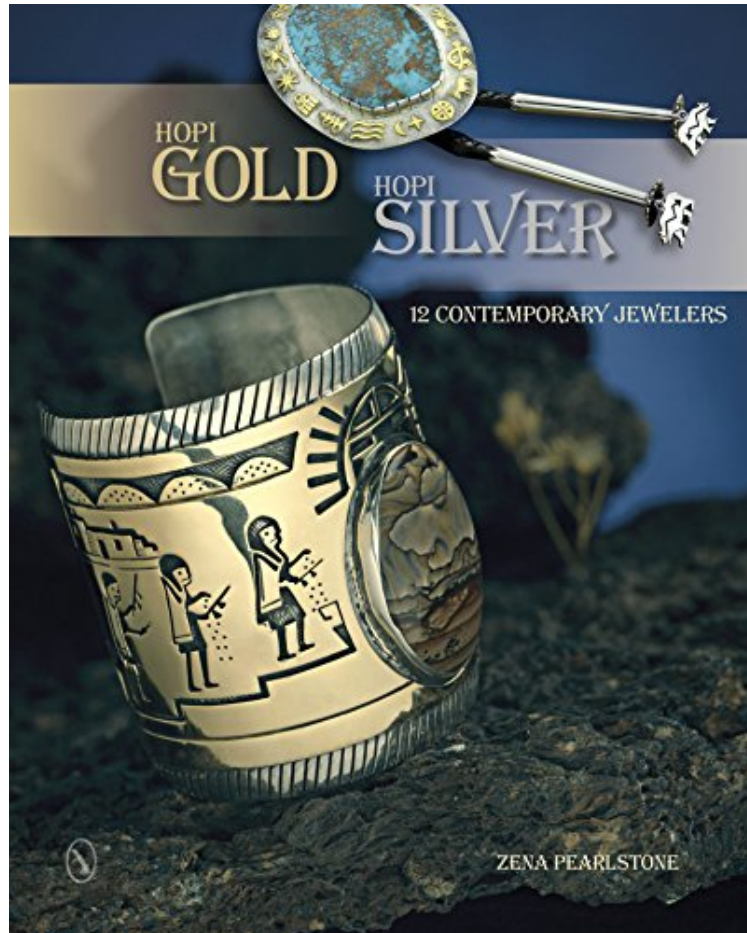


Zena Pearlstone

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[Mobile pdf] Hopi Gold, Hopi Silver: 12 Contemporary Jewelers

Hopi Gold, Hopi Silver: 12 Contemporary Jewelers

Zena Pearlstone : Hopi Gold, Hopi Silver: 12 Contemporary Jewelers before purchasing it in order to gage whether or not it would be worth my time, and all praised Hopi Gold, Hopi Silver: 12 Contemporary Jewelers:

2 of 2 people found the following review helpful. Jewelry as a historical voice.By Martha JonesThis is a beautiful book. Lots of large photos that allow you to really see the piece. What I liked best about this book in addition to the biographical information about each artist was the description of the actual art and what the figures represented in the Hopi culture. You really feel like you have learned about the art and the artist. You realize how both are affected by the traditional ceremonies, mythology and the contributions that each artist has made to each other's style and craft.1 of 1 people found the following review helpful. I'm not happy that I bought this as it seems to favors ...By Lewis A. ShepardI'm not happy that I bought this as it seems to favors artists who worked with Kopavi in Sonoma. Jewelers like Roy Talahaftewa, Berna and Anderson Koinva (and Bernard Dawahoya!) seems to have been overlooked.There are excellent photographs of other makers but not as exhaustive a study as I had hoped for.0 of 0 people found the following review helpful. Five StarsBy jyewellBeautifully done.

Nearly 200 photographs chronicle the evolution of Hopi jewelry over the last four decades and illustrate, through the Kpavi collection, the innovative and often stunning creations of twelve well-known Hopi artists. Included are Victor Coochwyte, Phillip Honanie, and Michael Kabotie, as well as Ricky Coochwyte, Sidney Sekakuku, Sharold Nutumya, Watson Honanie, Bradley Gashwazra, Norman Honie Sr., John Coochyumptewa, Beauford Dawahoya, and Jason Takala Sr. The artists incorporate gold, platinum, diamonds, and rare turquoise into a tradition previously identified predominantly with silver, while expanding the range of designs to include narrative and ceremonial representations. Some of the iconography speaks to the merging of two cultures: ancient Hopi and contemporary commodity. These objects have a historical voice and represent a major change not only in jewelry styles, but in Hopi culture.

About the Author Zena Pearlstone is Emerita Professor (Art History) California State University, Fullerton. Her publications include *Katsina: Commodified and Appropriated Images of Hopi Supernaturals* and *About Face: Self Portraits by Native American, First Nations, and Inuit Artists* (with Allan J. Ryan).