Musings
and Visions
from the
Director's Desk

It is a great privilege and honor for me to be the eleventh Director (and the second Charles K. Williams II Director) of the University of Pennsylvania Museum. It is a particular pleasure to succeed Bob Dyson and to be able to acknowledge all that he has accomplished these past dozen years. In looking over all the great assets of the Museum during my first months on the job, it has become clear to me that one of its most significant treasures is its journal, *Expedition*. The Museum is justly proud of *Expedition* and the great strides it has taken under the editorship of Dr. Lee Horne. But she and I know that *Expedition* cannot rest on its laurels and must continue to develop. There are a number of models from which we could glean ideas as to new directions for our journal, as museum magazines come in a wide variety of formats and have vastly different contents. Some focus on the history of their museums, while others are more general in content and can sometimes be like academic journals. Most, though, fall somewhere between these two poles. *Expedition* currently is positioned in this middle ground, and we intend to keep it there. However, we do intend to institute some changes, which readers will see in forthcoming issues, that we hope will allow *Expedition* to more directly serve the interests and needs of Museum members. For example, we plan to include more information about new exhibits and publications, as well as dates and descriptions of future Museum events. We also will further emphasize thematic issues, with themes that particularly relate to important Museum exhibits or research. In addition, we will sometimes include reviews of new exhibits or catalogs in other museums that we think may be of use and relevance to our readership.

Although we occasionally receive feedback from our staff and active members about *Expedition*, we welcome comments from our readers, especially in regard to suggestions for changes or additions to *Expedition*’s current format and features. Please write directly to either Dr. Horne or me with your recommendations. Our addresses are:

Dr. Lee Horne or Dr. Jeremy A. Sabloff
University of Pennsylvania Museum
33rd and Spruce Streets
Philadelphia, PA 19104-6324

While we obviously cannot implement all the suggestions we receive, we promise to seriously consider your comments in the coming months. Dr. Horne also plans to be back on schedule with *Expedition* by Volume 37, Number 1, which should be printed in April 1993, in time for the opening of the Museum’s new American Southwest Gallery.

Jeremy A. Sabloff
The Charles K. Williams II Director

T his special *Expedition* on Native Fairs and Markets of the Southwest takes issues of tradition and innovation, preservation and change, and the conflict between Euro-American and Pueblo values and looks at them in five different settings. The articles are based on papers read at a symposium organized by issue editor Bruce Bernstein for the American Ethnological Society and Council for Museum Anthropology Meetings held in Santa Fe in April 1993.

Lea McChesney begins with the story of the famous Hopi potter Nampeyo and her potter off-shoring. She shows how marketing practices have created a "Nampeyo" pottery dynasty—"generations in clay"—and a demand for specific, named potter-as-artists and styles-as-art, practices which clash with First Mesa values. Next, Bruce Bernstein asks what an innovative Nambe pot that was nearly judged Best of Show in Santa Fe’s 1982 Indian Market can tell us about Indian Market, "art" pottery, the judging process, and, in the end, the packaging of Pueblo culture.

Linda Eaton focuses on "The Hopi Craftsman," a show developed by the Museum of Northern Arizona (MNA) in 1929 and "devoted to saving the arts from expected extinction." She shows how, in the course of so doing, the show has created a "marketable fantasy" that affects both buyers and producer-sellers. Then, Duffie Westheimer looks at MNAs three annual exhibitions—Hopi, Zuni, and Navajo—as a group.

She lays out the ways the aesthetic and scientific goals of the founders, Mary-Bissell and Dr. Harold Colton, shaped the work and work categories of native artists as well as the views of the audience. And in the last article, Teresa Navajo takes us into Santa Clara Pueblo to show how her community lives in two worlds, one in which potting is a communal activity, carried out with a deep sense of relationship to the land, and one in which it is subject to a reward system based on Euro-American technical and artistic standards.

In a final section, we leave the Southwest and turn to the East and to the dealers, travelers, and curators who constituted the early market for Native American crafts. This set of vignettes on the Southwest pottery collections at the University of Pennsylvania Museum ends with a newly established project which (with a new, permanent Southwest gallery scheduled to open at the Museum in the spring of 1995) brings us squarely into the present. Yet on the whole, this issue is a retrospective. It helps us all see, no matter where we stand around the market table, how we got there. It makes us aware of the hidden goals and values of those who, no matter how well intended, display, judge, interpret (and sell) the work of others.

Lee Horne
Editor