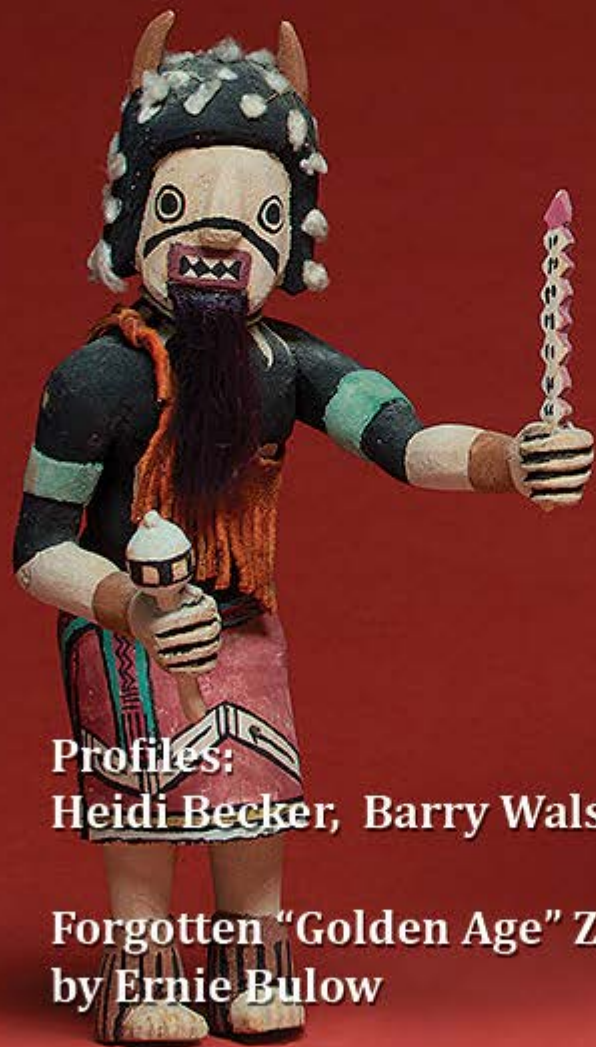


ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

SPRING 15

Vol. 25 No. 2
\$5



Profiles:
Heidi Becker, Barry Walsh

Forgotten "Golden Age" Zuni Silversmiths
by Ernie Bulow

Media File:
Rave reviews for the Plains exhibit at the Met



Dedicated to the Highest Standards of Dealing and Collecting Antique Tribal Art

Looking For The Best Coverage For Your Collection? Let Us Separate The Wheat From The Chaff.



*Yavapai basket
circa 1910-1930s
Marcy Burns American Indian Arts, LLC
New York, New York*

The Yavapai tribe used stiff, sturdy baskets for winnowing grain and seeds to sustain themselves for centuries. Securing the best protection for your collection from unexpected loss can also require that you separate the wheat from the chaff. Today's values make the right Fine Arts insurance more important than ever. You need the broadest coverage available at the best possible price; a company knowledgeable in every detail of Fine Arts insurance; and one that stays abreast of trends and current market conditions in this highly specialized field. For information about our exclusive Fine Arts programs for ATADA members, call Flather & Perkins at (800) 422-8889 or (202) 466-8888.

FLATHER & PERKINS, INC.
Insuring fine homes and prized possessions since 1917

888 17th Street, NW Washington, DC 20006 • (202) 466-8888 • (800) 422-8889
info@flatherperkins.net • www.flatherperkins.net

Contents

SPRING ISSUE 2015 VOL. 25, NO. 2

President's Note	5
Editor's Desk	5
Member Close-Up: Heidi Becker	6
In Memoriam: Fred Boschan, Jim Ritchie	10
From ATADA's email	10
Member Close-up: Barry Walsh	11
Book Review: Billy Schenck	14
Forgotten Golden Age Zuni Silversmiths: Ernie Bulow	15
Calendar	18
Media File	21
Two New York art shows	21
Southwest Museum's "priceless Native American collection"	21
African art at the De Young	21
From Ancient to Modern: Summerian artifacts and more	22
"The Plains Indians" at the Met: two rave reviews	22
Trade in Native American antiques can be tricky	23
Finding a Lost City was the Easy Part	23
A masterpiece at the Met's Plains show	24
Islamic Destruction Renews Repatriation Debate	24
Stolen art found in Honolulu museum	24
Museums Begin Returning Art to India	25
Saving What's Left of Utah's Lost World	25
The Tallest Trophy: totem poles and movie stars	26
New African gallery opens in San Francisco	26
Native American Art Exhibit's Time in the Spotlight Comes to a Close	27
Directory Update	29

Photographer: Patrick O'Connor Studios
Photo: Two by Jimmie Koots; 1940s

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

Honoring the artistic legacy of indigenous people

Board Of Directors

President

John Molloy

Vice President

Peter Carl

Executive Director, Secretary

Alice Kaufman

Education Committee Chair

Barry Walsh

Treasurer

Steve Begner

At Large

Mark Blackburn

Paul Elmore

Elizabeth Evans

Joe Loux

Mike McKissick

Editor

Alice Kaufman

Design and Production

Weston Pritts - www.PrittsDesign.com

Like ATADA on Facebook! facebook.com/ATADA.org

SUBSCRIPTION ORDERS/INQUIRES, ADVERTISING, AND ADDRESS CHANGES
415-927-3717

acek33@aol.com

www.atada.org/publications.html

Policy Statement: ATADA was established in 1988 to represent professional dealers of antique tribal art, to set ethical and professional standards for the trade, and to provide education of the public in the valuable role of tribal art in the wealth of human experience. ATADA members are pledged to act as honest brokers, to guarantee the authenticity of their material, and to provide the buying public with the available information on the age, source, integrity, and collection history of the objects that they sell.

Additionally, ATADA sponsors a series of publications and seminars, offers educational grants (through our Foundation), and provides legal advice and insurance to members. ATADA also monitors and publicizes legislative efforts and government regulations concerning trade in tribal art. To attain its objectives, ATADA will actively seek suggestions from other organizations and individuals with similar interests.

The ATADA Foundation is a separate, non-profit 501(c)(3) entity. The ATADA Foundation is dedicated to expanding education on tribal art, both antique and contemporary, from around the world.

President's Note

Dear Colleagues and Friends —

We have begun several new programs at ATADA. Primarily, we are changing the way the organization is perceived and we will be using digital media to drive this perception. Antique dealers using 21st media? Yes, we are abandoning the typewriter in favor of the computer! We are currently transitioning to a new website which will have a two-phase roll-out. The first phase will be visible by the time you are reading this - a new look, less verbiage, easier to navigate.

The second phase will take some months to develop but will allow each individual member to maintain his/her own page and use it to beget more business. We have hired Vanessa Elmore, whom many of you know from her days at Morningstar Gallery and Blue Rain Gallery, to be our Social Media Director. She will be posting images and news on Facebook, Twitter, Instagram, etc. - please make her aware of any event you are involved in (webmaster@atada.org.) We will get the word out and drive traffic to your site.

Coincidental with our emphasis of digital media, we will be reenforcing the fact that we are art dealers who 'honor the artistic legacy of indigenous people.' You will be seeing this phrase in all of our communication. This is who we are and what we do - we are the custodians of this art in the marketplace. The recent museum show, "Plains Indians - Artist of the Earth & Sky," had a tremendous reception in the media during it's stay at the Nelson-Atkins Museum in Kansas City and the Metropolitan Museum in New York, verifying that this world class art deserves world class presentation. As the buyers and sellers of such art in the marketplace, our organization will represent our best interests in a suitable manner.

In keeping with that ideal, and advancing our personal businesses, ATADA has begun the process whereby we will be able to accredit ourselves as IRS-sanctioned appraisers. While unquestionably our members are the experts in the marketplace in our field, too often we have lost appraisal business to 'accredited' appraisers. We will be providing our own accredited appraisal program for members only. This program is in an active stage of development and you will be hearing more about it soon.

Additionally, we are working on a benefits package for discounts with rental cars, hotels, shipping and credit card processing. Please see the Summer issue for additional information.

We will be having a members meeting on Wednesday, August 19, August at 9:30 AM at the Antique Indian Art Show at El Museo. I know that anytime in August is a difficult time to have a meeting, given the whirlwind business cycle we will all be on. Please make an effort to attend. We are planning for the present as well as the future of our industry.

John Molloy

Editor's Desk

ATADA's board of directors met in Denver at the beginning of May to talk ATADA business as well as to discuss visions of ATADA's future. The board spent a good part of their time together discussing the new website, an effective combination of old and new ways to attract and do business online.

ATADA will have tables at four Santa Fe shows this year: at the opening night and first day of business at the Whitehawk Ethno and Indian show at the Convention Center, and at the opening night and first day of business at Objects of Art

and the Antique American Indian Art Show. As John wrote in his letter, we will have our annual members' meeting on Wednesday morning, August 19, but at a different time — 9:30 AM — at a different place — El Museo. We hope to see you all there.

Alice Kaufman

MEMBER CLOSE-UP

One woman's road to Native American art

Heidi Becker



Circa 1974, Heidi Becker's first vocational passion was for landscape gardening and design. "I lived and breathed landscape gardening, totally into it. I designed and installed. But I realized a few years later that creating landscapes wouldn't totally serve me well as I found it hard to delegate."

As Heidi "looked around" for her next venture, "I realized I always loved old things. My grandparents had a houseful of wonderful collections. I went to an estate sale and ended up buying and selling vintage clothing." But the world

of vintage clothing turned out to be surprisingly contentious and fiercely competitive. "There were big fights. I was becoming someone I didn't like."

So, the self-described "earth mother" who always had an empathetic eye toward any underdog" thought about things and realized that her future could include Indian baskets. "My grandmother had Native American baskets and, as I kept my landscaping equipment at her home, I was a frequent visitor. My first foray into baskets was her small collection." Heidi's grandparents owned a furniture store in Eugene, Oregon, Heidi's home town, and they would occasionally trade with customers, many of them professors at the University of Oregon, some of whom traded baskets for furnishings.

Heidi had loved Indian baskets when she was a teenager and, after landscape gardening and the vintage world, she realized she still did. "They were beautiful and handmade. I was drawn to these extraordinary, organic objects fabricated from the earth and steeped in tradition.

"Before I started collecting I frequently visited a world-class museum located in Eugene that was run by and housed by Eugene resident Elizabeth Cole Butler. It was one of the only places I knew of where I could actually see Native American material on display, but only through glass. I hungered to touch and hold the pieces in my

One of Heidi's all-time favorite fantasy bags "You can hear the bear crying for his mother." Purchased from Norman Hurst about 25 years ago.



hands. Periodically I contacted Ms. Butler and begged her to let me catalogue her collection. She would laugh her famous laugh. Eventually we did become friends and she bought several pieces from me over the years. Her vast collection is now on a revolving permanent display at the Portland Art Museum.”

Heidi started looking for baskets at garage sales, and had “good luck. I actually found baskets and got my start. I was out there meeting the dealers and collectors. I set up at flea markets selling and looking for baskets and other things. People started bringing Native items to me.”

At that point, Heidi came into “a sum of money” that enabled her not to work at all for two years. “I volunteered at my daughter’s school. And it was difficult to find legitimate material in Oregon.”

But it was in Oregon, in Portland, at a Jim Hill auction “during the dead of winter,” that Heidi spotted a man who turned out to be Dale Hinneman in the parking lot “flogging” baskets and beadwork out of the back of his truck. “By that time,” she says, “I’d been to Maryhill Museum and seen wonderful Wasco-Wishram material. I needed to find that, and asked Dale if he had any Wasco baskets.” He introduced her to Glenn Lafontaine, an artist and knowledgeable collector “who became my mentor and a source — I bought a number of baskets from him. He also opened my eyes to bead and quillwork.”

Like landscape gardening and vintage clothing, “baskets didn’t last long” as Heidi “graduated from baskets to beadwork. I have collected Wasco and Klickitat and Klamath material, but I haven’t bought baskets in 25 years.” What has she bought? “Beadwork, which offers an endless amount of beauty and satisfaction. There are cradles, dolls, and flat bags. I never had the money to buy stupendous pieces, but it doesn’t matter that much. There is so much beauty, so many amazing objects of art,” art that was created “amidst the

decimation of their whole culture and life style. It was truly a creative process that defined and gave immense purpose to the lives of the people who made them.”

She especially loved flat bags and was inspired by the women “who beaded these displays of material wealth. They all tell a story.”

“I spent all the money I had left on Indian material, Heidi



One of Heidi’s best two-sided bags

said. “I put together a large collection.” She was on a buying/camping trip when she met Bruce Boyd “who became another mentor and really introduced me to the business. He was a native of Eugene, like me, and had a shop called Curiosory in Seattle. I became one of his pickers and we ended up being very good friends as well. We set up together at the Odium show in Chicago, and at shows in Santa Fe and Marin for years. He was a great role model, well educated, and believed in what he did. He taught me to believe in what I truly loved.”

Heidi’s earlier mentor, Glenn Lafontaine “taught me what to look for, and how to judge the age of beadwork. He also taught me to stand behind

what I sell 100 percent. Beadwork can be a treacherous category.”

Another role model was Challis Thiessen. “I remember my first show in Marin, the first time I saw her when she entered the booth. She was bedecked and I was bedazzled. I was mesmerized by the jewelry she was wearing — belt, rings, and necklace — nothing but 10s. We did business for years. Her taste was so exquisite, she was so far ahead of her time. The depth of her collection!”

Irwin and Marjorie Goodman also have been “great teachers, especially about pottery and weaving. I have always appreciated their friendship and knowledge over the years. They have been most gracious and we’ve had many wonderful times together.”

MEMBER CLOSE-UP

Terry Schurmeier has been “a tremendous friend to me and I consider her a trusted and great person. She has vision and has one of the best minds in the business.”

Heidi says of folk art dealers Kate and Joel Kopp (remember America Hurrah on Madison Avenue in New York City?), “It was fabulous to have them as collectors and dealers. Their taste was so good. They made the business very exciting and drove the market, especially for corn husk and flat bags.”

Heidi had been a general antique dealer with a specialty in Native American material for a number of years, but “as I got older, I only wanted to work with Native American. I’ve always had a love for this material, its unique one of a kind quality; I consider it women’s art. That’s how I represent what I sell, and I encourage others to look at it in this way: an under-used approach. A lot of us are frustrated artists. We may not be able to make these magical objects but we can recognize its timeless greatness and the art. We get to collect and sell these objects to others who appreciate and love the category as much as we do.”

Today, Heidi finds herself “very focused on beadwork and jewelry. “These days,” she says, “it is easier to find regional baskets, harder to find flat bags. In the 1970s, you could find stacks of good bags.” She has “many long-term clients,” and “if something resonates with me, I know they will like it too.” Her formula for success? “A strong folk art quality, well-made, in good condition, and visually compelling.”

Eugene, Oregon, is “remote —off the map.” Which can be an advantage: “I’m pretty much the go-to Indian art dealer in Eugene. Arthur Erickson in Portland gets a huge share of estates and appraisals there.”

But Eugene, is “not where I do a lot of buying. That happens on the road and at shows.” Heidi used to exhibit at 24 shows a year. “Now it’s six or eight. “Shows have dried up or not what they used to be. eBay had a big impact on the business, and young people don’t seem interested in buying old material and couldn’t afford it if they were interested.”

When she spoke with the ATADA News, Heidi

was living in her grandparents’ house in Eugene, but she feels she “belongs” in Portland, where her daughter’s family lives. “I would like it if my grandson could ride his bike to my house.” She is paring down in preparation, but plans to keep her own collection. “I’ll keep everything that is hanging on the walls in my house. I’ve taken some things down and put them away, but I won’t sell them. I’ve sold three of my own pieces and I regretted it.” Among the keepers: figural Wasco/Klickitat baskets, beaded dolls, cradles, and flat bags. “I love the gentle aspect of the toys and the children’s objects.”

These days, Heidi says, “I’m slowing down. I buy things for clients, but I only add to my own collection every few years.” What is she on the lookout for? “Kiowa, Comanche, and Southern Plains beadwork. But it takes a lot of money to buy a good piece.”

Hard-to-find Columbia River flat bag bag with skeletal ones within the deer. Heidi loves the green horns with the tips. Some of the round brass beads are missing.



In 2007, the year the Whitehawk show relocated to El Museo, Heidi's car was broken into. "I lost almost my entire jewelry collection." It has taken her "some time to get over it and start collecting again. But now I've bought some early earrings and bracelets, and I'm starting to wear them." Terry Schurmeier was responsible for helping to recover some of the stolen jewelry.

In fact, Heidi says, she has "converted" much of her inventory to jewelry, "an endlessly fascinating category. I've even had pieces from 1970s that are gorgeous, but I love the earlier pieces."

Today's collectors, Heidi says, are "very advanced, demanding 10s and 11s." But she sees a "huge" group of people who no longer collect. "They've bought enough, or their interest waned." And as there are fewer collectors, "there are fewer of

Heidi's interpretation: an elk stands on top of a salmon egg as a salmon is depicted with her eggs emerging.

us. The hard core people keep aging out."

Heidi will miss them — "Of all types of dealers I've come in contact with, Native American art dealers are by far my favorites. It is an honor and a privilege to deal in something I've loved for so many years with people I've loved being with for so long. I attended the first meeting for ATADA in James Reid's gallery in Santa Fe. The ATADA goal of integrity in this field has always been important to me and I realized I was part of something important."



In Memoriam: Fred Boschan

Marcy Burns remembers Fred

Francis (Fred) Boschan passed away on February 16, 2015, at the age of 98.

Fred was my very close friend and mentor. We spent 15 years working together at the University of Pennsylvania Museum of Archaeology and Anthropology (now called The Penn Museum), inventorying their American Indian baskets, pots, textiles, and beadwork. He helped me refine my eye and encouraged me to have faith in my instincts.

Fred had a deep love of art and a driving curiosity to learn as much as he could about any object that caught his eye. He was instrumental in persuading and helping the Museum mount *The Gift of Spiderwoman* in 1984 as well as other exhibits that followed.

He formed his first American Indian art collection after retiring from working at his own company, dealing in architectural products and working with architects. His first collection sold at Sotheby's in 1988, and was reputed to be the best collection of American Indian Art sold at auction since the Green Collection sold at Parke Bernet in 1971. He turned around and began focusing on Northwest Coast Indian Art and later expanded his interests to tribal art.

With his winning personality and great enthusiasm in his pursuit of art, Fred inspired so many of us to focus on areas of art that had been under appreciated. We will all miss him tremendously and are grateful for his friendship and contributions over the years.

Thank you Marcy — our sympathies go out to Fred's daughter, Joan Wenger, her husband, David, and Fred's son, Ron Boschan, and Fred's grandchildren. Marcy's story originally appeared in her blog (marcyburns.com/blog).



Marcy Burns and Fred Boschan, 1987, in an office at the Penn Museum

In Memoriam: Jim Ritchie

Richard Pohrt remembers Jim

My good friend and our fellow collector Jim Ritchie (1938-2015) of Perrysburg, Ohio died on May 8 from a heart attack following a diagnostic heart cauterization. He was 77 years old. Jim served in the U.S. Navy, enlisting in the service at the age of 17. He went on to a career with the Toledo Police Department, where his duties included street patrol, internal affairs, and finally police-court liaison officer. He retired from the force in 1990 as a lieutenant. Commended for his lead role in a 10 month sting operation in 1983, Jim operated out of a store that bought gold and silver. He purchased stolen goods and recorded the transactions on tape. Jim assumed a last name taken from a jar of Oliverio peppers for this undercover role. The sting operation led to the indictments of 230 people.

Jim began collecting prehistoric stone artifacts as a young man. By the mid-1970s, he was onto historic Native American art as this interest blossomed. Like many of us, Jim built his collection by buying, selling, and trading with other collectors and dealers. He attended most of the shows and auctions that popped up around the country. Always on the go, his interest never flagged. He was well known by many ATADA members. During his lifetime, Jim put together an impressive collection reflecting his particular interests: a comprehensive collection of pipes, trade goods, trade silver, weapons, and items relating to early Ohio history. Above all, he enjoyed the camaraderie and sociability of collecting and the excitement that built up around shows and auctions. It fueled his energy and he thrived on the scene. Collecting was his passion and it informed his life. Jim's presence and enthusiasm will be sorely missed.

From ATADA's email:

From Chris Selser
Gloria and I want to thank ATADA members for their heartfelt response and contributions to Friends of Chimbote charity.

COLLECTOR'S CORNER

Barry Walsh

Massachusetts-based Barry Walsh grew up in New Hampshire “with little or no exposure to American Indian art.” “My connection to Indian art occurred in random way. I have a PhD in social work, and my lifelong specialty has been suicide prevention.” (He has written three books on self-injury).



Valerie Wedge and Barry Walsh

In the mid-1980s I was presenting at a conference on suicide prevention in San Diego,” he says, “and I went to Old Town and bought a really bad katsina doll. More importantly, I bought a copy of Barton Wright’s *Hopi Kachinas: The Complete Guide to Collecting Kachina Dolls*, which I read on the plane home.”

The book inspired him and he began visiting the Hopi reservation shortly thereafter and has returned at least annually ever since. Over the years, Barry has attended many Katsina ceremonies in the kivas and plazas. And he has

made friends, and come to know katsina carvers, traders, and other artists in Hopiland. He also met Barton Wright and “we became friends. He was very generous to me.”

His first trip to Hopi was in 1987. After that, “katsina carvings became my passion and my specialty.” He also collects some local New England material — root clubs, baskets, and sculptures — as well as Plateau beaded bags, Navajo and Zuni jewelry, Pueblo pottery, etc.

Referring again to his main profession, Barry says “Indian art is a good antidote to dealing with human misery. Surrounding oneself with beautiful material is very reassuring.”

He notes that he and his wife, Valerie, have never had a shop or gallery. He said they exhibit at the Marin show and two shows in Santa Fe in August, and they sell online via www.buffalobarry.com

Along with his clinical books, Barry has written for magazines on katsina carvings and famous carvers. “If you learn how to write,” he says, “you know how to write.”

Barry mentions several dealers who have acted as mentors, helping him negotiate the



21" diameter Hopi coiled tray

COLLECTOR'S CORNER

world of buying and selling antique tribal art. Among them: John Hill, John Molloy, Alan Kessler, Marti Streuver, Terry Schurmeier, and Bob Gallegos have been “very generous in helping me ease my way into the Indian art world, a different world from psychotherapy. They helped with both the material and the business side.” He also lists Arthur Erickson, Alston and Deb Neal, Susan Swift, Jan Duggan, Mike Bradford, Conrad Angone, and John and Barbara Selmer, as important influences.

Away from the laid-back world of Indian art, Barry is CEO of The Bridge, a non-profit human services agency offering 49 programs for 1000 clients, “a fairly pressured job, with Indian art as a wonderful alternative.”

Barry says he “strives to never take his Indian art career too seriously” and chose the business name, Buffalo Barry, “to remind myself to make sure Indian art is always fun.” Of course, he acknowledges, it’s not as much fun “if it’s your

1930s Navajo squash blossom necklace



Two by Jimmie Koots; 1940s Cow by unknown

main job. Full-time dealers need to take it seriously. But this balance works for me.”

Barry’s wife, Valerie Wedge, “has a similar affinity. We totally share the interest. I’m very lucky that she is my partner. She does all the Internet posts and manages the website.”

Why focus on katsina carvings? “They are spirit beings whose meaning is complex: 1) They are spirits who protect and sponsor the Hopi people; 2) they are dancers who embody the spirits beings, appearing in the kivas and plaza, and 3) they are carvings from cottonwood root that represent the dancers.” Barry finds it meaningful that the practice of the katsina religion is still vibrant in Hopi life and culture today.”

In addition to antique katsinam, Barry and Valerie also specialize in offering “traditional style carvings,” to which he was introduced by Second Mesa traders Joseph and Janice Day. “They have been our biggest teachers when it comes to Hopi culture, along with their son, Jonathan “JD” Day. Valerie met them before I did. We’ve all been friends ever since.” And seminal carver, Manfred Susunkewa, has been a key friend and source of knowledge.

Barry also collects Buddhas — “they are similar to katsinam as spirit beings” — but he doesn’t sell them. “I am a Buddhist, and keep them to support my practice.”

He became a dealer about five years after he started to collect. “I wanted to buy katsinam wholesale, and share them with other people. I had no business plan. I started to buy from McGee’s in Keam’s Canyon. I did my first show in San Rafael in 1998. I shared a booth with Alan Kessler. I sold one thing — a Plateau beaded bag — but I was not discouraged and pressed on. Eventually I had my own booth at Marin and in Santa Fe.” He built his collection “slowly, one object at a time. Anytime I sold anything, I’d reinvest in material. Now



Carving by Wilson Tawaquaptewa, Barry's specialty

I get contacted with katsina offers every week." But that recognition took many years.

His first katsina carvings were contemporary. Now his collection runs from antique to traditional style contemporary dolls.

Barry believes that success in selling has to do with passion and enthusiasm. "The customer senses passion." His clientele is "very diverse — European, Asian," with sales "very modest in New England, but extensive in the rest of the US." Most of his katsina customers are middle-aged or older. "There are just a few young clients."

What sells best? "In dollar value, antique katsina carvings. In volume, jewelry. I don't strive to be a high-end jewelry dealer. I try to offer mid-range jewelry that is attractive. At shows, I usually sell 7-10 high-end katsina carvings. But I'll sell 25-30 pieces of jewelry."

"I also sell Plateau beaded bags, which are marvelous folk

art. I believe they are under-appreciated and under-valued. Eventually, they will take off." Barry and Valerie decorate their stairway and living space with a procession of Plateau bags — depicting Indian maidens, braves, buffalo, elk, birds, flowers — "they're just so much fun to look at."

Talking about buying and selling American Indian art in Holden, Massachusetts, Barry says, "there is no walk-in traffic. Of course, in the Internet era, it doesn't matter where you live. But shipping to shows from Massachusetts is very expensive, and there is no local material to access."

Looking at the Indian art business on the whole, Barry acknowledges the business "took a major hit" in 2008. The question became: "Who would survive?" Barry says the business is "starting to recover now."

Barry's personal, not-for-sale collection, includes katsina carvings that have been published in his articles or those that were gifted to him. "It's a small collection. I'm mostly attracted to genres, not individual objects." He also collects illustrations by Barton Wright. And though he has sold some material he really liked, "and misses those items, I have detailed photos so I can still see them."

His most gratifying sales, he says "are when I help build a collection for people who share my passion for katsinam or Plateau bags."

Book Review

Billy Schenck reviews Steve Elmore's new book on Nampeyo

Steve Elmore's *In Search of Nampeyo, The Early Years, 1875-1892* is an eye-opener. Elmore spent twenty years researching and visiting permanent collections around the country looking for and discovering the work of Nampeyo. This book of Elmore's revelatory work could have been his PhD thesis. But he probably would have been thrown out of any doctoral program if he told his advisor in advance that he was going to write his book in the first person. That isn't done in the academic world, but what an exciting page-turner this project turned out to be as a result. The credibility of his research is there in every nook and cranny as well as every page.

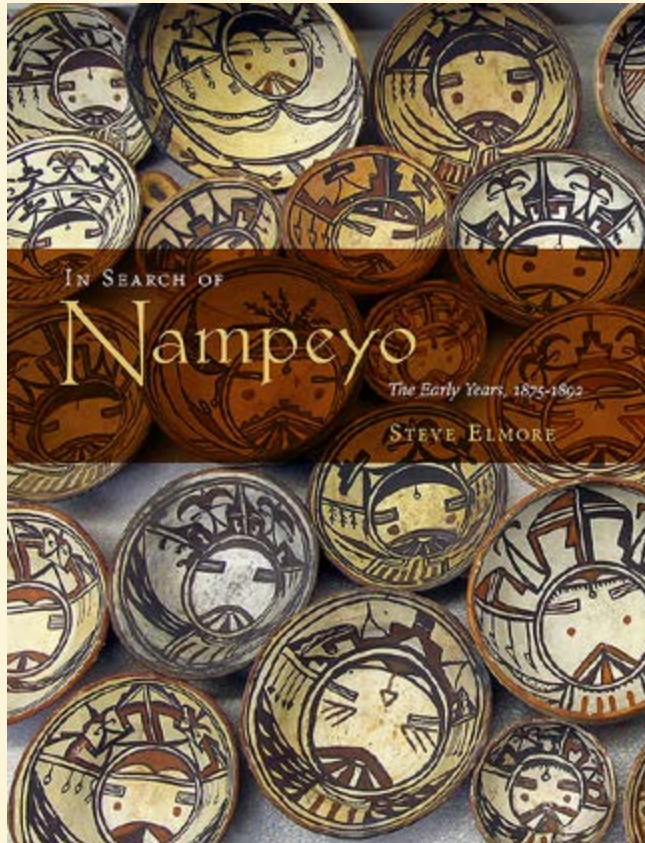
Elmore has done his research thoroughly, and as a result, discovered incredible facts that fly in the face of conventional wisdom concerning previously held beliefs about Nampeyo and her work. His discoveries present direct challenges to concepts put forward by Wade and LeBlanc. Elmore addresses the two positions in art history regarding unsigned works, which is really the crux of this entire study.

In 1890, a census taker assumed that every head of a Hopi household who was female was a potter. All the males were listed as farmers and weavers. According to this record keeper, that translated to 366 potters at Hopi. Pretty interesting stuff, considering that 366 included all the adult women on all three mesas. But it is a well known fact that Hopi potters were primarily located on First Mesa. The women of Second and Third Mesa produced baskets. Even to this day that dynamic remains true.

Another census taken in 1900 lists three women as commercial potters: Nampeyo; an aged Navajo woman married to a Hopi man; and a 49-year-old Hopi woman.

Elmore doesn't say it, but it sure sounds like the 1890 census taker was doing a little racial profiling when listing the occupation of the other 363 women as "potters."

This is just one example of the way Elmore addresses the myth of the existence of 300-plus Hopi potters throughout this book, rendering it difficult-to-impossible to discern Nampeyo's work from the rest of these ghost potters.



Elmore has documented here every known Anglo photographer and visitor that came to Hopi from 1875 to 1892. They all name only Nampeyo as the single master potter of the time. As if Elmore's journey had been written as a movie script, he comes at last to the Peabody Museum to see the Keams Collection. By now he has visited all the other public collections that contain documented work by Nampeyo. He has an intimate knowledge of Nampeyo's work. What he discovers at Harvard is the mother lode of Nampeyo's early work: her Walpi-influenced Polacca work and other early examples that would inform her later classic period of work, the Sikyatki revival.

This is one grand exciting vision quest that Elmore takes us on, not unlike the search Henry

Morton Stanley made for Dr. Livingstone in the heart of Africa in 1871.

Order/purchase *In Search of Nampeyo, The Early Years, 1875-1892* at amazon.com, elmoreindianart.com or at Adobe Gallery, Rainbow Man, Shiprock Trading, the Autry Museum, the Museum of Northern Arizona, the Heard Museum, and the Museum of New Mexico.

Last-minute update: Steve Elmore's book *In Search of Nampeyo: The Early Years 1875-1892* has been awarded the Silver Medal for Non-fiction in the Mountain West division by the 2015 Independent Publisher Book Awards.

The Mysteries of Zuni Silver by Ernie Bulow

More forgotten Zuni silversmiths of the "Golden Age"

In the Anglo-European tradition, there is a love of categorizing things—putting names to things to create order—from the natural sequence of plants and animals to the classes of subatomic particles. We are especially fond of "Golden Ages." For Zuni silver, this period seems to fall in the middle of the twentieth century.

By the late 1950s, the distinctive Zuni styles had been established and refined, and most of the major players were at the height of their creative powers. Though few Zuni jewelers were getting rich, they were getting a lot of recognition.

To move my research in the village of Zuni forward, I have scoured period newspapers, traders' brochures, and lists of winners at the Indian venues like the Heard Museum shows, Gallup Inter-tribal Ceremonial, Museum of Northern Arizona and others. This quest has been encouraged by a degree of success.

Browsing through *El Palacio*, the magazine of the Museum of New Mexico, I found an interesting item in the January 1947 issue. There was a brief article that said, in part, "This was the first time that prizes have been awarded in the Indian handicrafts division of the state fair." It isn't clear if Indian handicrafts had been exhibited before or not, only that the 1946 fair was the first time awards had been presented.

Few of the Zuni jewelry winners' names are known, or remembered as jewelers, today. I took notice of one name in particular—first place winner Myrtle Penketewa. I had come across her name not long before in a special Ceremonial issue of the *Gallup Independent* for August 7, 1956.

[The Penketewa name is spelled eight or ten different ways, starting with Bahketewa in 1888. Odell Jaramillo, Myrtle's daughter, points out that not all of them are related.]

The headline on the 1956 piece reads ZUNI CHANNEL WORKS SETS HIGH JEWELRY STANDARDS [sic]. After a discussion of Teddy Weahkee, four other artists were featured, but the only one known today is Della Appa. A caption reads, "Mrs. Myrtle Banketewa whose husband Ben, sister and mother are all craftsmen."

Myrtle Penketewa (1912-2002) did not have a sister, so the article was probably referring to her talented ward Adeline. Myrtle's uncle Dalyapta (on the census as Dalyaptewa) brought Adeline to her when the girl was orphaned. Adeline became a fine silversmith under the name Sanchez. She did mostly cluster work and stamped her pieces A. SANCHEZ.

Myrtle's mother was Layutsalutsa Naeshta whose husband Alfred died young. It is not certain who taught Layutsalutsa

to make jewelry, but she remarried, and with her second husband, Beyku Ondelacy, made fine jewelry for years. Ondelacy is one of Adair's mystery entries, listed as just Beku.

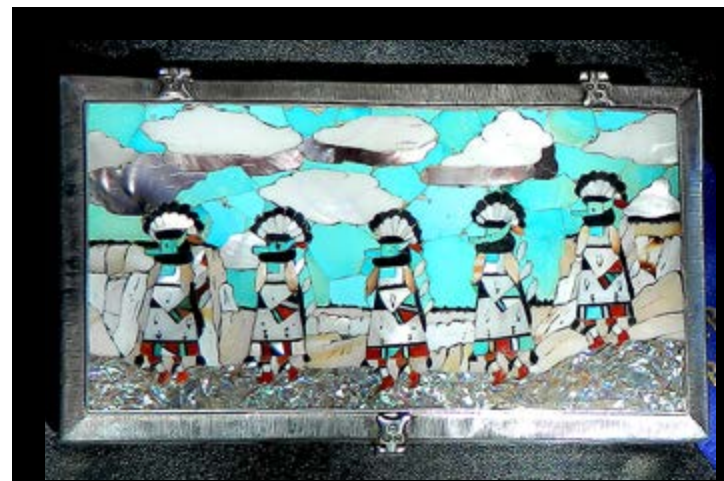
Myrtle was at the convergence of several talented families. Her husband Ben Banketewa made jewelry, but the custom of the time was to learn to make almost anything, and he didn't



Myrtle made this massive bowguard from a silver slug, hand chiseled

sign his work. Ben had two famous half brothers, Andrew Chimoni, the great long-distance runner, and Nat Nahohai, husband of the legendary potter Josephine Nahohai.

Josephine (and all the Nahohais) was a jeweler first, and she also won an award at that same state fair competition under the name Nahahua. The only one of her children to stay with jewelry was Dixon Shebola.



The cigarette box made by Eddy Tsalabute

Myrtle's two daughters, Odell and Lela, started doing silverwork while still very young. Both of them say their first work was in the style known as channel. In the manner of all the best artists, they soon started doing their own work. Odell began working with long slender needlepoint stones, but incorporated them into completely original designs. Though the fanciful style was hers, Odell's husband Ed Jaramillo helped her with the construction work.

Myrtle was also the mother of Lela Panteah, married to Florentine, and they became famous for their own style of work.

Some family members don't think I should include Nat Nahohai's brother Dalyaptewa here since he was blind from birth and never made any silver. He was, however, very much involved in the jewelry trade. He had a small shop just northeast of the Mission graveyard and provided the services of a rolling mill. At one point he picked up a damaged machine and repaired it for his niece Myrtle. It is still in the family.

Dalyapta is probably the most legendary figure in Zuni history. Everyone over forty or fifty has a story about him. He moved freely about the village by counting steps, they say. He could identify almost anyone by their tread. This skill went beyond scientific explanation though. Most Zunis believe he was a soothsayer and that he could read people's minds.

In the tradition of the blind seers of Classical Greece, he could tell the future with considerable accuracy and he could "see"



Detail of Dalyapta's nugget necklace

people's faces. I have been told that he sometimes tipped his head back and put his finger tips on his eyeballs for visions. He was very good with his hands and he made and repaired furniture. He was also known for making large pendants out of abalone shell for the dancers.

There is one magnificent necklace in the village that illustrates his skill. It is constructed of flat turquoise nuggets that are said to be from the Globe, Arizona, mines. It is very distinctive stuff. He did the drilling of the stones with an old pump drill which requires drilling the same hole from both faces of the bead. Many people remember him as a keen advisor and a sensitive therapist. He was a major presence in the village.

A few years ago I was researching the woman who "invented" commercial sandpainting, and a family member allowed me to go through a mass of papers. In the pile I found a stack of a dozen or so tempera paintings on card stock. They were drawings of Zuni katsinas, signed Tsethikai. One was signed C. Tsethlikai. Though the name comes from Navajo (means white rock), it is one of the most common names in Zuni.

Strangely, I couldn't get any lead on my mystery artist. After months of bothering every person of that name in Zuni (including two of my wife's uncles), I had hit a wall. I discovered a Clyde Sethlika born in 1900. Eventually that led to a step-granddaughter who told me he was Frank Dishta's brother. Virgil Dishta was Frank Dishta's son and an equally famous silversmith. He just passed away May 2015. Virgil remembered his uncle as a half-brother but the census office upheld the first claim.

It is strange how, once I get a full name and a little pinch of information, the struggle of months opens up like a rose. John Adair mentions on page 143 that Okweene Neese was borrowing tools from his friends Dishde and Teshlakai, who apparently shared a workshop. I naturally assume, and Virgil confirms, they did the same style of work.

Several Teshlakais are listed in Adair's appendix, but not Clyde. I found a photo of Clyde with two pretty girls performing at the opening ceremonies for the new Zuni high school 1956 (recently torn down). His grandson, Ira Tsalabutie, tells me besides jewelry, Clyde made katsina dolls and did other craft work.

The step-granddaughter who originally identified Clyde—Joanna—had another bit of information—she is the daughter of Leo Poblano. Her grandmother, Irene Tsaptewa, was married to Clyde when Joanna's mother Ramona left Leo and moved in with the Tsethlikais.

Ramona brought her brother along. He was known at the time as Fenton Eddie Tsaptewa. Since the history is so sketchy there is no way to know where he learned silverwork and inlay, but he is arguably one of the best jewelers of all time. So far I have only found one piece of his work, but it is stunning.

Over the years the name Fenton was dropped and the name Tsaptewa changed to Tsalabushte, and finally Tsalabute. I can only think that his output was very small and he died fairly young. The piece shown here was one of several similar cigarette boxes. His son described for me another box that is almost the same, but shows six shalakos rather than five. Another box was inlaid with high relief stones, almost like a diorama.

This piece was part of the magnificent collection of Zuni jewelry put together by the grandmother of Steve Eddy of Santa Fe. He was kind enough to take the cigarette case out of his safety deposit box for me to photograph. I intend to tell more about this collection later.

Two things separate this masterpiece from all others. Eddy Tsalabutie made the box as well as the inlay—instead of leaving the silverwork to a Navajo smith. The sides are also beautifully inlaid. This is a little-known artist who deserves a much greater reputation.

In the world of Zuni jewelry, the female half of the creative team is generally given short shrift—or ignored altogether. All of Daisy Poblano's work is given to Leo, except for the pieces given to somebody else. Though I have gotten Ralph credit for the kumanche faces of the Quams, his partner Fannie is still left out. She was probably the better silversmith.

Bruce Zuni, Dan Simplicio, and Dexter Cellicion get all the credit while their wives did a lot of the work. Now and then the tables turn and a few women have gotten all the notice. Julalita Lamy is one. He husband William did a lot of his own work with his own designs.

The worst case I know is the collaboration of Myra and Lee Tucson. Lee is seldom mentioned when one of their pieces is discussed in the media. In fact, Lee is seldom given credit for anything. There are a few elements that argue against this.

First, Lee Tucson's parents were both jewelers and he was a silversmith before and after his marriage to Myra. Though they collaborated on pieces, they both had their own designs. One of the identifying elements of a Myra Tucson bolo is the use of the eagle feather element on the tips. But these indicate Tucson work, not Myra's individual style.

Recently several Tucson bolos have appeared that depict katsina faces. These were identified as Myra's but I knew this was probably not true. Such work by a woman is prohibited by taboo. Women don't make katsinas. It is well known that the shalako piece done by Daisy Poblano and identified as her work alone got her in a lot of trouble with the village priests.

I'm sure many exceptions come to mind, but I am equally sure they are more apparent than real. The clown pieces by Bev Etsate, for example, are Hopi designs, not Zuni. I have talked to all of Lee and Myra's children and they are unanimous that Myra would not have done katsinas. At best, their mother assisted with the stonework on mask pieces, but they were

Lee's designs and Lee's work.

After their breakup they each resumed their own designs and for Myra, it was primarily those distinctive sun faces and birds. Lee turned out some really impressive knifewing inlays.



Ram Katsina bolo made by Lee Tucson--He and Myra shared the feather bolo tips

Calendar of Events 2015

As a service to our members, we post a calendar of events of interest to collectors of either Antique American Indian Arts or Tribal Arts on this page. Please send any suggestions for additions or corrections to Alice Kaufman at acek33@aol.com. The Antique Tribal Arts Dealers Association, Inc. can take no responsibility for errors or omissions in this calendar.

June 2015

Monday (01 June)

Bonham's: Native American Art Sale

Friday (05 June)

Red Earth Native American Cultural Festival

Saturday (06 June)

Red Earth Native American Cultural Festival

Brian Lebel's Old West Show and Auction

Sunday (07 June)

Red Earth Native American Cultural Festival

Wheelwright Museum: Center for the Study of Southwestern Jewelry

Brian Lebel's Old West Show and Auction

July 2015

Saturday (04 July)

Hopi Festival of Arts and Culture

Sunday (05 July)

Hopi Festival of Arts and Culture

Saturday (11 July)

Taos Pueblo Pow Wow

Sunday (12 July)

Taos Pueblo Pow Wow

Tuesday (14 July)

Brimfield Antique and Collectible Show

Wednesday (15 July)

Brimfield Antique and Collectible Show

Thursday (16 July)

Brimfield Antique and Collectible Show

Friday (17 July)

Brimfield Antique and Collectible Show

Saturday (18 July)

Brimfield Antique and Collectible Show

Sunday (19 July)

Brimfield Antique and Collectible Show

Saturday (25 July)

Wheelwright Museum: Connoisseurship and Good Pie: Ted Coe and Collecting Native American Art

July 2015

Saturday (04 July)

Hopi Festival of Arts and Culture

Sunday (05 July)

Hopi Festival of Arts and Culture

Saturday (11 July)

Taos Pueblo Pow Wow
Sunday (12 July)

Taos Pueblo Pow Wow
Tuesday (14 July)

Brimfield Antique and Collectible Show

Wednesday (15 July)

Brimfield Antique and Collectible Show

Thursday (16 July)

Brimfield Antique and Collectible Show

Friday (17 July)

Brimfield Antique and Collectible Show

Saturday (18 July)

Brimfield Antique and Collectible Show

Sunday (19 July)

Brimfield Antique and Collectible Show

Saturday (25 July)

Wheelwright Museum: Connoisseurship and Good Pie: Ted
Coe and Collecting Native American Art

August 2015

Saturday (01 August)

Navajo Festival of Arts and Culture

Sunday (02 August)

Navajo Festival of Arts and Culture

Wednesday (05 August)

Gallup Inter Tribal Indian Ceremonial

Thursday (06 August)

Gallup Inter Tribal Indian Ceremonial

Friday (07 August)

Gallup Inter Tribal Indian Ceremonial

Saturday (08 August)

The Great Southwestern Antique Show

Gallup Inter Tribal Indian Ceremonial

Sunday (09 August)

The Great Southwestern Antique Show

Thursday (13 August)

The Santa Fe Show: Objects of Art

Friday (14 August)

Whitehawk Ethnographic Art Show
(10:00AM-5:00PM)

The Santa Fe Show: Objects of Art

Saturday (15 August)

Allard Auctions: Best of Santa Fe

Auction in Santa Fe

Whitehawk: Ethnographic Art Show

The Santa Fe Show: Objects of Art

Sunday (16 August)

Allard Auctions: Best of Santa Fe

Auction in Santa Fe

Monday (17 August)

Auction in Santa Fe

Whitehawk: Antique Indian Art Show

Tuesday (18 August)

Whitehawk: Antique Indian Art Show

The Antique American Indian Art Show

Wednesday (19 August)

The Antique American Indian Art Show

Thursday (20 August)

The Antique American Indian Art Show

Wheelwright Museum: Annual Benefit Auction

Saturday (22 August)

SWAIA: Indian Market

Sunday (23 August)

SWAIA: Indian Market

From the *Maine Antique Digest*, June 2015, in a story on a March auction at Skinner:

“[Douglas} Deihl has also noticed the emergence of new collectors of Native American art who are ready to spend what ever it takes to acquire an object...” Deihl believes there is a “market shift from the trade to collectors as major purchasers.”

Media File

Excerpts from recent newspaper, magazine, and Internet articles of interest to the Membership, with links provided where possible to access the full story, usually with images. All opinions are those of the writers of the stories and of the people who are quoted, not of ATADA. Members are encouraged to submit press clippings or email links for publication by ATADA. Some links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

“Emporiums of the Waggish and Weird: Browsing at Metro Curates and the Ceramics and Glass Fair” by William Grimes appeared in *The New York Times* on January 22, 2015. A very brief summary of the story and the paragraph devoted to Tambaran Gallery appears below; for the full story, go to <http://www.nytimes.com/2015/01/23/arts/design/browsing-at-metro-curates-and-the-ceramics-and-glass-fair.html>

Grimes’s story begins by saying that New York’s Winter Antiques Show “as always...monopolizes the glamour and the glory, with top-end wares at top-end prices.” He compares the Winter Antiques Show to a “big Broadway musical.” But there is “an Off Broadway too,” smaller shows that “accommodate the wayward, the whimsical and the downright weird.”

The Tambaran Gallery, “devoted primarily to tribal art,” fits in there somewhere. Grimes takes special note of a Northwest Coast “intricately carved red-and-black Tlingit rattle.” The design: “a shaman figure exchanges a torrent of vision-inducing fluid, mouth to mouth, with a tiny toad.”

Grimes says of the design on the rattle: “It is an interesting situation.”

“Ailing Museum Declared ‘National Treasure’ For Its Priceless Native American Collection” was the headline for the LAist website on January 22. See a brief summary below; see the full story at http://laist.com/2015/01/22/national_trust_names_ailing_southwe.php

The Southwest Museum, “after at least a decade of neglect and financial struggles,” was named a “national treasure” by the National Trust for Historic Preservation. as a “national treasure.”

The story then recounts the history of the museum: founded by journalist Charles Lummis in 1907 “to exhibit artifacts of Native American culture.” The museum moved to its Pasadena location in 1914. Since the Autry Museum “took over” in 2003, the museum has only been open on Saturdays. The Autry Museum took over the floundering institution, but has since been unable to commit resources, leaving it open only on Saturdays.

Autry president W. Richard West, Jr. says this recognition is “an uplifting turning point in this saga that gets us out of the mired past and toward a collective and collaborative future.”

From the story: “The hopes are the designation brings a brighter future for one of the oldest museums in Los Angeles.”

After Alan Hirschfield’s death on January 15, a January 21 story in the Media section of *The New York Times* by Michael Cieply discussed Hirschfield’s career. Read a very brief summary below, see the full story at <http://www.nytimes.com/2015/01/29/business/media/alan-j-hirschfield-79-hollywood-executive-is-dead.html?r=0>

Alan Hirschfield died on Jan. 15 at his home in Wilson, Wyo. He was 79. Datelined Los Angeles, the story described Hirschfield as “an executive who ran two major film studios and saw Columbia Pictures through one of Hollywood’s most colorful and chronicled financial scandals.”

There was no mention of Hirschfield’s American Indian art collection, or the book he wrote about it, “Living with American Indian Art,” in any story I read. But the Variety story used a picture of Hirschfield surrounded by Plains objects.

“Fresh encounters with African art at de Young” was the headline for the *San Francisco Chronicle’s* art critic, Kenneth Baker’s January 30 review of “Embodiments: Masterworks of African Figurative Sculpture” at the M.H. de Young Museum. See a summary of Baker’s review below, the entire illustrated story at <http://www.sfchronicle.com/art/article/Fresh-encounters-with-African-art-at->

de-Young-6051579.php#/0

Baker starts by saying that “Embodiments” is the key word in the show’s title that “fits what the visitor sees in more ways than one.”

The pieces on exhibit are from Genentech scientist Richard Scheller’s collection. Most depict “the full figure of a human or animal being, real or

“...the belief widely shared in African cultures that artifacts made and handled properly bring to bear on human affairs the presence or influence of ancestors and other efficacious spirits.”

notional.” The “thread linking the...objects from diverse tribal cultures and times,” and “broaches the belief widely shared in African cultures that artifacts made and handled properly bring to bear on human affairs the presence or influence of ancestors and other efficacious spirits.”

To the Western mind, Baker says, “such beliefs” are seen “as superstition.” But myth remains alive, and Baker says “Anyone who looks patiently at the 120 objects here will feel at least some of them seeming to emanate an unnerving power — call it aesthetic, spiritual or just culturally alien.”

One way the de Young exhibit designers have accomplished this was by not putting the pieces in glass cases, which allows for “intimate confrontations.” Baker then describes individual pieces in the exhibit.

In the last paragraph of the review, Baker objects to calling these artifacts “masterworks...which forces them into the promotional mold of our culture’s biases, even though the exhibition itself makes a serious effort to help us see beyond them.” Maybe “it’s time for museums to place a little more trust in their publics’ curiosity and commitment to self-education”. The exhibit runs through July 5.

A February 12 New York Times review by Ken Johnson, “From Ancient to Modern,” “ponders the origins of Sumerian artifacts” in an exhibit at the Institute for the Study of the Ancient World in New York City. This story had a different headline in the print edition: “After the Dig, Unearthing Connections.” Same story, however — read a summary here, the full version at http://www.nytimes.com/2015/02/13/arts/design/review-from-ancient-to-modern-ponders-the-origins-of-sumerian-artifacts.html?_r=0

nytimes.com/2015/02/13/arts/design/review-from-ancient-to-modern-ponders-the-origins-of-sumerian-artifacts.html?_r=0

The show is “small but bursting with ideas,” the story of 50 objects excavated circa 1920-30 in Mesopotamia, along with “sumptuous jewelry” and “profuse archaeological documentation.” Also in the show: paintings and sculpture by Willem de Kooning and Henry Moore “who were inspired by Sumerian art.”

Summing up the show, Johnson writes, “In the future, no doubt, such ancient artifacts will be reinterpreted again according to the values of succeeding generations of scholars, artists, critics and journalists. It’s a never-ending story.”

“From Ancient to Modern: Archaeology and Aesthetics” runs through June 7 at the Institute for the Study of the Ancient World, 15 East 84th Street, Manhattan; 212-992-7800, isaw.nyu.edu.

Eric Gibson’s Cultural Commentary, “The Destruction of Cultural Heritage Should be a War Crime: The world has changed; the law must change with it,” was published in the *Wall Street Journal* on March 2. See a summary below, see the full story at

<http://www.wsj.com/articles/the-destruction-of-cultural-heritage-should-be-a-war-crime-1425073230?KEYWORDS=eric+gibson>

Keen-eyed observers of a five-minute YouTube video “of men destroying ancient Mesopotamian sculptures in the Mosul Museum...with sledgehammers and power tools” said that some of the larger pieces were “plaster replicas of works that had previously been evacuated to the Baghdad Museum for safekeeping.” The reason for the seeming or actual destruction? “Their stated reason was that these works of art promoted idolatry. It was a sickening sight...”

But not all the statues were copies. Of the “monumental human-headed, winged bull deities dating from the ninth century B.C.” that were destroyed on video, they are “some of the greatest achievements in early monumental sculpture, outstripping even those of ancient Egypt in beauty, technical accomplishment and psychological power.”

But Gibson says that “this narrow escape is cold comfort considering that, just days before, Islamic

State had burned down the Mosul library, eradicating thousands of rare books and manuscripts." As well as churches, shrines, tombs, manuscripts, and "pillaging archaeological sites for booty it can sell on the black market to fund its operations."

During World War II, "Hitler's aim with respect to art and artifacts was not to destroy but to acquire... By contrast Islamic State is waging a war on cultural heritage that makes a mockery of existing protections enshrined in law."

The world's response? "A growing sense of helplessness and alarm." But "vandalism on this scale and at this level of wantonness and depravity," demand a better answer. "The collective voice of the civilized world must speak out and declare that, henceforth, the destruction of cultural heritage will be deemed a war crime..."

Gibson calls the destruction by ISIS and the Taliban "an attack on history, identity and civilization." Stories like this — there are others in this Media File — speak to anti-repatriation believers.

"The Plains Indians: Artists of Earth and Sky," an exhibit at the Metropolitan Museum Art, got rave reviews from *The New Yorker*, *The New York Times*, and *The Wall Street Journal*. The first of these reviews, headlined "Moving Pictures: Plains Indian Art at the Metropolitan Museum," was written by Peter Schjeldahl and published in the March 16 issue of *The New Yorker*. Schjeldahl's review is summarized below; the full review is at <http://www.newyorker.com/magazine/2015/03/16/moving-pictures-art-world-peter-schjeldahl>

The *New Yorker* review began, "It began with horses and ended in massacre," and called the exhibit "a wondrous show." The time span of the exhibit — from 1880, when the Pueblo Indians took possession of the horses of "Spanish settlers whom they had driven out of what is now New Mexico." The result —the Plains Indian became "a vast aggregate of mounted nomads...hunting buffalo, trading, and warring with one another." Wounded Knee marked the end of that era, as did smallpox "and other alien diseases took a toll far beyond that of military violence."

There are 150 objects in the show, which is curated by Gaylord Torrence and coordinated by Judith Ostrowitz, make up what *The New Yorker* calls "the most comprehensive of its kind." Many of the earliest objects come from the Musée du Quai Branly, in Paris,

reflecting the collecting habits of French missionaries, explorers, and traders.

To Schjeldahl, standout objects include the "astounding" "Robe with Mythic Bird" (1700-40) and "riveting late-nineteenth-century drawings of violent combat with soldiers, made in a ledger book..."

He notes that "even the earliest works...evince contact with whites," resulting in the use of glass beads, metal cones, and silk and cotton cloth. Mixed with "local stuffs"; buffalo horn, deer and horse hair, and porcupine quills. The integration of these elements "smacks of genius."

Schjeldahl writes, "Just about everything in the exactly selected and elegantly installed show— impresses as a peak artistic achievement." So much so that "it rather distracts, with sheer pleasure, from the background history and the anthropology of Native American experience." The show ends with a selection of contemporary mixed media works, paintings, and photographs.

Schjeldahl goes on to write about Native American history and anthropology, and describes the contemporary artists who contributed to this show.

Review: "The Plains Indians,' America's Early Artists, at the Met" was the headline for Holland Cotter's equally rave-y review of the Met show published in *The New York Times* on March 13. See a summary below, see the whole story with gorgeous color pictures at <http://www.nytimes.com/2015/03/13/arts/design/review-the-plains-indians-americans-early-artists-at-the-met.html>

Cotter starts by saying that "some of the earliest surviving art by native North Americans left America long ago," exported by "soldiers, traders and priests, with magpie eyes for brilliance..." Now, says Cotter, thanks to the Met show, "some of those wondrous things have come home," on loan from, among others, the Musée du Quai Branly.

"All," says Cotter, "part of an exhibition that has to be one of the most completely beautiful sights in New York right now..."

Cotter mentioned beadwork and quillwork pieces with an "undeniable majesty and a sophistication that spoke of a [pre-contact] deep history."

When Europeans arrived on the Plains, "people became increasingly mobile... Portability became a requisite, and never has the genre of art-you-can-wear been more inventively explored."

Cotter goes on to mention several pieces she admired — painted robes, beadwork that “glow with a kind of self-generated light,” a man’s shirt, woman’s dress, cradleboards and “masks...that turn horses into supernatural beings.”

“The Plains Indians: Artists of Earth and Sky” continued through May 10 at the Metropolitan Museum of Art; 212-535-7710, metmuseum.org.

David Murray, a reporter for the *Great Falls Tribune*, wrote a story headlined “Trade in Native American antiques can be tricky,” in the days leading up to Western Art Week in Great Falls, Montana. See a summary below, see the full story at <http://www.greatfallstribune.com/story/news/local/2015/03/15/trade-native-american-antiques-can-tricky/24825307/>

The main focus of Western Art Week in Great Falls is a series of auctions and sales of “major works of Western Art,” including work by N.C. Wyeth, and “Charlie” Russell. But Murray says there is also “a subcategory of western art that sometimes rises to the same level of value as well-known painters and sculptors — and often exceeds them in terms of controversy.”

He mentions “a rare and previously unknown” Tlingit warrior’s helmet that sold at auction for \$2.185 million. But an anthropologist was “‘sad’” that “‘something as important and as significant as a war helmet is going into a private collection.’”

Murray then cites ATADA as the source for estimating the annual market for Native American antiques in the United States at \$75 million. Most of those sales are neither expensive or controversial. Of the antique Native American material that sells during Western Art Week in Montana, most of the sales are of Navajo blankets and rugs and beaded items — “antiques that almost never draw any unwanted controversy or challenge.” Montana dealer/ATADA member Bob Nelson was quoted saying that most collectors of Indian material have nothing to worry about.

Murray goes on to mention the 2013 cancelled sale of a Lakota Sioux beaded and quilled war shirt at Skinner. Bob Gallegos, “a founding member and past president of ATADA who is frequently retained by art dealers and auction houses to verify the authenticity of Native American antiques and to ensure their sale does not run afoul of the law,” was quoted saying “‘Skinner pulled it out of fear of getting into legal situation that

would have cost them a couple of hundred thousand dollars to rectify.’”

Gallegos is also quoted on NAGPRA and other issues further into this story.

“Finding This Lost City in Honduras Was the Easy Part” by Tom Lutz was published as an Op-Ed piece in *The New York Times* on March 20. See a summary below; see the full story at http://www.nytimes.com/2015/03/20/opinion/finding-this-lost-city-in-honduras-was-the-easy-part.html?_r=0

Lutz, editor in chief of the *Los Angeles Review of Books*, sets his story 50 miles inland from the Mosquito Coast of Honduras where “right now” there is an astounding cache of ancient artifacts, “until this month most likely unseen by human eyes for somewhere between 600 and 1,000 years.” Lutz was part of a team of archeologists, anthropologists, filmmakers, and Honduran soldiers, after laser-based aerial surveillance “suggested the presence of ruins.”

After being at the site for three weeks, Lutz says, “we discovered far more than that.” They found expertly crafted and decorated “stone implements, bowls and furniture, relics of a largely understudied pre-Columbian culture, called simply ‘the people who lived in the Mosquitia.’”

Then came the questions. The filmmakers thought they should take at least some of the found objects to Tegucigalpa for safekeeping before there some was looted — “epidemic and not just in Honduras” — in what they estimated to be a few weeks. But the archaeologists favored “conscientious excavation...which would be fatally compromised” if the pieces were removed “improperly.”

Can it be preferable, Mr. Lutz asks, to lose the artifacts to looters?

“Protecting the site cannot be our job,” said an archeologist. “It is the Hondurans’ responsibility, their patrimony, not ours.”

***The Wall Street Journal’s* review of the Met’s Plains Indian show was called “Masterpiece: When Beauty Meets Utility” by Peter Plagens. The review focused on a single object, the “Three Villages Robe,” a star of *The Times’s* and *New Yorker’s* reviews as well. The WSJ subhead: “Made by a culture that didn’t make a distinction between art for a purpose and art-for-art’s-sake... A summary is below, the full story is at <http://www.wsj.com/articles/when->**

[beauty-meets-utility-on-three-villages-robe-c-1740-by-an-unknown-member-of-the-quapaw-tribe-1427491950?](#)

Plagens begins with a question: can we call “a Quapaw painted robe made from buffalo hide in the 18th century a ‘masterpiece?’ ” He notes that the robe is “an object quite removed from us not only in time but in cultural practices.” He the answers his question in the next paragraph: “We should be awed at what Native American artists achieved on their buffalo robes.”

Plagens then describes in detail how the robe was made and what it looks like, and describes some the tribe’s history. he ends by noting the European settlers appear on the robe. Says Plagens: “Knowing the destruction these settlers would ultimately wreak on American Indians in the century and a half following the creation of this wonderful robe gives its beauty an additional poignancy.”

Three for three — three great reviews make this show a landmark, and a home run for the people who put it together. See one more story on this show dated May 8.

Islamic State Destruction Renews Debate Over Repatriation of Antiquities was the headline for Tom Mashberg and Graham Bowley published in the Arts section of *The New York Times* on March 30. Read a summary below; read the entire story at <http://www.nytimes.com/2015/03/31/arts/design/islamic-state-destruction-renews-debate-over-repatriation-of-antiquities.html? r=0>

The authors begin by listing cultural atrocities including “smashed and desecrated” 3000-year-old Assyrian relics, Babylonian ruins bombed and bulldozed, and shrines and scrolls “ravaged from Somalia to Timbuktu.” The art world — collectors, dealers, museum curators — has “been united in their disgust as Islamic militants make a show of ravaging artifacts from the ancient world.”

But now the art world is debating repatriation. Says a former museum director, given the violence in Afghanistan, Syria, and Africa, he foresees a more conservative outlook on repatriation. “ I think this will put an end to the excess piety in favor of the repatriation model.’ ” Another point of view: a Biston University archeologist says “ ‘It was only a matter of time before some in the art-collecting community

tried to turn this cultural nightmare to their own advantage.”

ATADA member Kate Fitz Gibbon, a lawyer with the Committee for Cultural Policy, called the loss of items to ISIS extremists “ ‘a wake-up call to all of us.”

The mayor of London said the destruction in Iraq and Syria is justification for the British Museum to have removed and to continue to keep the Elgin Marbles from the Parthenon. A collector/attorney told The Times, “If the people of these lands are indifferent and even hostile to their ‘cultural heritage,’ what’s the point in reserving it for them to ignore or destroy?

ATADA member Kate Fitz Gibbon, a lawyer with the Committee for Cultural Policy, called the loss of items to ISIS extremists “a wake-up call to all of us.”

“Stolen art discovered in Hawaii museum turned over to authorities” by Chris Tanaka was posted April 1 at HawaiiNewsNow. Read a summary below, read the full story at <http://www.hawaiinewsnow.com/story/28697590/antiquities-looted-from-india-end-up-at-honolulu-museum>

Datelined Honolulu, the story began, “It seems like a Hollywood script: stolen art from a faraway land winds in an island paradise before law enforcement swoops in to snatch up the antiquities.

But, the story says, it was Honolulu, not Hollywood, and reality, not film fiction. The antiquities came from an art dealer named Subhash Kapoor who sold and donated them to them museum from 1991-2001.

Kapoor was a trusted dealer, “in the field forever, selling antiquities,”said the museum’s director. “Then one day we wake up and realize, hey, they’re stolen,” he said. After a closer look, a total of six more antiquities were also found to be stolen.

The seven fakes “represent just a small fraction of stolen artifacts in a shadowy criminal world, where provenance is difficult to prove.”

Kapoor is awaiting trial in India. Quoting ATADA President John Molloy about this story, “not exactly tribal but related in that antiquities share many of the same issues as traditional art subject to cultural

restrictions when crossing borders. See the next story for later developments.

The suspect items were purchased at Kapoor's now-closed business, Art of the Past, on Madison Avenue in Manhattan. "He certainly conned a lot of people," said one museum director.

"Museums Begin Returning Artifacts to India in Response to Investigation" by Tom Mashberg was published in *The New York Times* on April 7. Read a summary below, read the whole story at http://www.nytimes.com/2015/04/08/arts/design/museums-begin-returning-artifacts-to-india-in-response-to-investigation.html?_r=0

Subhash Kapoor at work again — "a dealer identified by authorities as having once run the largest antiquities smuggling operation on American soil." Now "several American museums have begun returning possibly stolen artifacts to India" — the artifacts they purchased from Mr. Kapoor, the subject of "a major federal investigation into the activities..." The suspect items were purchased at Kapoor's now-closed business, Art of the Past, on Madison Avenue in Manhattan.

"He certainly conned a lot of people," said one museum director.

The name for this federal investigation was Operation Hidden Idol. Seized by the feds: "tens of millions of dollars worth of objects that they believed were looted from ancient temples in India." "Having Kapoor's name on an item means it smells bad enough for us to get rid of it," said the director of the Honolulu museum. "Owning tainted art is not part of our mission."

"Culture War: The Case Against Repatriating Museum Artifacts" by James Cuno, appeared in the November/December 2-14 issue of *Foreign Affairs*. See a summary of this long article below, see the full article at <http://www.foreignaffairs.com/articles/142185/james-cuno/culture-war>

Cuno begins by describing a December 2007 exhibit in Rome of 69 artifacts from four "major U.S. museums" that were returned to Italy because they were "illegally excavated and exported from the country." Italy's then-cultural minister told approximately 200 journalists touring the exhibit, "The odyssey of these objects, which started with their brutal removal from the bowels of the earth, didn't end on the shelf of some American museum... These beautiful pieces have reconquered their souls."

Many government officials including this minister "insist that artifacts belong to the places from which they originally came." The Turkish minister of culture, who had just received a 3,000-year-old sphinx that had been in Germany illegally, said, "each and every antiquity in any part of the world should eventually go back to its homeland."

Claims "on the national identity of antiquities are at the root of many states' cultural property laws... Many use ancient cultural objects to affirm continuity with a glorious and powerful past as a way of burnishing their modern political image" including Egypt, Iran, and Italy. Says Cuno, "These arguments amount to protectionist claims on culture. Rather than acknowledge that culture is in a state of constant flux, modern governments present it as standing still, in order to use cultural objects to promote their own states' national identities."

Taken to the next step, "repatriation claims based strictly on national origin are more than just denials of cultural exchange: they are also arguments against the promise of encyclopedic museums" including the Met, Louvre, and British Museum which "encourage curiosity" and "promote a cosmopolitan worldview, as opposed to a nationalist concept of cultural identity."

He continues: "Rather than acquiesce to frivolous, if stubborn, calls for repatriation, ... encyclopedic museums should encourage the development of mutually beneficial relationships with museums...that share their cosmopolitan vision. Cultural property should be recognized for what it is: the legacy of humankind and not of the modern nation-state, subject to the political agenda of its current ruling elite."

Cuno calls the next section of the article "Lessons from the Louvre," and goes on to cite many specific examples of repatriation problems and issues.

At the end of this long article, Cuno says "this more open future...depends on individual

governments' setting aside their nationalist claims and encouraging among their citizens a cosmopolitan view of the world's many different cultures." If so, "more young students" may encounter, as he once did, "a powerful and ancient object [that] will enlarge their world, forever provoking curiosity about another time and place.

Much food for thought here, in detail.

In an Opinion piece published on April 11 in *The New York Times*' Sunday Review, David Roberts's "Saving What's Left of Utah's Lost World" is summarized below. See the original story at <http://www.nytimes.com/2015/04/12/opinion/sunday/saving-whats-left-of-utahs-lost-world.html>

Datelined St. George, Utah, Roberts starts by saying "Cedar Mesa is one of the most sublime and culturally evocative landscapes on Earth." Home to "unrestored ruins and artifacts left in situ in such prodigal abundance," Cedar Mesa has 75,000 annual visitors "enthusiasts", but Roberts calls that "a drop in the bucket compared with the four and a half million who throng the Grand Canyon."

But Roberts has found "the more obscure corners of the labyrinth... I've gone days in a row without running into another hiker, and I've visited sites that I'm pretty sure very few or even no other Anglos have seen."

To visit these places, with their kivas and hogans and to stare at hallucinatory panels of rock art engraved and painted on the cliffs as long as thousands of years ago, is to plunge into a spiritual communion with the ancients..."

But, "What's still there may soon be lost..." to "rampant looting that a small number of rangers are powerless to stop." The Friends of Cedar Mesa call it "undoubtedly the most significant unprotected archaeological area in the United States."

How to save Cedar Mesa? Says Roberts: President Obama remains the best hope. He should use his authority to set aside Cedar Mesa as a national monument." Doing so would "protect the wonders of the ancients and the environment itself for future generations to explore."

David Roberts's new book is The Lost World of the Old Ones: Discoveries in the Ancient Southwest.

From *The New Yorker*, April 20 issue, "The Tallest Trophy: A movie star made off with an Alaskan

totem pole. Would it ever return home?" by Paige Williams. The long, fascinating story is summarized below. The whole story can be read at <http://www.newyorker.com/magazine/2015/04/20/the-tallest-trophy>

The story focuses on a Tlingit totem pole that was stolen/taken by John Barrymore, and that ended up in Vincent Price's backyard. There is a long passage on Tlingit history and contemporary life, another about totem poles, another describing the location of the stolen totem pole's original home on Prince of Wales Island. There are passages on John Barrymore and Vincent Price.

About Price: "In Los Angeles, Price hunted for what he called 'ethnic' and 'primitive' art at a shop, on La Cienega Boulevard, owned by a collector named Ralph Altman... The Prices bought a number of objects from Altman, but the centerpiece was John Barrymore's totem pole. They had a four-bedroom house in Benedict Canyon, and the pole was installed, amid cactus, at the edge of the patio." Says daughter Victoria Price, " 'It was the focal point.' " "...in his memoir Price wrote that he considered the totem pole 'sculptural and dignified and beautiful,' with 'lovely warm browns and reds.' "

"...In 1981, the Prices, now divorced, had donated it to what is now the Honolulu Museum of Art."

Now the totem pole will be returned to Alaska.

The story is illustrated in the magazine with a photograph of John Barrymore and the totem pole (Barrymore joked that "tribal gods" might "wreak vengeance on the thief," and it seems they did) and is illustrated online with the Barrymore photo and a later photograph of Vincent Price with the same totem pole.

"African art takes root in the Fillmore jazz district" was the headline for an interview with Solange Mallet, who just opened a African art gallery in San Francisco. The story, written by Jessica Zack, appeared in the *San Francisco Chronicle* on April 22. Read a summary below, read the original story at <http://www.sfgate.com/art/article/African-art-takes-root-in-the-Fillmore-jazz-6217611.php>

Solange Mallet's Fillmore Street gallery is called African Plural Art, her newly opened African art gallery on Fillmore Street. Mallet is from the Ivory Coast, and the gallery exhibits "textiles, sculptures, masks, and decorative and ritual objects

acquired during Mallett's annual trips to Sub-Saharan Africa."

Mallett, 42, moved from Paris to San Mateo in 2013, where she had her first gallery, "a destination for both serious collectors of traditional tribal art and curious first-time buyers of decorative accents." She "is eschewing an emphasis on high-priced antiques to instead 'try to have something for anyone who sees something here — from an inexpensive table linen or woven bag to a mask, maternity statue or divination bowl — that makes them feel an emotional connection.'"

An interview that follows the small story. An excerpt:

"Q: When you travel to Africa to acquire art, what do you look for?"

A: Beauty and emotion in the work. And a feeling of connection within myself."

Mallett adds: "Most dealers sell African art with very high prices, antiques that most people cannot access. My goal is that there is something here for everyone."

"Native American Art Exhibit's Time in the Spotlight Comes to a Close" by Michael Allen was a view of the last days of the Met's Plains show. Published in *The Wall Street Journal* on May 8, the story is summarized below and can be read in full with illustrations at <http://blogs.wsj.com/speakeasy/2015/05/08/native-american-art-exhibits-time-in-the-spotlight-comes-to-a-close/>

Like the vanishing buffalo," the story begins, "one of the great museum shows in the history of Native American art is about to go poof..."

The Met was the last stop on the show's world tour "and there may not be another exhibition like it in our lifetime." The show "makes a strong case" that the art on display deserves "a prominent place in the pantheon of world art."

ATADA president John Molloy said of the exhibit, "To see all of this world-class material together, it's a once-in-a-generation shot. This is one of the great American art museums and it's being shown like great American art."

"Loans we received for this exhibition were astonishing," curator Gaylord Torrence said — "and as of Monday, they'll be packed up again and scattered to the four winds."

"Selling Off Apache Holy Land," and Op-Ed piece by Lydia Millet appeared in *The New York Times* on May 29. A summary appears below; the full story is at <http://www.nytimes.com/2015/05/29/opinion/selling-off-apache-holy-land.html? r=0>

Datelined Tucson, the story is focused on a place about "an hour east of Phoenix, near a mining town called Superior," where about 300 people, mostly members of the San Carlos Apaches "have been camped out at a place called Oak Flat for more than three months, protesting the latest assault on their culture."

They are occupying a campground "at the core of an ancient Apache holy place," home to Apache ceremonies, especially "coming-of-age ceremonies, especially for girls," as well as "traditional acorn gathering." The land is public, and has been closed to mining since 1955 "because of its cultural and natural value." But in December 2014, "Congress promised to hand the title for Oak Flat over to a private, Australian-British mining concern." Thanks to Congress, "a fine-print rider..." has handed over a sacred Native American site to a foreign-owned company for what may be the first time in our nation's history." The area will "doubtless be destroyed for any purpose other than mining..." and turned into a "two-mile-wide, 1,000-foot-deep pit" that will look like a meteor crater, according to the mining company, which has likened the result to a meteor crater. The lure? High-value ores.

The swap "had been attempted multiple times by Arizona members of Congress" but never had the support to pass. But this time, "the giveaway language was slipped onto the defense bill" at the "11th hour... because, like most last-minute riders, it bypassed public scrutiny."

Although Arizona senator John McCain claims that the deal will help the local economy, "it's unclear how many of the 1,400 promised jobs would be local." If however, the site was a Christian or Jewish or Muslim holy place, "no senator who wished to remain in office would dare to sneak a backdoor deal for its destruction into a spending bill..." But "the Arizona congressional delegation isn't afraid of a couple of million conquered natives."

Millet calls this a "new low in congressional corruption..." cynical maneuvering that has taught the electorate to disrespect politicians." She urges Congress to repeal the rider.

Directory Updates & New Members

ATADA would like to welcome...

New Members

Full

MB Abram

MB Abram Galleries

527 West Seventh Street Suite 800

Los Angeles, CA 90014

(213) 738-5235

Cell (213) 738-5235

mbabramgalleries@gmail.com

www.mbabramgalleries.com

Mark A. Blackburn

Honolulu, HI 96826

(808) 228-3019

mblackburn@aol.com

Upgrade

Paul and Vanessa Elmore

Elmore Art Appraisals

2514 Camino San Patricio

Santa Fe, NM 87505

(505) 231-9367

elmoreartappraisals@hotmail.com

info@elmoreartappraisals.com

www.elmoreartappraisals.com

Specialty: Full spectrum of American Indian Art: antique to contemporary, artifacts and fine art. Appraisal, Authentication, Collection Management, and Consulting Services.

Services: Appraisal Services: Insurance, Charitable Donations, Estates, and Resale.

Appraisal Credentials: Member, International Society of Appraisers (ISA). Uniform Standards of Professional Appraisal Practice (USPAP) Compliant 2014-2015. BA & MA: Art History-Art of the Americas. Over 15 years experience in the American Indian art market.

Appraisal Specialty: Full Appraisal Services: Insurance, Charitable Donations, Estates, and Resale. IRS Qualified.

Elizabeth Evans

Four Winds Gallery

5512 Walnut St.

Pittsburgh, PA 15232

(412) 682-5092

ebethevans@gmail.com

www.fourwindsgallery.com

Associates

Stephen R. Hagan

Tompkinsville, KY 42167

(270) 407-3232

shaganhswhsle@yahoo.com

Stephen T. Johnston

Darby, MT 59829

(406) 821-0974

johnstonac@aol.com

Miriam K. Tucker

Rago Auctions

(609) 397-9374

Associate update

Debra J. Zeller

Tucson, AZ 85705

(520) 591-9291

bilumbilas@gmail.com

Museum members

Russell P. Hartman

Senior Collections Manager

California Academy of Sciences

55 Music Concourse Drive

San Francisco, CA 94118

(415) 379-5385

rhartman@calacademy.org

www.calacademy.org

Rhonda Smith

Director, Tucson Desert Art Museum

7000 E Tanque Verde Rd, Suite 16

Tucson, AZ 85715

(520) 202-3888

desertartmuseum@gmail.com

www.tucsonart.org

Rachel W. Wixom

CEO, Ralph T. Coe Foundation for the Arts

Aspen Plaza

1590 B Pacheco Street

Santa Fe, NM 87505

(505) 983-6372

rwixom@ralphtcoefoundation.org

www.ralphtcoefoundation.org

Museum member update

Sarah Turnbaugh: sturnbau@uri.edu



What Do You Collect?

Collect with confidence with ATADA dealers.
Authenticity and integrity are more than words in our logo.

Collectors • Dealers • Museums



Authenticity-Integrity

www.atada.org



19th century Mapuche chief's poncho
Andres Moraga Textile Art

Zuni warrior
John Hill Antique Indian Art