

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

SUMMER 14

Vol. 24 No. 3
\$5



Profiles:
Howard Rose
Jill D'Alessandro

Mysteries of Zuni Silver:
The Most Famous Unknown Zuni

Media File:
The Indiana Raid
The Ivory Ban



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EDISON CUMMINGS



WEDNESDAY, AUG. 20, 2014

DeVargas Room

Show opens at 2:00pm (to 5:30pm)

Major early pottery by Nampeyo

Jewelry by Kenneth Begay

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Cover Photo:

Ledger drawing, ca. 1880

Cheyenne (Tsitsitsas)

Colored pencil on paper

7 1/4 x 11 7/8 in. (17.8 x 27.9 cm)

Gift of the Thomas W. Weisel Family to the Fine Arts Museums of San Francisco

2013.76.128

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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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



works. Keep your eyes open and be prepared to swim with the tide.

There are major changes underway in Washington. Due to the logjam in Congress, the Executive Branch is rewriting the regulations that enforce the existing laws, and, in some cases, is publishing Presidential Directives that have nearly the same power as law. Among the many things underway is a strengthening of the Endangered Species Act including a complete ban on African elephant ivory. There are several FWS pages of FAQs on the web at this time that are not consistent with each other. There are four Media File stories/summaries in this issue that demonstrate some of what is going on.

Welcome to Santa Fe in Indian Market season. The new lineup of shows and auctions should make for a merry time for all. If you have not already seen the schedule, check out the Calendar section of this issue, or on the web at www.ATADA.org/calendar.html.

The ATADA web page has been updated. The recent back issues of ATADA News including the Summer 2014 (current) issue are all posted at www.ATADA.org/resource_archive.html. We have a couple of new letters from members posted at www.ATADA.org/letters.html. We welcome more communications from the Membership. But please - remember that everything on the letters page is public - and consider this when you write your letter. This page will be monitored by an ATADA volunteer for the foreseeable future.

We will soon be completely reformatting the ATADA web page - but as of this writing, the schedule is unknown. There will be some unavoidable conceptual changes in how the web page

ATADA is on top of the issues. But our membership is far too small to have much impact on the Washington scene. We are working to join with other organizations including other Art Organizations, Antique Dealers, and Auction Houses to present some sort of common front. We will keep you informed of the status.

We welcome letters from the membership. But in this case, there is a rapidly moving target to aim at. It would be best if we wait until midsummer until there is an inclusive set of directives published. In the interim, my personal advice is do not bring any ivory of any kind or any other endangered species items to shows this year. In the future there may be some sort of procedure for approval of allowed items. At this moment there is pure chaos.

A handwritten signature in black ink, appearing to read "Ash". The signature is fluid and cursive.

Editor's Desk

The primary goal of the board members who participated in the May 2-4 ATADA board retreat in Oklahoma City was to craft a mission statement. *The resulting statement: ATADA promotes the understanding and the appreciation of tribal art and objects of the world.*

Other goals included locating a new webmaster (in progress), and rethinking membership. After the full board meeting in Santa Fe, we will present the results of our thinking on those two issues and more at our Annual Members Meeting at 9 AM on Sunday, August 17, at the Santa Fe Community Convention Center just before Whitehawk opens for the day.

Thank you to the board members who attended, and a special thank you to Ginny Bass Carl and Jenny Lee for their efforts in helping the ATADA board morph "from flounder to shark," and to Ginny and Peter for their hospitality and amazingly good food.

See you in Santa Fe —

A handwritten signature in black ink, appearing to read "Anice". The signature is stylized and cursive.

ATADA Schedules Two Events for August in Santa Fe

Annual Members Meeting

Sunday, August 17

9 - 10 AM, Santa Fe Community Convention Center

Members and guests are invited

Coffee and breakfast pastry will be available

ATADA Free Antique Tribal and Native American Art Evaluation Day

Monday, August 18

8 -10 AM, Santa Fe Community Convention Center

An all-star line-up of experts will answer questions and estimate market values for examples of antique tribal and Native American art. This event is free to the public.

Limit: two items please.

All experts are members of the Antique Tribal Art Dealers Association.

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MEMBER CLOSE-UP

Howard Rose's New York gallery, Arte Primitivo, specializes in pre-Columbian and tribal art, classical, Egyptian and Asian antiquities. The gallery conducts online auctions

approximately six times a year, as well as special exhibitions, retail, and private sales.

Howard Rose



Alexis, Howard, Cole, and Claudine in the Galapagos Islands, April, 2014

Howard Rose represents the fourth generation of his family to be intimately acquainted with antiques and collectibles. His interest developed at an early age. "When I was an 8 or 9 year old kid, my dad, Joseph H. Rose, who was a numismatist specializing in ancient coins and a generalist in all forms of numismatics, would periodically take me to the Metropolitan Museum of Art on a Sunday when we had nothing planned. One such Sunday, we wound

up in the gift shop of the museum, where they were selling genuine ancient oil lamps from Israel for \$2 each. My dad saw an opportunity and spent all of the \$30 he had in his wallet on 15 lamps, saving only enough for our subway ride home. He put a few of them in the window at the shop where he worked at coin specialists MTB at 50 Rockefeller Plaza and sold them for \$4 each. He sold them all in two days. The next Sunday, we went to the Met with \$200 and a bigger shopping bag."

Howard traces his interest in and love for antiquities to the coins and other material in his father's shop and around their home. "I'd work in the shop on school holidays, when I had the chance, and Dad also collected lots of things. Besides coins, he collected sports memorabilia, classical, Holyland and Egyptian antiquities, pre-Columbian art, Lincolniana and Civil War artifacts."

Howard says he has inherited his father's interests, and says it is in his blood. "If there is a genetic disposition to collecting, we've had it in this family for generations. My grandfather, Harry Rose, had a gallery near the theatre district on Broadway, where he sold antique furniture and jewelry in the 1930s-40s." Howard's great-grandfather was not a professional dealer, but collected furniture and coins. His father called Howard's great-grandfather "a prominent collector who had money to burn, but not after 1929, when they lost everything in the Great Depression". Howard adds, "I have the gene and my two kids have it too."

Howard graduated from Queens College in New York City, where he majored in Anthropology-Archaeology, and Art History. "I entered the trade at 17, and will have been a dealer for 43 years in October 2014."

His father moved from Rockefeller Center to 57th Street in 1969, ("an incredible area, in the heart of the art market in New York at the time") to Harmer Rooke Gallery, a respected philatelic auction house specializing in stamps, and just starting in the rare coin industry. Howard started working for his father at Harmer Rooke in 1971, while a freshman in college. "People who collected coins often had other areas

of interest also, and Dad had some knowledge of antiquities, and most ancient cultures, being an historian and an ancient coin expert. We were offered every kind of collectible you can imagine. I found pre-Columbian and Egyptian particularly interesting, and took a liking to the art and artifacts I saw from those areas that we were selling at Harmer Rooke."

Years later, Howard says that "Harmer Rooke's exhibition and sale of the Peter G. Wray Collection in 1984 put us on the map." Wray, a businessman and rancher, owned an "amazing" collection of pre-Columbian art. "We were invited to his ranch in Scottsdale. Where he had better objects in his second guesthouse than we had at our gallery." The first two Wray sales — described in a 1984 New York Times review as "a bounty of selections in stone, ceramic and metal" from one of "the nation's finest private collections" — were held at the same time at Andre Emmerich's gallery on 57th Street and Klaus Perls Gallery on Madison Avenue. After those two shows, Harmer Rooke sold a great deal of Wray material.

Harmer Rooke was ultimately bought by Greg Manning Auctions, in 1993, who moved the company to New Jersey in 1995. Although Howard now lives in New Jersey, he says that "even people who live in New Jersey don't want to buy their art in New Jersey." Visitors to the NJ gallery were rare and few, and Howard was unhappy with the large corporate structure of the Manning organization. By this time Howard had acquired both knowledge and maturity, and wanted to go out on his own.

Arte Primitivo, specializing in pre-Columbian material, was started in 1971 by Bill and Mildred Kaplan. It was a favorite gallery for Howard. "Bill took a liking to me, and used to tell me I was the only young person who ever came to the gallery". After Bill's death, in the mid 70's, Mildred turned the gallery into predominantly a pre-Columbian Art bookstore, although

they did have a limited collection of fine pre-Columbian Art." Mildred's health had declined in the early 90's and Howard had sold the inventory for Arte Primitivo while still at Harmer Rooke/Manning's. It was at that point that Howard decided to leave Mannings and return to New York City.

Howard contacted Mildred's son, Stuart, who said that

"because you were so helpful and honest, you can have the name Arte Primitivo for \$1." Howard then leased the Arte Primitivo location and renovated the premises. The gallery, which is located on the second floor of a historic brownstone at 3 East 65th Street on New York's Upper East Side, was re-opened in 1996. Howard was joined by his then-assistant Claudine Colmenar, and the gallery was under way. Howard and Claudine married a few years later, and are the parents of 14-year-old Alexis and 11-year-old Cole. Howard coaches Cole's Little League team. "I chose our team name,

Giants," Coach Rose says, "out of respect for my dad, who was a diehard New York Giants fan before they moved to San Francisco." Howard is also the president of their Little League, manages and pitches for an adult softball team, is a retired 2nd degree black belt karate instructor, and plays a little guitar.

"The precursor to online auctions were call-back auctions," Howard says, "and we were one of the first to conduct them, at Harmer Rooke, back in the late 1970s. A bidder had to register to bid on specific lots by a cutoff time. Then we'd keep calling the underbidders until every lot was eventually sold, which

could take many days." Now Arte Primitivo's auctions are online at www.artep primitivo.com. "We have a custom made bidding site; we tried to take the best and eliminate the worst of what was happening then (in 2006, when eBay and sothebys.com were the two best known online auctions). We made our site as friendly as we could because we had to. I needed 'Software for Dummies' as the whole internet was a



Three New Guinea items in Howard's foyer, acquired from the Carlebach estate



Howard and Cole before Cole's last Little League game of the 2014 season, with a New Guinea boundary pole in the background.

MEMBER CLOSE-UP



Center, first piece I ever bought, lower paleolithic hand axe from England, flanked in front by a Cumberland and a Clovis point.

daunting concept to me. I needed to understand and be able to control it myself. Every auction is a learning experience, and we are constantly tweaking and improving the system.”

When Arte Primitivo reopened, Howard remembers, “I had a small inventory of my own, both from my own collection and pieces I acquired for the gallery. We started doing auctions right away, and those have been my mainstay. At first, we were only strong in pre-Columbian, Egyptian and classical antiquities. Then, about 1998, we auctioned the Tony Chen Collection. That was our introduction to good, real African pieces, and started us in the tribal and ethnographic aspect of the business. I still see Tony Chen pieces on the market.

“On an early, wintery day in 2000, I got a call from my friend, Jerome Eisenberg, owner of the Royal-Athena Galleries on 57th Street.” The Royal-Athena had been in business for more than 60 years, and worked with Howard’s father before him. Dr. Eisenberg called to say that the estate collection of Julius Carlebach, “one of the premier tribal/ethnographic dealers, a big name in the 1950s and early 60s,” had just been put on the market by Carlebach’s cousin, who was the executor. According to his October 14, 1964, *New York Times* obituary, Carlebach “specialized in primitive and ancient art and helped many museums and private collectors select items for their exhibits and collections.”

“Dr. Eisenberg and a few other dealers were there before me,” Howard says, but he purchased the balance of Carlebach’s pre-1964 collection. “It comes with a great name and great provenance. I bought antiquities, ethnographic art, and a collection of New Guinea shields that had been collected by the Countess Ingeborg de Beausacq, a photographer who was

one of the first white women to travel in New Guinea, and who regularly supplied Carlebach. (I had met the countess when she was in her 90’s and she confirmed the Carlebach connection). I loaded the car to the brim and came back with a truck for the rest.” Howard filled his two-car garage in New Jersey with his hoard of Carlebach material, and began having pieces cleaned and mounted. “I got my money back after selling about one-third of the pieces, and doled out the rest over the years. I still have some pieces in my own collection, and I’ll pass them on to my kids, if they want them.

In 2000, Charles Moore rejoined Howard at Arte Primitivo. Charles and Howard had been partners at Harmer Rooke and the two always made a great team. They had gone their separate ways for a few years, after the sale of Harmer Rooke, but Charles eventually moved back to New York and has been the director of the gallery ever since.

Howard and Charles exhibit at two shows a year. Says Howard: “This year will be my 22nd at the Whitehawk show in Santa Fe, and 8th at the San Francisco Tribal and Textile Art show in February. We grind out about six auctions every year, thanks to a well-oiled, small staff. We are always working on



Howard’s great-grandfather, Joseph Rosenthal, in the *New York Journal*, 1907. His “money to burn” went up on smoke in 1929.

three auctions at the same time: the auction that just ended, the auction in progress, and the auction that will follow that.

“Rarely does a day go by without some offering or collection coming in; not a week goes by without 10-12 packets of photos or email offerings. I try to answer everybody, but sometimes it’s an overwhelming work load.” Many of his clients have visited the gallery at some time, “but we work with non-local collectors via email and phone.” He says the gallery’s private sales “are small compared to our auction business, but a lot of extraordinary pieces are sold privately.”

Asked about role models, Howard replies “My father was my number one mentor. I learned so much from him, starting with the days at the Metropolitan Museum buying oil lamps, until he passed away in 2003. Dad’s partner at Harmer Rooke, was Leo Dardarian, a seasoned numismatist who had a good knowledge of ancient surfaces. Leo’s approach to people was more gruff than my dad’s, who was more gentlemanly. From the two of them, I learned how to deal with people, how to interpret personality, and how to conduct myself in business situations. They both put a lot of trust in me at an early age, and often let me “run with the ball,” even if it wasn’t their approach to a situation. Now I’m 60 years old, on the top of the mountain, and feeling the weight of being the incumbent generation.”

“In the early days, the 1970s, there were far fewer dealers, and those that were, knew more about what they were selling. It was also a more gentlemanly type of business when a handshake bound a deal and money was exchanged on the spot; cash and carry. As the economy changed, new business concepts came along — credit cards, credit lines. Antiques and antiquities had become big business, no longer mere curiosities, as it used to be. Credit can have a domino effect: pieces are available to more people but they are more expensive, because of supply and demand, and getting paid can take longer.

“And now everything is in writing,” he adds. “The i’s all have to be dotted, and the t’s all crossed, with the shadow of legal ramifications more present than in the past. In 1970, no one knew about Unesco or repatriation, and things were coming

into this country from everywhere. Today things are far more regulated.

“This is the era of provenance,” he continued. “In the 1970s, provenance had neither the importance nor the effect it has today in providing legal title and possibly authenticity. Provenance has become almost as important as the piece. There is a large price disparity between pieces with and without established provenance, and that’s where this business is going or is already.”

There is also a huge problem, he says, with counterfeits and fakes. “I try to walk the straight and narrow and make every attempt to safeguard my clients’ investments. If we have questions about a piece, we hold it for further examination and vetting. It can be exasperating to meet a new collector who is already in the clutches of an unscrupulous dealer. Often times, when a collector realizes that he’s been duped, he’s gone for good, and will never trust anyone again.” Howard strongly recommends that collectors periodically have their collections or acquisitions vetted by people other than whom they buy from. He also recommends vetting the vettors. “We want to keep everyone honest, but we’re up against great odds. There are simply too many unknowledgeable and unscrupulous dealers out there and a huge amount of fakes are already on the market”.



Olmec stone carved Shaman in transformation

Besides dealing, Howard has been collecting personally since the early 1970s. He has an “extensive” collection of Old World paleolithic

axes, pre-Columbian art including miniatures, as well as New Guinea shields and figures, numerous African art pieces, a Japanese suit of armor, a large gilt Buddha, and a 14-foot New Guinea boundary pole is mounted in his back yard. “Even my kids have pieces in their rooms.” Although they are budding collectors, as for a future in the art business, “Who is to say? They are too young and have a lot to experience before making that kind of commitment. They do have the collector gene, however, the fifth generation in our family to have it.”

New Books

The Wall Street Journal recently received two new books that may be of interest to ATADA News readers. Brief summaries of the reviews are below, each with a link to the original review.

Encounters at the Heart of the World

By Elizabeth A. Fenn

Hill & Wang, 456 pages, \$35

Reviewed by Daniel Richter

<http://online.wsj.com/news/articles/SB10001424052702304179704579459141802646808?KEYWORDS=Elizabeth+A+fenn&mg=reno64-wsj>

The subhead of this Daniel Richter's April 4 review calls the 19th century Mandan people "the most prolific farmers on the northern Great Plains." There were 15,000 Mandan when Europeans first came to their part of the country, North Dakota, to the Mandan, "the center of the world." In the 1800s, "their densely populated towns were regional trading hubs."

This book is a "mosaic" of the author's research on the Mandan, and she finds — not surprisingly — that smallpox, whooping cough, and cholera played a literally decimating role in the tribe's history — during an 1837 smallpox epidemic, "as many as nine in 10 people perished." Additional Mandan woes included a "voracious demand" for wood to fuel steamboats that came from Mandan forests, the same forests that supplied the tribe with buffalo. This demand for wood "disrupted the habitat of the bison that were vital to the Mandan diet." Corn was another Mandan staple, but Norway rats, which arrived with the Europeans, ate the corn in the storage bins.

Only recently have archaeologists "imperfectly begun to explore what lies beneath the surface." With the aid of these explorations and with a historian's resources and a detective's instincts, Ms. Fenn's fragments of her experiences in Mandan country "cohere into a...compelling portrait." The reviewer's conclusion: "Readers who follow her toward, but never quite into, the heart of the Mandans' world will be richer for the journey."

Geronimo: Leadership Strategies of an American Warrior

By Mike Leach

Gallery Books, 286 pages, \$26

Reviewed by Dave Shiflett

<http://online.wsj.com/news/articles/SB10001424052702304431104579552061978184106?KEYWORDS=geronimo&mg=reno64-wsj>

Dave Shiflett's May 23 *Wall Street Journal* review starts by complimenting Texas Tech/Washington State football coach Mike Leach for his choice of Geronimo ("he couldn't have chosen a better brand") as subject/role model for a "leadership strategy" book. For example, Shiflett mentions the Navy SEALs who named their get-Osama mission "Geronimo."

Leach sees one-time raider Geronimo circa 1851 as the victim of an on-going hostile takeover by white Americans moving to Apache land. What was Geronimo supposed to do, the author asks, "hang around the reservation playing bingo?" Leach points at episodes in the Apache's life when Geronimo displayed leadership qualities, such as "discipline, fortitude and perseverance."

Although, this reviewer says, Leach's book may not "trigger a lecture invitation from Harvard Business School," it does tell the highly compelling story of a strong and resourceful people." He says Apaches' "physical prowess was astounding" and describes the training that made them "the ultimate hardbodies," training that "not everyone survived." Never captured, in 1886, Geronimo "recognized that further resistance was futile" and surrendered.

But, as Leach says, "his game was far from over" when he became a celebrity. Shiflett calls the book "a fan's tribute to a man who, he writes, "personified a life-way of excellence."

COLLECTOR'S CORNER

Jill D'Alessandro

Jill D'Alessandro is currently in the spotlight in San Francisco, the museum world, and the Indian art world as co-curator of the de Young Museum's "Lines on the Horizon: Native American Art from the Weisel Family Foundation" exhibit, on display from May 2014-January 4, 2015. The gloriously beautiful Navajo weavings alone would be worth a visit, but then so would the Sikyatki and Mimbres pottery. No one who loves these things should miss this show.



Photo: Drew Altizer

Jill D'Alessandro grew up in the small town of Green Village, New Jersey. She was interested in textiles even as a child. "My grandfather owned clothing factories in New York and New Jersey. I was only three when he died, but I still grew up going to the factories. Our back hall was lined with cabinets filled with fabrics, notions, and buttons. I was always making clothes for my stuffed animals. My mother was an amazing knitter, and my oldest sister was a 1970s back-to-the-earth hippie, who sheared sheep and spun wool. I learned to knit at age six and to weave at boarding school in

Newport, R.I. At Scripps College in Claremont, CA, I was a Fiber Arts major and an Anthropology minor.

"I split my junior year abroad between Australia and Bali, Indonesia. In Australia, I conducted an independent study on the Papunya Tula artist of the central Western Desert. It was 1988 and the art form was just gaining recognition. I spent the spring semester in Bali, where I learned to weave in the double-ikat technique in Tenganan Pegringsingan. That year abroad was life-changing for me. I knew then that I wanted to spend my life studying traditional textiles. In Bali, I went to the village every day. I was only the second Westerner to be taught their technique. I learned side-by-side with two high school girls. I

think the fact that I was a weaver helped in several ways. One of my Balinese teachers told me, "I never knew Westerners had such patience."

Studying double-ikat weaving as a practicum allowed me to spend the entire day in the village with the weavers, learning by both observing and asking questions. There was built-in trust between me and the weavers. As a weaver, I showed the patience that was required. Doing quiet, methodical work together created a sense of community, a trust."



Wearing blanket (first-phase chief blanket, Ute style), ca. 1840 Navajo Wool; weft-faced plain weave, diagonal-join tapestry weave, eccentric curved weft

51 3/4 x 69 1/2 in. (131.4 x 176.5 cm)
Promised gift of the Thomas W. Weisel Family to the Fine Arts
Museums of San Francisco
L12.103.18

COLLECTOR'S CORNER

Back at school for her senior year at Scripps, Jill wrote her senior thesis on Navajo weaving. "I had an interest in Native American art since I was a kid. My senior thesis was titled "The Navajo Blanket: Weavings of a Worldview" and it was read by both my weaving professor and my Anthropology professor, Sheryl Miller, who was a Hopi basket specialist."

After graduating, Jill was "a free spirit. I spent a year traveling throughout Mexico and Guatemala, I worked in Prescott, AZ at The Bead Museum, and I worked in Boston for the New England Foundation for the Arts. In Boston, I started studying hand papermaking. I went back to school and got my M.F.A. at the Tyler School of Art in Philadelphia in fiber art with a focus on hand papermaking. I worked with mixed media with found objects. Ecological time and man's reactions to the changes in nature were recurring themes."

Then Jill was awarded a Fulbright scholarship to research hand papermaking and its use in contemporary art for 10 months in South Korea. "I wanted to be an artist, and applied for an artist-in residence position in Italy. I got it, but for the following year."

Jill's middle sister Jan, an attorney in San Francisco who works in the tech industry, was constantly sending Jill emails saying "Come West, young girl," and Jill decided to move back to California to San Francisco for one year before Italy. She had "an informational interview" with Jim Haas, director of the Native American art department at Bonhams (then Butterfields). After the interview ended, Jim offered her a job as a cataloguer. That was in 2000, dot-com boom times for



Jill, sporting her 1972 Olympic swimsuit, learning to spin wool on Block Island, R.I. Her mother, who fostered Jill's passion for art and especially textiles, is in the center.

the Bay Area, and Jill was offered five jobs during her first two weeks in town. But the job at Butterfields made sense, and she took it. And stayed for two years (no Italy). When she left, she was a junior appraiser. What kept her at Bonhams? "I liked having direct access to the objects. We literally sat in the stacks, surrounded by the art. It was a great opportunity to hone your eye."

Then Jill went to the de Young Museum in Golden Gate Park, where she started as an assistant curator. She worked with curator Diane Mott. "At museums, we are all generalists," and Jill has worked on a diversity of textile and fashion exhibits that have included a retrospective on British designer Vivienne Westwood (Westwood was described on Wikipedia as "an English fashion designer...largely responsible for bringing modern punk and new wave fashions into the mainstream") to a survey on resist-dye techniques that ranged from pre-Columbian times through contemporary fiber art.

"There are 13,000 pieces in the costume and textiles arts collection that span the world. I enjoy mixing it up, looking for connections between cultures, and discovering how deep-rooted some textile traditions can be."

Jill's current exhibit, "Lines in the Horizon: Native American Art from the Weisel Family Collection, which she co-curated with Matthew Robb, is on display through January 4. The collection includes Mimbres pots, classic and late classic Navajo blankets, historic Pueblo pottery including work by Nampeyo, Northwest Coast art, and Plains ledger drawings, representing 30 years of collecting. Weisel is a Bay Area investment banker.

"Working with this collection has been phenomenal," Jill says. "My interest in Navajo weaving started in college and I wrote



Plate (opposing rabbits), ca. 1010–1130 Mimbres
Earthenware with pigment
3 9/16 x 6 11/16 x 9 1/4 in. (9 x 17 x 23.5 cm)
Gift of the Thomas W. Weisel Family to the Fine Arts Museums of San Francisco
2013.76.90



Olla, ca. 1880
Yavapai-Apache
Fiber

16 1/8 x 12 13/16 in. (41 x 32.5 cm)

Gift of the Thomas W. Weisel Family to the Fine Arts Museums of San Francisco
2013.76.7

my senior thesis on classic Navajo blankets. I looked at them as physical manifestations of *hozho* — the Navajo concept of balance. This collection was put together so thoughtfully. It pinpoints the classic period with canonical examples of chief's blankets and a superb selection of serapes, all interesting and unique examples. Before Thom Weisel's gift, we had no classic blankets in the museum's collection. This gift is a dream come true."

Jill's next show focuses on fashion from the Brooklyn Museum, a show coming to San Francisco from the Metropolitan Museum of Art, and featuring nine Charles James dresses and including his drawings and muslin prototypes. Christian Dior called James "the greatest talent of my generation." The current exhibit on James at the Metropolitan Museum of Art has caused a media firestorm in New York; look for the same in the Bay Area when this show opens in March, 2015.

The show will have "an emphasis on American designers and their relationship with the Brooklyn Museum. The Brooklyn Museum had a special place within the design community, and many wonderful gifts resulted. Charles James encouraged his clients to give his dresses to the museum, and he gave as well. These American designers — James, Mainbocher, Adrian, Bonnie Cashin, and more — represent an area of fashion not in our collection. The emphasis in our collection is on French couture, so I am especially looking forward to the opportunity to celebrate American designers."

Also in the future at the de Young: "Matthew Robb, Curator of the Americas, is planning a comprehensive re-installation of the Native American collections. The Weisel gift connects core areas of the permanent collection in new ways, from the ancient Southwest with its ties to ancient Mesoamerica, as well as by providing a broader representation of Native American art from the west. We've launched the gift with the current "Lines on the Horizon" exhibit, but the future plan is to incorporate Weisel's collection into permanent gallery space."

Jill says that Weisel chose the de Young to give his collection to because of the museums early dedication to preserving works of art, especially the arts of indigenous peoples, and that the de Young has been exhibiting Native American art since its inception in 1895. "Thom was moved by that." Which will lead to generations of museum-goers of the future possibly being moved by a piece of Mimbres pottery or a Navajo blanket or a Pueblo pot, giving museum visitors a little more of the story than they knew before.

Mysteries of Zuni Silver

John Gordon Leekity: The Most Famous Unknown Zuni

The next installment of Ernie Bulow's fascinating research. All photographs, except where noted, are credited to Ernie Bulow.

Forty years ago, the aging trader and entrepreneur C. G. Wallace, based at the De Anza motel in Albuquerque, NM, decided to part with most of his beloved collection of Zuni jewelry. Half of it was given to the Heard Museum in Phoenix, Arizona, the rest was sold at auction by Sotheby, Parke-Bernet in 1975.

The catalog from that sale has become the standard reference for Zuni silver and lapidary art. For many years it was taken as gospel but more and more questions about names and dates have come up over the years as collectors and dealers have become better informed.



Classic John Leekity inlay
Photo courtesy Linda Kaplan



An Eva Etsate woodpecker

Sadly, once information is printed it seems to be graven in stone. It has been known for some time that the artist called John Gordon Leak by Wallace was probably John Leekity. All the same, people are reluctant to change anything.

Deborah Slaney has long been associated with Wallace's collection and wrote a book for the Heard Museum called *Blue Gem, White Metal* (1998) in which she says, "Very little is known about John Gordon Leak, except that his mosaic work is superb." She is right on both counts.

A new book on Zuni jewelry published this spring quotes Slaney's assertion that Leak was unknown.

There is a simple explanation for the lack of information about Mr. Leak—he never existed. There has never been anyone on the Zuni tribal rolls named Leak.

John Leekity, on the other hand, was one of the best known Zunis of all time. His greatest moment of triumph came in 1928 when he was one of three Zunis chosen for the American Olympic team in long distance running (none of them competed because they wouldn't take a boat to Europe). I have written about this elsewhere.

In the 1920s, Leekity and his brother-in-law Andrew Chimoni made national news on several occasions. Chimoni is known for a one hundred mile race against a man on a horse in Pecos, Texas. I have recently learned from old newspapers that John ran the same race the following day.

For several years these Zunis were known as the fastest men alive in the field of distance running. Leekity never stopped running well into old age. By the 1930s, Leekity's exploits on the road and race track had pretty much ended, but he became famous in the Gallup area for his participation in Zuni social dance groups.

Ironically, there is a full page photo of him in the famous August 1952 issue of *Arizona Highways*—the one with the Leo Poblano piece on the cover—showing Leekity togged out in full regalia with Andrew Chimoni on drum. He is not identified. Also unidentified is Old Man Leekya on page 8 and Della Appa on page 9.

Leekity was a regular performer at Gallup Ceremonial, again well into advanced years, often posing with pretty girls. It is impossible that Wallace did not know the man's real name. His jewelry was limited to lapidary work and he had a fairly small repertoire of designs. He did striking colored inlay in a background of black jet—often simple dragonflies, knifewings and stumpy arrows.

There are fewer arrows around today because his family says he was the only one doing them, unlike his other designs which Wallace hired a number of artists to copy. In Zuni, he

is remembered for his signet rings, which have all been laid to rest over the years with their owners. These were simply letters inlaid into his signature black background. They are rarely seen today.

In the years since I first researched the life and exploits of John Gordon Leekity, whose Zuni name was Small Corn, I have discovered another interesting fact. He had three sons: William, Joe, and Dick, who did a little jewelry themselves, but their children would have made John proud.

William, who worked for many years for Vander Wagens at the Halona store, had quite a number of children. Most of them were superb inlayers and some of them are still active today.

Since quite a few were daughters, they are known by other famous names, such as Ann Sheyka. With her husband, Porfilio, Ann became a blazing star, creating many famous designs of birds and animals. My personal favorite is a pouncing owl with outspread wings. Ann made pieces on her own as well as working with her husband.

William's daughter Dinah did inlay for Joe Tanner before she married Peter Gasper and they became famous for their fetish work. Dinah is more associated with the Teddy Weahkee side of her family.

Curtis Leekity was once married to Corinne Lesanse and they did fabulous inlay work with a variety of animals and birds. She is still active producing jewelry today with her husband Bobby Shack.

Several family members continue to make the popular horses created by their mother, Nora Sandy. Nora was also known for her placid Hereford bull heads. Winnie continued to work with her mother for years and carried on her mother's style of inlay.

Son Edward also worked with the horse design, and it was made even more popular by the work of his wife Carlene. Edward and Carlene made a variety of animals and birds, but Edward wasn't content with repeating a single hummingbird—he ended up making a whole flock of different designs.

Ella Gia, married to Wesley, a son of Steven Gia, one of the

early smiths, was also famous for her hummingbirds, crafting them into so-called squash blossom necklaces. Her children and grandchildren carry on the family tradition.

Evangeline—Eva Etsate, the youngest of the children—also makes a distinctive hummingbird figure.

Bernice Leekity, also known as Bernice Wyaco, has created a whole menagerie of creatures in outstanding inlay. These



Bernice Leekity's famous grizzly bear



Nora Leekity was famous for this horse bolo

large, detailed works of art are often in the form of bolo ties, and her best known pieces are grizzly bears and mountain lions.

She has several different eagles in her repertoire and most common wild animals. She recently created a howling wolf on a special order. She started in her teens with turtles. In spite of her ability as an inlayer, Bernice has always had a day job (she worked as a secretary) to support her and her children. Her work is truly superb.

Paul Leekity, with his wife Nancy Shetima, is being discovered for some masterful cluster work finished with the virtuosity of the Weebothes and other masters. He told me that he started life with his maternal grandparents at the village of Tekapo, west of Zuni proper.

Early in the last century, a dam was built on the Zuni River (which still had water in it at the time) and a small farming/ranching area was created. In time, in that place, Paul switched from sheep, which need a lot of tending, to cattle, which he still runs today.

He learned silversmithing and his bread and butter

pieces were the well-known knifewing, rainbow man, and thunderbird. After some coaxing he showed me some pieces made for consumption in the village, not for sale outside. Like many Zunis he was a master of casting and incorporated it into his work.

For his personal ceremonial wear, he crafted the popular giant nugget style work. Unlike many, he never resorted to block

The massive necklace shown here is what he called his "medium size" as he created both larger and smaller versions. The bow guard has four cast elements for decoration. Paul deserves a much greater reputation.

Leekity sons Joe and Dick also had talented offspring and one of the best recognized is Joe's son Olson. Olson and his wife, Mary, are known for their charming silver figures which they don't actually make. They were included in *Who's Who in Zuni Jewelry* published in 1980 and they still make the snake-eye row jewelry pictured there.

Dick himself only worked from silver slugs. He would cast from scrap, then hammer out by hand. When the sheet got nearly to the required thickness he would take it to a rolling mill owned by a woman named Lorna in Zuni village where she would finish the plate to a specific gauge.

Dick's daughter Margaret, was a jeweler for years. Her brother, Willis, complains that she started his jewelry education with fine

needlepoint. "She didn't need to pick something so difficult," he says.

It is time that the "unknown" Zuni lapidary, John Leekity, comes out of the dark and gets credit for his role in the great Zuni jewelry tradition.



A cast squash blossom necklace by Paul Leekity for Zuni consumption
Photo courtesy Linda Kaplan



Curtis and Corinne horse bolo making maximum use of shell colors

or inferior turquoise. His best pieces featured high grade Kingman and Kingman nuggets with metallic matrix.



Paul Leekity bow guard with six cast elements. The stone is high grade kingman.



John Leekity 1967

Olson and Mary Leekity

I recently published an article about the Leekity family in a local paper. I wasn't able to interview Olson Leekity, but everyone knows about his charming sort-of-kachina figures in silver and I mentioned them in the piece.

I was immediately informed that Olson and Mary Leekity had never done any of those pieces. They do the same snake-eye row-work they have been doing for more than thirty years.

I jumped on the Internet and immediately found a dozen pieces attributed to them—rings, bracelets, necklaces. I printed out a couple of examples, one currently on eBay, and showed them to Olson. He said he had never seen them before, but he was pretty sure the work was Navajo, not Zuni.

Sure enough, some of the work had been attributed to Navajos—named Olson and Mary Leekity. The signature was a stamped MO. The Leekitys have always stamped OML. Barton Wright gives that stamp and only mentions the row-work.

I am very interested to find out where this misattribution comes from. Feedback from the Leekya family continues to confirm that the eagle head stamp attributed to Francis Leekya was never used by him, even though it is found on pieces he undeniably made. The eagle head seems to be found only on watch bracelets which could have been stamped after the fact. Another Zuni jewelry mystery.



Olson Leekity and Mary Leekity did not make these figures

In Memoriam

Avery Selser

From the obituary written by his parents and published in the Santa Fe New Mexican

It is with our deepest sorrow we announce the loss of our son Avery Selser. Avery was the only son of Gloria Coequyt and Christopher Selser. He was a native of New Mexico. Although Avery struggled with physical illnesses much of his life and eventually died of kidney failure, his love of nature and the outdoors inspired him greatly. He loved to hike, cross country ski, rock climb, backpack and camp the in the wilderness. Avery also loved swimming, kayaking in the lakes and rivers and surfing and swimming the ocean waves. He completed the most difficult of the NOLS outdoor program in Patagonia, Chile. Avery also loved to work with his mother in our home's extensive gardens and enjoyed cooking. His learning skills often exceeded his mother's and they truly enjoyed learning from one another other.

Avery was a student of classical piano, often winning local and state competitions. His favorite composer was Frederic Chopin and he especially loved the piano concertos. He was an avid student of history and political science. Avery was a graduate of Santa Fe Prep. and received a scholarship to attend Bard College, New York. He later attended Humboldt State University where he studied environmental science, economics and Spanish. Avery was a curious and adventurous young man who travelled extensively in Europe, Hawaii, New Zealand as well as Costa Rica and South America.

Avery spent a summer doing social work with impoverished children in Chimbote, Peru, where he helped build a youth center for children and adolescents where they could play soccer, music, cook, and eat, as well as be safe from the violence in the streets. He often said, although they were extremely impoverished, they were the most grateful and happy people of any culture he had known. It was Avery's goal to return to Latin America as an environmental economist with an understanding of local customs and economic environments to help lift the people from a life of poverty.

In this time of loss, grieving, and transition we want to celebrate and remember what a truly remarkable young man Avery was and all the lives he touched with his sunshine and generosity. He will always be missed and his beautiful spirit will live on in all of us. Although his life was short we will always be reminded of his bright spirit with each shooting star we see in the evening skies. It is our hope all who have been touched by his love will honor him in the same fashion.

A private memorial celebrating Avery's life is planned for July 19th on what would have been his 25th birthday. Donations in Avery's name will joyfully be accepted and sent to further help the impoverished children of Chimbote, Peru, where he worked, for a Catholic liberation organization, ninety-five percent of all donations go directly into the program.

Any donations should be made out to Friends of Chimbote and sent to Chris Selser at 223 N. Guadalupe #563, Santa Fe, NM 87501 for forwarding.



Calendar of Events 2014

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.

Please note: not all dates and events info for 2014 is available. This is noted on the event's listing as "event and dates to be confirmed" by the estimated/projected date of the event.

July 12 - 14, 2014, Taos, New Mexico

28th Annual Taos Pueblo Pow Wow gathering of Indian Nations at Taos Pueblo. Competition dancing, drumming, Native American food and arts and craft booths. Location: Taos Pueblo Pow Wow Ground, Taos, New Mexico. For more information, please call (575) 758-1028

July 25 - 26, 2014, Taos, New Mexico

Taos Pueblo Feast Days of Santiago and Santa Ana. Saints' days celebrated with traditional Corn Dances on the plaza. No cameras. Location: Taos Pueblo, Taos, New Mexico.

July 26 - 27, 2014, Eagle Nest, New Mexico

The High Country Arts and Crafts Festival- Last weekend in July, in its 32nd year. Enjoy Americana and Native American Arts and Crafts in the mountains of New Mexico. Blue skies, food booths and events for children. Phone: (575) 377-2420

August 2 - 3, 2014, Flagstaff, Arizona

The 65th Annual Navajo Festival of Arts and Culture will be hosted by The Museum of Northern Arizona Heritage Program. Meet award winning painters and renowned weavers. Enjoy hoop and social dances, and traditional and modern Native music with the Pollen Trail Dancers and Blackfire. Learn from cultural experts about customs and practices families are using to keep traditions strong. Explore the tribe's intricate language with a Navajo linguist, and come to understand many ancient legends and traditions. Please contact museum for further information, (928) 774-5213.

August 6 - 10, 2014, Red Rocks State Park, Gallup, New Mexico

The 93d Annual Inter-Tribal Ceremonial (second week in August, Wed - Sun) will be held at Red Rock State Park, Gallup, New Mexico. Please call (505) 722-3839 or (505) 863-3896 for details after about June 1, 2014. More than 30 tribes throughout the US travel to Gallup for this annual event.

August 9 - 10, 2014, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the Lujan building at Expo New Mexico (state fairgrounds). Early entry is Friday, August 8th from 2 pm to 7 pm. General admission 9 am - 5 pm, Saturday, August 9th. The show hours are 10a.m. to 4p.m. Sunday, August 10th. Two-day passes available. Please contact Terry Schurmeier at (505) 255-4054, e-mail: cowgirls@rt66.com, web site www.cowboysandindiansnm.com/ for information and special hotel rates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 14 - 17, 2014, Santa Fe, New Mexico

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Railyard district, August 15 - 17, 2014, 11 - 6 pm. The Opening Night Gala, Thursday, August 14, 6 - 9 pm. The show will include Asian, Fine Art, Furniture, Indian, Jewelry, Modernism, Textiles, Tribal and Objects of Art from many centuries, countries and cultures, all to be presented with an artful estheticism. For more information, please contact John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit www.santafeshow.com/ Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 15 - 18, 2014, Santa Fe, New Mexico

36th Annual Antique Indian and Ethnographic Art Show, Ethnographic and tribal art from around the world. The Whitehawk Shows have been a Santa Fe tradition for 35 years. Called "the granddaddy of them all" by the Maine Antique Digest, these amazing shows offer something for everyone. Over 150 dealers. Preview gala: Friday August 15, 6:00 - 9:30pm.; Show times: Saturday, August 16 - Monday, August 18th, 10am-5pm. For information e-mail mberridge@whitehawkshows.com, phone (505) 992-8929 or visit the website at www.whitehawkshows.com for updates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 16 - 17, 2014, Santa Fe, New Mexico

Doug Allard's Best of Santa Fe 2014 will be held at Scottish Rite Hall, 463 Paseo de Peralta, in Santa Fe, NM. For more information, please call (888) 314-0343 or e-mail info@allardauctions.com

August 16 - 18, 2014, Santa Fe, New Mexico

Auction In Santa Fe Manitou Galleries proudly presents the 10th annual "Auction In Santa Fe." It will be held at the Historic Hilton Hotel in Santa Fe, NM. For more information, please call (307) 635-0019 .

August 17, 2014, Santa Fe, New Mexico

Annual ATADA General Meeting, 9AM, Santa Fe Convention Center, - all sessions are open to the public at no charge. Members and friends are welcome!

August 18, 2014, Santa Fe, New Mexico

ATADA Free Antique Tribal and Native American Art Evaluation Day, 8-10 AM, Santa Fe Convention Center. An all-star line-up of experts will answer questions and estimate market values for examples of antique tribal and Native American art. Limit: two items please. All experts are members of the Antique Tribal Art Dealers Association. This event is free to the public.

August 18 - 24, 2014, Santa Fe, New Mexico

Numerous gallery openings and shows related to Santa Fe Indian market will be held this week. Check web sites and gallery news for details. www.santafeindianmarket.com/

August 18 - 24, 2014, Santa Fe, New Mexico

The Santa Fe Indian Market Week The Santa Fe Indian Market is a 93-year-old Native art market. It is the largest and most prestigious Native arts market in the world, and the largest cultural event in the Southwest. Over 1,100 Native artists from the U.S. and Canada sell their artwork. The Indian Market attracts 150,000 visitors to Santa Fe from all over the world. For many visitors, this is a rare opportunity to meet the artists and learn about contemporary Indian arts and cultures. Quality and authenticity are the hallmarks of the Santa Fe Indian Market.

Indian market is held on the Plaza in Santa Fe, New Mexico. www.santafeindianmarket.com/

August 19 - 21, 2014, Santa Fe, New Mexico

The Antique American Indian Art Show Santa Fe 2014 will be held at El Museo, in the Railyard, in downtown Santa fe. August 20 - 21, 2014, 11 - 6 pm. The 2014 Opening: Tuesday, August 19, 6 - 9 pm. For more information, please contact Blake Hines, (505) 660-4701, or John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit <http://www.antiqueindianartshow.com/> Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 21 - 22, 2014, Santa Fe, New Mexico

The 39th Wheelwright Museum Annual Silent Auction and Live Auction Preview Party will be held Thursday, August 21, 4:00 pm, and the Collector's Table and Live Auction of American Indian Arts and Crafts will be held on Friday, August 22.

August 21 - 24, 2014, Baltimore, Maryland

The Baltimore Summer Antiques Show is the largest summer antiques show in the U.S.A. Now in its 33rd year, it attracts more than 500 of the world's top exhibitors. Held at the Baltimore Convention Center, downtown, at the Inner Harbor, One West Pratt Street. There are two main entrances: West Pratt Street Lobby, and Charles Street Lobby. Admission: \$15.00. Good for all show days. For more information call the Palm Beach Show Group at (561) 822-5440 or visit www.baltimoresummerantiques.com/

September 1 - 7, 2014, Window Rock, Arizona

The 68th Annual Navajo Nation Fair the World's Largest American Indian Fair, with rodeo, arts, and crafts at the fairgrounds in Window Rock. The Fairground is located on approximately 100 acres, located 0.9 mile west of BIA Junction N12 & Highway 264 in Window Rock, Arizona Phone: (928) 871-6647.

September 2 - 7, 2014, Brimfield, Massachusetts

The Brimfield Antique Market hosts Antiques and Collectibles dealers in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July, and September.

September 13, 2014, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Fall 2014 Preview 9-11:00 am. Auction begins at noon, Mountain daylight saving time. The Auction helps indigenous artists sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

September 20, 2014, Prescott, Arizona

Smoki Museum Navajo Rug and Indian Art Auction Preview Saturday 9 am. Art Auction begins at 11 am.; Rug Auction 1 pm. Vintage and contemporary weavings. For more information, please contact Smoki Museum, 147 N Arizona St., Prescott, AZ 86304; phone (928) 445-1230.

September 30, 2014, Taos, New Mexico

Taos Pueblo San Geronimo Day. Experience this centuries' old trading event and shop for authentic American Indian arts and crafts on the Taos Plaza. Concludes with ceremonial pole climbing at Taos Pueblo. Please call (575) 758-1028 for additional information.

October 4 - 5, 2014, Albuquerque, New Mexico

2nd Annual Albuquerque American Indian Arts festival is held at Indian Pueblo Cultural Center phone (505) 843-7270 or visit www.indianpueblo.org/ for details.

November 1, 2014, Phoenix, Arizona

Pueblo Grande Museum Indian Art and Navajo Rug Auction Preview 9 AM-11:30 AM; Auction at noon; Details: approximately 300 contemporary and vintage rugs, pottery, jewelry and baskets, Please call (602) 495 - 0901 for more information.

November 8, 2014 Ann Arbor, Michigan

The 5th Annual Indian Art And Frontier Antiques Show The Great Lakes Indian Art And Frontier Antiques Show will be held Saturday, November 8th, from 9:00 AM – 4:00 PM, 2014, at the Washtenaw Farm Council Fairgrounds located at 5055 Ann Arbor-Saline Rd (just 3 miles south of I-94 expressway, exit 175, to Ann Arbor-Saline Rd. south). The show is themed for the Great Lakes and North East early Indian associated goods, plus the Colonial Frontiersman's daily used items and weapons of the 18th and 19th centuries. This is not inclusive, as any frontier related antique can be found, such as items from the early Eastern Fur Trade through the Western Indian Wars are encouraged (C.W. and Cowboy items are to be limited however, as there are many other shows for them – and, No cartridge guns, gun powder or WW items allowed). We have early Military equipment, Colonial & Military muskets, frontier edged weapons, Burl wood bowls & Indian effigy wooden ladles, tomahawks, trade silver and Jesuit rings, Fur Trade Guns, great Indian beadwork of the Great Lakes and Western Plains, plus S/W Indian items, framed subject art, books, and many other related Indian and Frontier antiques Admission is \$5.00; free parking; all indoors. For more information, email FrontierAntiques@att.net , or call Dick Lloyd or Dick Pohrt, 248-840-7070

November 8 - 9, 2014, Los Angeles, California

American Indian Arts 2014 Marketplace at the Autry More than 180 Native American artists will be in Los Angeles this November for the Autry's annual Marketplace. Featuring the finest in contemporary and traditional American Indian arts, the festival includes more than 25,000 square feet of exhibition space, artist demonstrations, music, dance, and food. Weekend events will include seminars for collectors and main stage entertainment for the whole family. This is your opportunity to buy directly from the artists! Saturday and Sunday, Nov 9 and 10, 2014, 10:00 am - 5:00 pm.

November 8 - 9, 2014, Phoenix, Arizona

Doug Allard's Big Fall Auction 2014 will be held at the The Holiday Inn Hotel & Suites, 1600 S. Country Club Dr. Mesa, AZ 85210. Please visit the website or call for starting times each day. Telephone: (406) 745-0500 or (888) 314-0343 or visit www.allardauctions.com/ for details.

November x - x, 2014, Santa Fe, New Mexico - event and dates to be confirmed

2014 SWAIA Winter Indian Market Saturday, November 29, 9:00 a.m. - 5:00 p.m. Sunday, November 30, 10:00 a.m. - 4:00 p.m. The SWAIA Winter Indian Market, is a yearly Native arts sale held during Thanksgiving weekend at the Santa Fe Convention Center. Only a select 150 artists are invited to participate in Winter Indian Market.

December 6- 7, 2014, Jemez Pueblo, New Mexico

The Annual Jemez (Walatowa) Pueblo Winter Arts and Crafts Show is held first weekend in December at Jemez Pueblo Civic Center; annually, phone (575)834-7235 or visit www.indianpueblo.org/ for details.

December 8, 2014, San Francisco, California

Bonhams' Native American Art Auction, Location: San Francisco. Bonhams and Butterfields, 220 San Bruno Avenue, San Francisco, CA 94103, (415) 861-7500, or visit www.bonhams.com/, click on Departments tab, select Native American Art.

December 13 - 14, 2014, Phoenix, Arizona - dates to be confirmed

The 38th Annual Pueblo Grande Museum Indian Market the Pueblo Grande Museum will host its 38th Annual Indian Market, Centennial Celebration, Saturday December 13, 2014 from 9:00am – 5:00pm & Sunday, December 14, 2014, from 9:00am – 4:00pm at its original home - the Pueblo Grande Museum and Archaeological Park located near 44th Street and Washington Street. Please call (602) 495-0901 for more information.

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 e-mail links for publication in the next issue of the ATADA News. Some links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

If you really want to save the elephants, farm them,” says Simon Jenkins in *The Guardian* (Great Britain) on February 13, 2014. The sub-head: ‘The war on ivory, like the war on drugs, intensifies demand. Legalise the trade and breed the animals for their tusks.’ Dry British humor or common sense? Both? See a summary below, see the full story at <http://www.theguardian.com/commentisfree/2014/feb/13/save-elephants-farm-them-ivory-tusks>

Jenkins calls ivory “the cocaine of south-east Asia,” adding that “millions demand it” while “the world thinks it can stop them by banning supply. The world is wrong.”

At a CITES world wildlife meeting in London, Prince Charles and Prince William “pledged” to stop trade in ivory to “secure the future of these iconic species.” Says Jenkins: “Never were words so futile.”

He also calls the actions “counterproductive, saying CITES “is to wildlife what the US Drug Enforcement Administration is to narcotics.” Attempting to control supply, Jenkins believes, raises prices. The current price for a rhino horn can be \$300,000. “That figure is a death sentence on every rhino.” Jenkins describes both the U.S. and China destroying ivory by the ton, an “appalling waste” that “insults Africa.”

On the other hand, “killing... wild crocodiles has virtually ceased, demand for skins being met from captive breeding.” Conservationists are considering “ranching horn” to protect rhinos.

In this example of straight-faced British humorous (?) journalism, Jenkins points out that African farmers and Chinese consumers have a shared interest in wildlife conservation. Why criminalize them both?

“Limits on Ivory Sales, Meant to Protect Elephants, Set Off Wide Concerns” by Tom Mashberg appeared in the *The New York Times* on March 20, 2014. Read excerpts below; see the full story at <http://www.nytimes.com/2014/03/21/arts/design/new-limits-on-ivory-sales-set-off-wide-concerns.html?action=click&module=Search®ion=searchResults%230&version=&url=http%3A%2F%2Fquery.nytimes.com%2Fsearch%2Fsite%2F%3Faction%3Dclick%26region%3DMasthead%26pgtype%3DHomepage%26module%3DSearchSubmit%26contentCollection%3DHomepage%26t%3Dqry757%23%2Fivory+ban&r=0>

It’s not just antique Indian and tribal art dealers who are alarmed by the new federal laws that would stop the sale — and more, including repair and travel — of “legally acquired ivory objects.”

Other anti-anti-ivory ban proponents include Vince Gill, who owns more than 40 Gibson guitars embellished with ivory and is now wary of taking them overseas; a New York lawyer who fears he won’t be able to sell the hundreds of antique ivory chess sets he collected for “decades”; an antique firearms dealer who dreads removing the ivory from “scores of commemorative handguns and rifles that long predate the ban”; and collectors of ivory walking sticks who are afraid their million-dollar collections will be “worthless.”

To quote a New York auctioneer who sells a lot of antique ivory, “We all want to save elephants,” but who doesn’t understand how “denying the sale of an 18th-century snuff bottle” will accomplish that. Antique ivory may be owned, but not sold between states or exported. The new law was timed to be in force in June. US Fish and Wildlife officials say that only “drastic measures” will stem the killing of African elephants for their ivory tusks, now at a rate of 35,000 per year. These same officials are “reviewing adjustments” to the new laws, hopefully “to account for ivory that came into the country long ago.”

Here are some of the hoops ivory buyers/sellers/collectors would have to jump through under the current version of this ban: buyers/sellers/collectors would have to prove their ivory “entered the country through one of 13 American ports authorized to sanction ivory goods.” The Catch-22: None of these ports had the power to authorize ivory imports until 1982, making such documentation “virtually impossible.” To add to the mess, many states may ban in-state ivory sales, “effectively closing the trade completely.”

Rhino horn, whale teeth, tortoise shell and some woods will fall under those regulations as well as ivory. Comments on the story included calling a ban “symbolism over substance” as well as a reminder that

investing/collecting carries risk.

“The Wrong Way to Protect Elephants,” an Op-Ed piece by Godfrey Harris and Daniel Stiles March, ran in *The New York Times* on March 26. The story is summarized below; see the full story at http://www.nytimes.com/2014/03/27/opinion/the-wrong-way-to-protect-elephants.html?_r=0

The op-ed piece focuses at first on Steinway, which built its first upright pianos in 1862, a development that opened piano ownership to America’s middle class. Those uprights were made with ivory keys, and the oldest known surviving original upright Steinway is “stuck in Japan.” The ivory ban strikes again! As of March, 2014, “commercial importation of all African elephant ivory into the United States” is outlawed. In the near future, new laws may be passed that outlaw the export of ivory and its “unfettered trade within the United States.”

The authors of this piece know that the end game is to stop killing elephants. A worthy aim, but one that they believe is better met by reducing Asian demand for ivory. The new U.S. laws, they say, will merely “cause the price to balloon and the black market to flourish,” thus making poaching even more profitable. At that point, the new laws do “more harm than good to the African elephant.”

Their possible solution: education in Asia explaining the consequences of using decorative ivory. And have the U.S. take a more common sense approach to enforcement.

As an example of less common sense, this story uses the example of an American who lived in Japan, moved to Scotland, and is now unable to move his ivory-keyed Steinway upright to the U.S. because of the government’s “Draconian” laws.

“Seized artifacts returned to Montana museum” was the headline for an Associated Press story datelined Billings, MT. See a summary below, see the full story as it appeared in the *Colorado Springs Gazette* on March 31 at <http://gazette.com/seized-artifacts-returned-to-montana-museum/article/feed/104224>

In something of a stand-off, government officials have returned “a trove of artifacts seized” in 2005 and 2008 from Chris Kortlander’s Custer Battlefield Museum. In return, Kortlander will not pursue his case against the government. After a criminal investigation that ended in 2009, no charges were ever filed.

But since then, the government “resisted returning” some of the material, including feathered items, “and questioned whether they had been acquired lawfully.” Kortlander said they had been legally acquired.

Kortlander insisted throughout that the items were acquired legally, and has been fighting legal battles with the government since the first raids.

Justice delayed is justice denied?

“Hungary Central Bank to Buy Art” was the headline for Margit Feher’s March 31 *Wall Street Journal* story. See a summary below, see the full story at <http://blogs.wsj.com/emerging europe/2014/03/31/hungary-central-bank-to-buy-art/>

Hungary’s appetite for repatriating artwork stems from, this story says, a desire to “shore up national pride and identity.” The prime minister announced with “visible pride” that the country had taken possession of the Sevso Treasure, a hoard of ancient silver plates and caskets, for which they paid 15 million euros. And they plan to spend more — up to 100 million euros — to buy back art that has “ended up in foreign hands during the country’s eventful history.”

Purchasing v. repatriating: who decides?

The new U.S. laws, they say, will merely “cause the price to balloon and the black market to flourish,” thus making poaching even more profitable. At that point, the new laws do “more harm than good to the African elephant.”

Weisel Foundation gives American Indian art to S.F. museums” was the headline for an April 1 story by art critic Kenneth Baker in the *San Francisco Chronicle*. See a summary below, see the full story (illustrated with a picture of curator Jill D’Alessandro, Weisel and a second phase Navajo blanket) at <http://www.sfchronicle.com/art/article/Weisel-foundation-gives-American-Indian-art-to-5365314.php#/0>

The 200-piece plus gift includes Mimbres pottery and classic Navajo blankets, a “major enhancement” to the de Young’s AOA department.

Baker can’t get a dollar figure from the museum or the Weisel Foundation for the value of the collections, but writes, “significant American Indian objects sold at auction in recent years have fetched

six- and even seven-figure prices,” leading to Baker’s estimate of the collection’s worth at “millions.”

The exhibit “Lines on the Horizon: Native American Art from the Weisel Collection” that opened in May gives the public its first look at one-third of the Weisel material.

In the 1960s, Weisel said, Berlant was buying chiefs blankets for \$200 and selling them to fellow artists such as Andy Warhol, Jasper Johns, and Robert Rauschenberg, “ ‘all those artists that he knew.’ ”

When Weisel, a “Silicon valley venture capitalist,” was asked to explain why he collects American Indian art (or, to quote Baker, “artifacts”) Weisel compares his Navajo first phase blanket to a painting by Barnett Newman (Weisel also collects postwar American art): “ ‘very simple, just a few lines... but made by a woman weaving on a loom on the Great Plains, outside.’ ” The story goes on to say that Weisel collected Indian art for decades “with the encouragement and guidance of Southern California artist Tony Berlant,” who clearly didn’t stress geography in his teachings. In the 1960s, Weisel said, Berlant was buying chiefs blankets for \$200 and selling them to fellow artists such as Andy Warhol, Jasper Johns, and Robert Rauschenberg, “ ‘all those artists that he knew.’ ”

See excerpts from Kenneth Baker’s May 2 review of “Lines on the Horizon” later in this Media File. His choice of the word “artifacts” is a clue to how he liked the show.

“FBI seizes thousands of artifacts from rural Ind. home” was the headline for a much-discussed and reprinted story by Diana Penner, published April 3 in the *Indianapolis Star*. Read a summary below, read the full story at <http://www.usatoday.com/story/news/nation/2014/04/03/thousands-cultural-artifacts-seized/7244431/>.

Datelined Waldron, Indiana, the story described the FBI’s seizure of “thousands of cultural artifacts — mostly American Indian — collected over 80 years by a Don Miller, 91-year-old man. It was a typical FBI “art crime team” v. one person SWAT-type seizure, lots of shock and awe, but no arrest or charges. The FBI estimated it would take “longer than weeks or months” until the collection is catalogued, and a potential cataloguer described himself

as “overwhelmed.”

The FBI says it took the material in order to determine “what each artifact is, where it came from and how Miller obtained it” to find out if some of the material is “illegal to possess privately” or whether their possession pre-dated laws making such possession illegal.

An expert estimates it could take “30 years — or never” to catalog it all, which would make Mr. Miller 122 years old — or older — before the government knows enough about his collection to give it back or not. Mr. Miller and Chris Kortlander could have a heartfelt discussion about this. More stories on this raid follow.

The next story: “FBI pores over thousands of artifacts from Indiana collector,” was distributed by Reuters on April 2. A very brief summary of a brief story is below, the full story is at <http://www.reuters.com/article/2014/04/02/us-usa-indiana-artifacts-idUSBREA3123R20140402>

The story says that “dozens” of government agents are “scouring” collector Donald Miller’s “rural Indian home,” which the story calls a “makeshift museum.” Miller is “working with” the agents to see if he must return material to Indian tribes or other countries (he collected more than Indian art).

And on to the next story, below.

A third story, “IUPUI faculty and students help FBI identify cultural artifacts seized from home” appeared online on April 4 at the [iupui.edu](http://www.iupui.edu), a publication of Indiana University-Purdue University Indianapolis. A brief summary appears below, the brief story at <http://news.iupui.edu/releases/2014/04/fbi-seizure-items.shtml>

Datelined Indianapolis, the story describes “anthropology and museum studies faculty and students” working with the FBI to identify and preserve the objects found in Donald Miller’s Indiana home/“makeshift museum.” Once identified, the FBI will repatriate “items of cultural patrimony.”

Our tax dollars at work! And on to a fourth story, an editorial on the subject.

“The oddly aggressive enforcement of cultural artifact laws” by Randy Balko” was posted at *The Washington Post’s* The Watch Blog on April 4. See a summary below, but try to read the entire blog

post at <http://www.washingtonpost.com/news/the-watch/wp/2014/04/04/oddly-aggressive-enforcement-cultural-artifact-laws/>

First, Balko describes the David v. Goliath Indiana raid, says that Don Miller has not been arrested or charged, and reports that FBI agent-in-charge Robert Jones had “information about Miller’s collection” that caused him to unleash the SWAT team tactics of “the Art Crime team.”

Then Balko writes, “Perhaps you can see the problem, here” — that there is “no evidence” of any crime, any illegality. “The FBI plan is apparently to seize the contents of an elderly man’s lifelong hobby, then force him to prove he obtained each item in his collection legally.” Possible repatriation could be a result.

Here’s the important part: Balko calls this raid “part of a larger national effort to enforce relatively recently laws prohibiting private citizens from obtaining and collecting certain cultural artifacts, particularly items of Native American origin.” Although the goal is “admirable,” Balko says they are leading to “overwrought police actions” aimed at long-time civilian collectors who “may have bought artifacts at a time when doing so was legal, dug them up when doing so was legal or were unaware of changes in the law.”

Balko then gives other recent examples of this bafflingly brutal policy, six similar cases in Florida and Georgia where the targets were mostly elderly “hobbyists.” This policy would be laughable if it were not tragic, he says. He also mentions the similar, and similarly alarming cases in Blanding, Utah, where federal agents “wore body armor, waved weapons, screamed instructions and shackled neighbors at the wrists, ankles and waists.” So far, three people “caught in the sting” committed suicide.

To Balko, the new anti-digging, anti-looting regulations are unobjectionable, but other new laws are more “problematic,” for instance, “laws against selling artifacts that are already in private hands,” laws that “ostensibly exist to drive down demand so there’s no incentive to dig for more,” but it seems clear that they aren’t working. In addition, the new laws are unclear, and “just laws require clarity.”

But to Balko, the “most troubling” aspect of this policy is “the amount of force the governments have brought to bear when making arrests.” He says the FBI claims this policy is “evidence” of their commitment to Native Americans. But to use “overwhelming force...to send a message” is a cause for concern.

Among the Comments to this New York Times story:

“I think the Feds simply want to steal the items

in question...”

“If only Justice Dept would take laws against genuinely shady and illegal actions of Wall Street and their cronies the same way ...”

“Indian artifact treasure trove paved over for Marin County homes: Archaeologists crushed that tribe declined to protect burial site” was the headline in Peter Fimrite’s *San Francisco Chronicle* story on April 23. See a summary below, read the entire story at <http://www.sfchronicle.com/bayarea/article/Indian-artifact-treasure-trove-paved-over-for-5422603.php#/0>

Dwight Simmons, a consulting archaeologist on the project, called the Larkspur, CA, village and burial ground “of considerable archaeological value...staggering” and the chronicle called it “a treasure trove of Coast Miwok life dating back 4,500 years.” But the trove — musical instruments, spears, harpoon tips, and more — was found and then destroyed “to make way for multimillion-dollar homes.”

And from this “largest, best-preserved, most ethnologically rich American Indian site found in the Bay Area in at least a century...no artifacts were saved,” but were removed and “graded over.” The story goes on to tell who approved what. Even though the developer was required to bring in archeologists to study the site under the supervision, of the Graton Rancheria Indians, the probable descendants of the tribe that lived in Larkspur. Under their supervision, the buried artifacts and human remains were reburied. To quote a Graton tribal leaders, “The notion that these cultural artifacts belong to the public is a colonial view.”

Among the comments to this story:

“Why do I hear cash registers ringing rather than ancestors complaining?”

“Follow the money... Will it lead right up to Graton Rancheria?”

“Rocket scientists preserving the future I see...”

A review of “Lines on the Horizon: Native American Art” by the *San Francisco Chronicle*’s art critic, Kenneth Baker, was published May 2. Read a summary of the review below; to access the full story and see the images of a circa 1865 Navajo serape, a circa 1840 Ute-style chiefs blanket and a circa 1010-1130 Mimbres bowl, go to <http://www.sfchronicle.com/art/article/Lines-on-the-Horizon-Native-American-Art-review-5448768.php>

To Baker, this exhibit presents “problems and fascinations in about equal measure.” Instead of writing about art, he asks if it is politically correct and/or ironic to admire objects “whose makers our ancestors may have had a role in extirpating” and talks about civil rights. Not about art.

Baker calls the Mimbres bowls in the exhibit “stars of the current show” that “look like design masterpieces” and were collected by modern artists. Then he asks if the designs had meaning to the people who made the jars. Or did they “foreshadow our sense of decoration as gratuitous aesthetic enhancement?”

He also believes that the scarcity/ unavailability of some yarns for 19th century Navajo weavers (which he infers from “curatorial notes”) are “further signatures of a fraught history,” a history that stands between Mr. Baker and seeing/acknowledging and writing about classic Navajo blankets as an art critic. He says that his knowledge of the sad history of the people who made these things “infused” his experience at the exhibit with “an air of sadness.”

In an earlier interview printed in the Chronicle and summarized in this Media File on page 25, Baker quotes Weisel likening a first phase chief’s blanket to a Barnett Newman painting. Clearly, Baker couldn’t see the comparison, feeling instead “disparate registers of appreciation.” The exhibit is on display until January 4, and is a Must-See for dealers and collectors. Some of the pieces shown will seen again as part of the de Young’s permanent collection.

“Christie’s to Return Cambodian Statue” was the headline for Tom Mashberg and Ralph Blumenthal’s May 6 story in *The New York Times*. See summary below, see the full story at <http://www.nytimes.com/2014/05/07/arts/design/christies-to-return-cambodian-statue.html?>

To quote *the Times*, “Yet another ancient statue looted in the 1970s from a single remote temple in the jungles of Cambodia has turned up in the United States, this time at Christie’s, which is voluntarily paying to return it to its homeland.” The auction house bought back the 10th century statue from an “anonymous collector” who bought it in 2009. This is the seventh statue that Cambodian officials say came from the same Khmeer temple. The Metropolitan Museum of Art and Sotheby’s returned three, but in Sotheby’s case, not without a “lengthy court battle.” The Norton Simon Museum is about to return a fourth statue from the same temple. A Cambodian official called locating and repatriating the missing statues is “a national priority” whose goal is “to reattach the statues to their pedestals,” re-form the group of statues that was looted, and display them in a museum.

Two other museums are on Cambodia’s hit list, the Denver Art Museum and the Cleveland Museum of Art. A Christie’s lawyer said the auction house “has a useful role to play in facilitating the resolution of cultural property issues between source countries and collectors in specific circumstances.” This is the second time they sold this statue at auction.

Christie’s “credited The Met’s return of two Cambodian statues of setting ‘a moral precedent’ that unleashed a ‘tide of opinion.’”

“Federal Officials Ease Travel Rules for Instruments With Ivory” By Tom Mashberg was published in *The New York Times* on May 15. Read a summary below, read the full story at

<http://artsbeat.blogs.nytimes.com/2014/05/15/federal-officials-ease-travel-rules-for-instruments-with-ivory/?action=click&module=Search®ion=searchResults&mabReward=relbias%3Ar&url=http%3A%2F%2Fquery.nytimes.com%2Fsearch%2Fsi%2Fresearch%2F%3Faction%3Dclick%26region%3DMasthead%26pgtype%3DHomepage%26module%3DSearchSubmit%26contentCollection%3DHomepage%26t%3Dqry221%23%2Ftom%2Bmashberg%2F30days%2F>

After weeks of pressure from musicians,” the rules for traveling abroad with instruments with ivory parts have been “relaxed” by the Obama administration. Under the pre-relaxed new law — called the ivory ban by most — instruments purchased after February 26, 1976, when endangered species laws including elephants were passed — could not be taken abroad.

The relaxation was a result of successful lobbying by a group of music-related associations, who claimed the new rules “would have endangered the livelihoods of musicians.” Now the cut-off date for purchase is February 25, 2014, if the instruments were not bought for resale.

Successful lobbying is the key here. Fish and Wildlife officials say “the change came in response to industry criticism.” Craig Hoover, chief of the Wildlife Trade and Conservation at Fish and Wildlife, seems to be a reasonable man who reacted positively to a reasonable argument from the musicians. Perhaps ATADA along with other groups could approach him with our ivory ban-related concerns.

“Statue Doesn’t Appear to Be Looted, Museum Says” was the headline for Tom Mashberg’s May 20 story in *The New York Times*. See a summary below, see the full story at <http://www.nytimes.com>

com/2014/05/21/arts/design/statue-doesnt-appear-to-be-looted-museum-says.html?

Cambodian officials were battling 1000 when The Cleveland Museum of Art, next on its repatriation list, “determined” that their statue was not, in fact, stolen from Prasat Chen, “a heavily looted jungle temple” that was the original location of statues that have been repatriated from the Metropolitan Museum of Art and Christie’s (see this issue’s Media File, page 28). A curator said there was “no physical evidence” to tie the statue to Prasat Chen, and they were sticking to their original provenance.

It will be interesting to see if the Cleveland Museum’s determination is accepted by Cambodia. Stay tuned.

“Sweden Returns Ancient Andean Textiles to Peru” by Ralph Blumenthal was published in *The New York Times* on June 5. See a summary below, see the full brief story at

http://artsbeat.blogs.nytimes.com/2014/06/05/sweden-returns-ancient-andean-textiles-to-peru/?_php=true&_type=blogs&module=BlogPost-Title&version=Blog%20Main&contentCollection=Arts&action=Click&pgtype=Blogs®ion=Body&module=Search&mabReward=relbias%3As&r=0

What the Times calls “one of the world’s most precious troves of looted antiquities” — a group of 89 very colorful circa 400 AD century Andean burial shrouds — has been returned to Peru. The group has been named for the place they were “unearthed” circa 1930. They were “illegally exported” by “the Swedish consul,” and have been exhibited in a museum in Gothenburg. The trove includes a woven mummy’s cloak that a Peruvian official calls “the most important textile from Peru and one of the most important in the world.”

The same Peruvian official said the “cultural and monetary value of the textiles “exceeded that of the thousands of antiquities from Machu Picchu that Yale excavated for research a century ago and returned in 2011 and 2012.”

That is a lot of cultural and monetary value. Does anyone have a candidate for another textile that would appear on the list of most important textiles in the world? Any suggestions will be printed in the next issue of the ATADA News.

Santa Fe To Go

The lucky winner of ATADA’s August raffle will take home this Guadalupe Santo and Nicho by famed New Mexico Santera Marie Romero Cash as a memento of Santa Fe and New Mexico.

Tickets are free at the ATADA table at the Whitehawk Antique Indian & Ethnographic Art Show.

Email entries are also accepted at raffle@atada.org. The winner will be notified by email at 6 PM MDT August 21.

ATADA Full members are not eligible

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Humans on Parade

Part 3: Minik A Stone Around My Heart

by Wilbur Norman

"... One senses the larger, unsure purpose of imperialism in the period. The colonial vision in 1913, at least from not yet entirely imperial America, is one where improvement and exploitation seem all mixed up." Adam Gopnik, A Critic at Large. "Yellow Fever: A Hundred and Twenty-five Years of National Geographic," The New Yorker, April 22, 2013, page 105.

When I was a young undergraduate I met Dr. Margaret Mead. Or, rather, I was nearly run over by her. With her black lacquered stave in hand, surrounded by her entourage of enthralled followers, she swept down the hall between sessions of the annual meeting of the American Anthropological Association. It was, I think, 1971. The meeting was being held in New York City where this most famous of anthropologists was a resident and curator. For 52 years she maintained an office in the west corner tower at the American Museum of Natural History – entirely fitting, it seemed to me, for a somewhat larger than life figure who, as a cross between Gandolf and Moses, roamed about, be-robed, with a fancy, split-end walking stick.

I use the phrase “enthralled followers” in the modern sense of “fascinated attention” but it arises from Old English as a “state of being in someone’s power or having great power over someone.” It is a good word. It descends from the Old Norse *thræll*, a servant, slave or captive. It also, sadly, applied to another occupant of the American Museum of Natural History.

In the 1918 influenza pandemic, eight years before Mead took possession of her tower office, Minik, a Greenland Inuit, died, having once lived in the basement of the Museum. Minik, age seven, his father, and four fellow Inuit were brought to the United States in September 1897 by Navy man/explorer/entrepreneur Lieutenant Robert Peary. Minik’s father and several others remained at the Museum after death, as anthropological specimens.

Minik and the five other Inuit (then commonly called Eskimos) were brought to the American Museum of Natural History (AMNH) at the request of Margaret Mead’s professor and mentor, Franz Boas, the most influential anthropologist of his day. Boas, initially a physicist, had met Eskimos on Baffin Island during his first scientific field trip in 1883. Before the year was out he realized he was more interested in ethnology

than physics and determined to know more about the people of the far north.

Eskimos had been taken from Greenland before:

“In 1576 Martin Frobisher ordered his crew members to kidnap an Inuit kayaker who came up alongside the ship. Two others were brought along, and died shortly after arriving in England. By 1660, thirty Eskimos had been captured” (Ehrlich) 2001.

Peary, with more civilized guile, promised his charges they would be returned within a year, along with guns, ammo, metal and other essentials. The metal was particularly necessary as Peary had used Inuit labor to dislodge three meteorites and haul them aboard ship. They had provided the only source of iron for tools in Greenland. The largest fragment of the Cape York meteorite, the 31-ton Ahnighito, is still a star attraction in Manhattan.

Peary docked at Excursion Wharf near the Brooklyn Bridge upon his arrival, and Minik and the other Inuit, at this first sight of New York, saw it as “a land we thought must be heaven.” A cable had been sent ahead, announcing the ship’s intended arrival and the dock was buzzing with crowds. In two days, 30,000 people visited, paying twenty-five cents to see the Inuit close-up. But all was not gaiety. The Inuit soon learned of something else Peary had pried from their homeland: five of the large barrels on board contained skeletons Peary had secretly exhumed from Inuit graves. He planned to sell them and the three meteorites (for which he received a reputed \$40,000) to AMNH. It was Peary’s standard practice to sell materials he had gathered from his expeditions; he was single-minded in his perpetual fund-raising for the journeys he took in search of the North Pole. Peary explained to the Inuit that the bodies had been removed from Greenland so that they might be placed in boxes, forever safe.



Minik Wallace (circa 1890 – October 29, 1918)

The Inughuit are the northernmost indigenous peoples on earth. When they arrived at AMNH, no plans had been made for their accommodation. Peary had been gone so long, in fact, that Boas had forgotten about his request two years earlier to have a Greenlander brought to the city. A space in the overly warm basement of the Museum was tidied as living quarters for the six Inuit and they were put under the supervision and care of curator William Wallace, the superintendent of the Museum’s buildings.

Within weeks, all fell ill with colds and pneumonia from their contact with New Yorkers. (Their total population at home comprised a community of about 250 people.) After unsuccessfully trying to get in contact with Peary to arrange a return home for the Inuit, Boas also failed in finding any ship going as far as Greenland. As their conditions worsened Boas described his state of mind: “I feel a stone around my heart” (Franz Boas Papers). He made the decision to send the Inuit

to Bellevue hospital.

The decision was a good one. With their health improved, all were returned to the Museum and given more comfortable quarters on the sixth floor (which was also closer to curators wanting to study their behavior.) By January 1898, however, the Inuit again fell ill and were returned to Bellevue. In a 2008 PBS-TV dramatization, based on letters and notes, as well as Minik's newspaper interviews, we hear his young voice:

'The worst thing for [Qisuk] my father was when he got so weak and had to stay in bed... I cried the whole time ... because I was afraid my father was going to die... He was calling out for home, for his family, his friends -- and me... When I got to feeling better they allowed me to go over and lie down next to him. He knew he was going to leave me and was filled with the most awful grief. "Your father's spirit will always be with you, Minik," he said in our language. He swallowed heavily, and I knew he was going to die.'

On February 17th Qisuk did die. After some disagreement on divvying up the body, Bellevue took the soft tissue (brains and internal organs) and AMNH got the skeleton. The dorsal & basal aspects of Qisuk's brain (as well as nude frontal and profile photographs of Kishu (sic) and Menee (sic)) may still be viewed in Aleš Hrdlička's 1901 article in *American Anthropology*. It provided a veneer of science to his study of anthropometry, or what Karl Popper has labelled 'pseudoscience' (Williamson, 2011). I do not fault Boas' scientific interest in the body. Many of you, dear readers, have organ donor cards. I do fault him for being blinded by a kind of "salvage ethnography" mentality in his lack of using informed consent, a step often skipped in its application to poor patients and subjects of color. (See the excellent story of *HeLa*, the first medical immortal cell line, still used in cancer research to this day: *The Immortal Life of Henrietta Lacks*, Rebecca Skloot, 2010.)

Qisuk's body was sent to William Wallace's upstate farm in Cobleskill where he maintained a de-fleshing facility. Once the bones were cleaned of tissue and bleached they were added to the research and reference stacks at the Museum. (Three other Inuit bodies, all one family, were also delivered there when they died. Only Minik and 23 year-old Uisaakassak survived. Uisaakassak was able to return to Greenland with Peary that summer.) Eight-year-old Minik was considered too young to return to a life in Greenland without family.

Minik insisted, as had the others who witnessed the deaths of each pre-deceasing companion, that his father be given a traditional burial. This led to what must surely rank as one

of the oddest and most surreal episodes of deception in the annuals of New York science. (It was also in contravention of the NY Penal Code, Section 306, requiring human bodies to be buried – even dissected ones.) Boas' first doctoral student, Alfred Kroeber (who we will return to in a future installment in this series when I write about Ishi), wrapped a log in fur and put it atop a layer of stones in a coffin. Then, on a cold February evening, at a late hour to avoid curious on-lookers, Boas, Kroeber and Wallace had the coffin taken to a hole on the Museum grounds. Leading Minik to the spot by the light of an oil lantern, they staged a burial using darkness as a cover. Minik believed he was witnessing an American burial for his father. Afterwards Wallace took Minik home to raise as Menee Peary Wallace, his adopted son, alongside Willie, his own boy.

These activities are made more 'interesting' when one considers that Boas was, and is, considered one of the best early scholars in the fledgling science of anthropology, a field then rife with racial-linked thinking. He came from an enlightened German family who prided themselves on their progressive outlook, a view he brought with him to America and cherished all his life. The problem, I believe, is that he also held the kind of paternalistic feelings and views that bound many, perhaps most, forward-thinking Europeans and Americans of the time; the sentiment that holds "we know what's best for natives – even better than they know for themselves in this complex, changing world." It is a stand we know today as benevolent paternalism. Also, Boas was a scientific rationalist where, often, the means are justified by the grand ends (i.e. science). The supernatural worlds of heaven, hell, and false sentiment do not exist outside the human mind; views I have no issue with as long as they are applied equally across the board. Both Peary and Hrdlička, as well as many of their peers, had no trouble sending the bodies of native peoples (some of whom they had known in life) to places like Wallace's flesh-cleaning labs. I would have been in favor with two caveats: informed consent of the nominated and the desire and ability to take in, and process, the Astors, Cabots, and Roosevelts of the world.



Minik with the Wallace family in 1900

For a time after his companions' deaths, Minik lived the life of a young, upper-class city boy. But in 1901, Wallace was accused of co-mingling Museum and personal monies. He was fired. In 1904, his wife died and Willie was sent to relatives while Minik and Wallace, in much reduced financial circumstances, moved to an apartment. In 1907, Minik suffered a further shock: he learned from his classmates, who had read a newspaper article, that his father's body had not been buried but, instead, had been 'archived' at AMNH. Wallace wrote that after this Minik "was never the same boy. He became morbid and...often we would find him sitting crying, and sometimes he would not speak for days."

(Harper, 2000). As Minik descended into an unshakable melancholy, Wallace wrote to Peary asking him to take Minik on his upcoming trip. Peary declined, replying there was no room. A well-connected New Yorker, Chester Beecroft, with whom Minik would come to correspond, sent a letter to President Roosevelt imploring help from the executive branch (Roosevelt, a former Secretary of the Navy, was a Peary backer.) No help came.

In April 1909, unable to secure the return of his father's body, Minik, with only \$5, struck out for Greenland. He wrote to Beecroft, "You made a brother of me when all the others that were responsible for my being stolen from my own country failed." He added that the museum "never keep their promise" and he was "homesick and disgusted" and was now in Canada, "and I am sick and weak and have no more strength to fight off the awful want to die... My poor people don't know that the meteorite that Peary took, it fell from the star. But they know that the hungry must be fed and cold men must be warmed and helpless people cared for and they do it. Wouldn't it be sad if they forgot these and got civilized."

Beecroft sent Minik's letter to *The New York Times*. A short article was published under the headline "Mene Gone To Balk Peary?", bringing Minik's plight to a wider audience.

Unable to continue on to Greenland, Minik struggled back to New York. He began to give public interviews furthering his cause and damaging Peary's. As Peary was still in the Arctic, his wife Josephine took up the mantle to protect his name and fundraising ability. She secured a berth for Minik with a relief ship taking supplies to Peary in Greenland. Arriving in Melville Bay in August 1909, Minik saw his homeland – and Peary's ship ready for departure to spread his claim of having reached the North Pole. With a chilly greeting Peary made Minik sign a disclaimer before allowing him to disembark.

Minik had left Greenland a dozen years earlier when he was seven. He had forgotten how to speak Inughuit. When greeted by the local Inuit all had to gesture to communicate. He wrote to Beecroft, "See all the white bones. Where is my father? Why am I not longer fit to live where I was born? Not fit to live where I was kidnapped? Why am I an experiment there and here and tormented since the great white pirate interfered with nature and made a failure and left me a helpless orphan -- young, abandoned -- 10,000 miles from home? I have no friend here or anywhere. I am lonely. Come up here and I will show you how to find the Pole. I will make you king. Then if you want me, I will go back to New York with you, or stay here, or go to Hell for you, my friend when there was none." [Minik included comments saying many Inuit were skeptical Peary had really made it to the Pole.]

Minik was taken in by a shaman and, over the course of several years, taught to hunt and speak his native tongue. Because of his English he became an interpreter and guide for other expeditions to Greenland. One of them, the Crocker Land Expedition sponsored by AMNH, the American Geographical Society, and the University of Illinois' Museum of Natural

History, took a movie camera along. There is an amazing three and a half minute film clip from this 1913 expedition, posted on the internet, that shows a young man thought to be Minik, in action.

It is worth mentioning here that Peary's popular 1910 book records sighting an unknown island from heights on Ellesmere Island. He named it Crocker Land, after one of his San Francisco backers. The unadorned truth is that Peary had written privately in his day book that no such island existed. He was trying to assure future support from George Crocker.

The Crocker Land expedition, based as it was on false information, had much bad luck, including following a rare-form mirage (*Fata Morgana* or *poo-jok/mist*) for five days in treacherous conditions against the advice of Inuit hunter/guide Piugaattoq. Afterward, during the long trek back to base camp, the party split up to cover more ground. Piugaattoq and U.S. Navy Ensign Fitzhugh Green formed one party and in an argument, ostensibly over the remaining dog team, Piugaattoq was shot and killed by Green. Upon the expedition's regrouping and return to the Inuit settlement the story was told that Piugaattoq had died in the blizzard. The Inuit were skeptical. Piugaattoq had twenty years experience on the ice and his friends thought his death probably had more to do with Green having a relationship with the well-known Aleqasina (*Alakahsingwah*), Piugaattoq's wife (who was described in other explorer's reports as being very beautiful but lazy.) Green was never brought to book for the murder and the expedition was stranded in Greenland for four years. Two relief ships sent from the U.S. were each stranded for two years, sequentially. It took many years for historians to learn that the whole Crocker Land expedition and their losses and hardships transpired because of Peary's published lie about a nonexistent island. In any event, he never received more money from Crocker as the banker moved his financial attentions to rebuilding San Francisco after the big earthquake.

For decades after these events Robert Edwin Peary (1856–1920) was celebrated as the first human to reach the geographical North Pole (April 6, 1909). Heated opinions raged for several years as his priority was challenged by Frederick Cook (1865–1940). When the National Geographic Society stepped into the fray and sided with Peary it sealed his priority. Both explorer's claims are now generally discredited, however, with Peary's suffering a setback when National Geographic, after fifty years of refusing to let anyone look at Peary's logs and journals, finally let Wally Herbert (1934–2007) do an in-depth study of the documents. Credit for the first human feet to slog to the Pole generally now goes to Wally Herbert himself, who accomplished the long-sought feat on, yes... April 6... but 1969, sixty years after Peary's claim. It was the last of our globe's geographical prizes to be ticked off the list (except, of course, for the still largely unexplored 71% of the planet that lies beneath the oceans).

The side stories of these old, dated, polar-related events have continued to unfold. Peary and Matthew Henson, the African American assistant who traveled with Peary on all

of the Arctic expeditions, had, like many explorers, female Inuit companionship for the long, cold nights. Peary's Inuit 'wife' Aleqasina was about 14 years old when she became his mistress, eventually giving birth to two of his children.* She is the same Aleqasina who later became widowed by the murder of Piugaattoq not long after Peary ceased his Arctic adventures.

Minik, too, found a mate, but they argued often and separated. And, despite learning many of the skills necessary for living in the Arctic, he began to long for life in New York. (He said the bright lights of Broadway attracted him more than the Northern Lights.) He left Greenland in the autumn of 1916. His timing was bad. Public fascination with the world of the far north had shifted to speculation about war in Europe. After a year in New York he went to New Hampshire where he had heard there was work in the lumber industry. He found employment in a lumber camp and lodging with his employer, Afton Hall.

William Wallace died in 1941, resident in a New Jersey institution for the mentally ill. As his body was not claimed by his son, he was given a pauper's burial. A year later, a family friend had the body moved to his former family compound in Cobleskill. It is the same farm where the Inuit bodies had been "prepared" all those years before.

In 1993, after a prolonged campaign by the author Kenn Harper and others, the American Museum of Natural History finally righted an historical wrong and repatriated to Greenland the boxed remains of Qisuk, the hunter Nuktaq, his wife Atangana and their daughter Aviaq. Minik/Mene Peary Wallace, however has stayed behind. He was a casualty of the Spanish Flu, a world-wide pandemic that killed 50 to 100 million people, three to five percent of the world's population. He died on October 29, 1918, and is buried in the Indian Stream Cemetery, Pittsburg, New Hampshire. His grave in the Hall family plot sits on a knoll overlooking the stream.

* In 1986 Harvard Professor A. Allen Counter went to



Minik's Grave Marker (with wrong birth date). Photo Courtesy of Jonathan Moren

Greenland and met the descendants and octogenarian sons of both Peary and Henson. He brought them to the United States where they visited Peary's and Henson's graves and met their American kin. Counter published a book as well as a documentary about his search.

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