

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

SPRING 13

Vol. 23 No. 2
\$5

**Profiles: John and Carol Krena,
Alan Blaugrund**

**The Mysteries of Zuni Silver:
Lanyade's Story**

ATADA Lifetime Awards 2014

Auliso-Schweizer Interview: Part II



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

FINE AMERICAN INDIAN BASKETRY & ARTIFACTS



**A very large and impressive
Karok basket by master
weaver Nettie Ruben.**

The design is called the dance knife
pattern, enhanced with lightning though
it. These patterns were used by both
Nettie Ruben and Elizabeth Hickox.
Diameter: 23in Height: 23in

GENE QUINTANA

www.GeneQuintanaFineArt.com

By appointment: Phone (916) 485-8232

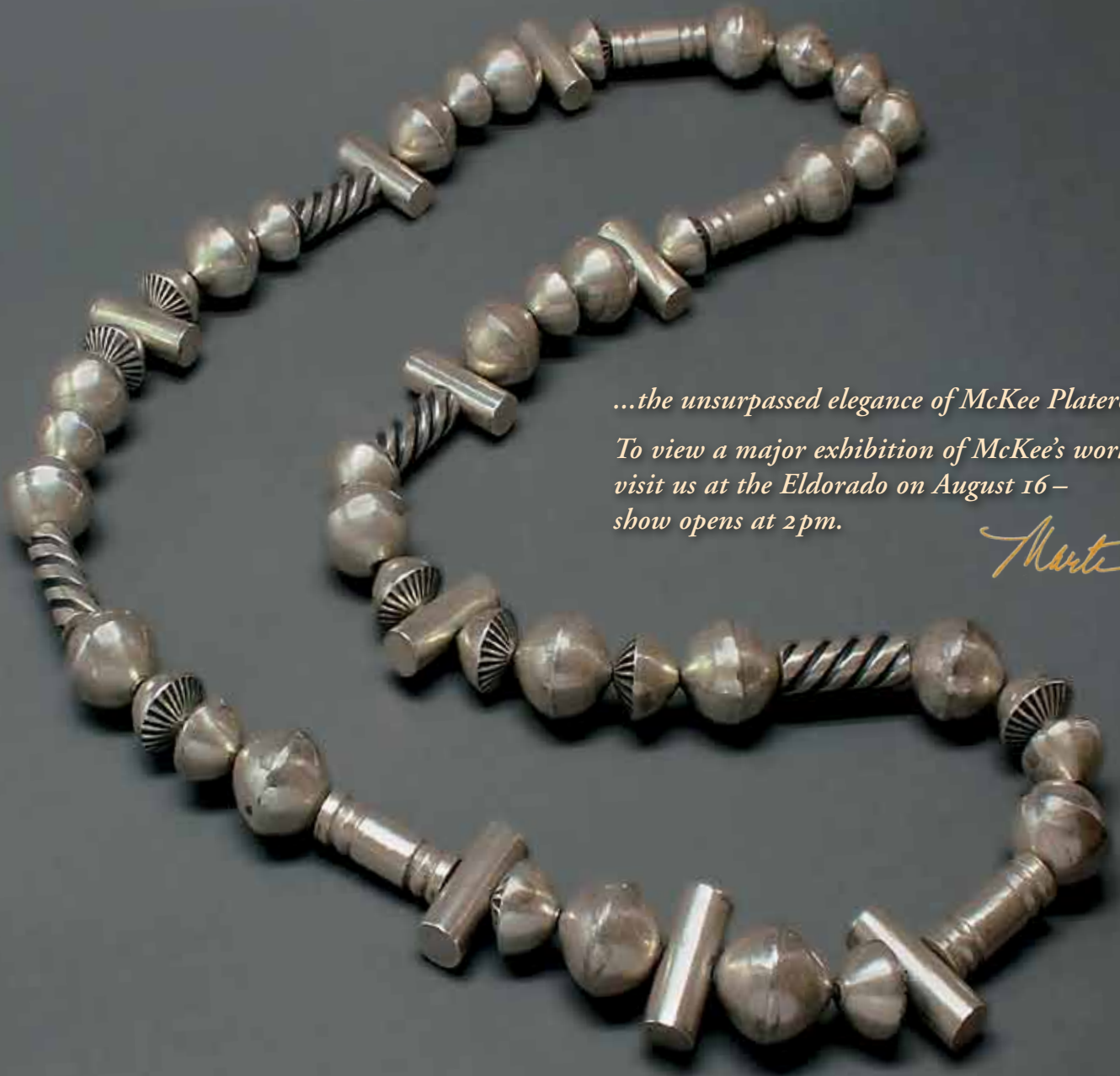
P.O. Box 533 Carmichael, CA 95609

Fax: (916) 485-1970 Email: vipbasketman@aol.com

GENE QUINTANA *FineArt*.com

Basket identification, collection cataloging, restoration and repair.

Sales and purchasing of single baskets and complete collections. Terms available. Exchanges welcome.



...the unsurpassed elegance of McKee Platero...

*To view a major exhibition of McKee's work,
visit us at the Eldorado on August 16 –
show opens at 2pm.*

Martha

Contents

WINTER ISSUE 2013 VOL. 23, NO. 2

Table of Contents:

Treasurer's Report	5
President's Note	6
Editor's Desk	6
2014 ATADA Lifetime Awards	7
Member Close-up: John and Carol Krena	8
Collectors Corner: Alan Blaugrund	11
In Memoriam: Merton Simpson	13
ATADA Board Meeting Minutes	16
ATADA Endowments	18
ATADA Outreach: Sarah Leekya	19
Mysteries of Zuni Silver: Lanyade's Story	20
Auliso-Schweizer Interview: Part II	22
Calendar	28
Media File	32
Don't Say Ethnic or Tribal	
Getty to Return Artifact to Sicily	
A Sweeping Review by the Getty Museum	
The Great Giveback	
The Spirits are Back in Force	
From Homespun to Hallucogenic in Two Fairs	
Museum Leaders Toughen Acquisition Guidelines	
Eastern Expansion at Yale	
Buddhism Along the Silk Road	
Lawyers Fight to Keep Auction Sellers Anonymous	
Cambodia Sees Ethical Conflict in Import Panel	
Lawyers go to Cambodia over Statue	
From Elephant's Mouths, An Illicit Trail to China	
Prime Minister Proposes to End Thailand's	
Ivory Trade	
The Last Word: Humans on Parade	38
Directory Updates	42

Correction: A photo of a maiden piece used in Ernie Bulow's story in the Winter 2013 issue, The Case for Daisy Poblano, appeared in Arizona Highways in 1952. The other photos are from family members.

Cover Photo: A selection of bracelets by Charles Loloma
Photo: Duane Rieder

ATADA News (ISSN 2162-2094) is published quarterly in the spring, summer, fall and winter by the Antique Tribal Art Dealers Association, 82 Madrone Ave., Larkspur, CA. 94939, USA. The opinions of contributors and advertisers are not necessarily those of ATADA.

Subscription Rates: Individuals and Institutions (USA) \$20. Foreign, please inquire.

Single Issues: Current and back issues are available for \$5 per copy.

Advertising: Please apply for and request rates (see next column.) ATADA makes no warranties or guarantees with regard to items advertised unless the advertiser is a member of ATADA where all members guarantee the authenticity of their material.

© Copyright 2013 Antique Tribal Art Dealers Association (ATADA) and/or the artists whose works are depicted. All Rights Reserved.

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

Board Of Directors

President

Arch Thiessen

Vice President

John Molloy

Executive Director, Secretary

Alice Kaufman

Education Committee Chair

Robert Bauver

Legal Committee

Len Weakley, Roger Fry, Co-Chairs

Treasurer

Larry Cornelius

Web Committee Chair

Arch Thiessen

At Large

Peter Carl

Jan Duggan

Erik Farrow

Robert Gallegos

Michael D. Higgins

Joe Loux

Mike McKissick

Clinton Nagy

Editor

Alice Kaufman

Design and Production

Weston Pritts - www.PrittsDesign.com

SUBSCRIPTION ORDERS/INQUIRES, ADVERTISING, AND ADDRESS CHANGES
415-927-3717
acek33@aol.com
www.atada.org/publications.html

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

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

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

Treasurer's Report

Antique Tribal Art Dealers Association, Inc.

Statement of Revenues and Expenses-Cash Basis

Period from September 1, 2012 to February 15, 2013

Revenues

Full member dues

\$36,000

Associate member dues

\$12,150

Subscription income

\$260

Advertising income

\$1,440

Interest income

\$45

Total revenues

\$49,895

Expenses

Newsletter production and shipping

\$15,225

Executive director

\$10,417

Accounting

\$1,256

Advertising

\$827

Supplies

\$628

Postage

\$367

Bank and credit card fees

\$291

Total expenses

\$29,011

Net of revenues over expenses

\$20,884

Cash in checking

\$48,357

Certificate of deposit

\$25,306

Total cash

\$73,663

Dues receivable

\$25,130

ATADA Foundation cash in checking

\$11,419



President's Note



Not everything is going so well - we continue to be pounded from outside - the process of establishing several coral species as endangered species seems to be moving steadily forward through the US legal system unimpeded by any consideration of the damage that this listing would do to the American Indian economy or do to owners of the large number of existing art objects that are decorated with coral. Museum associations and archaeological organizations continue to advocate ever-tightening provenance on museum donations, while implying by omission that the same requirements apply to donations of US origin whereas the law is quite the opposite. California continues to confiscate Eskimo ivory and pieces made from animal parts under laws that are stronger than federal statutes. We warn collectors and dealers that several states have laws that are stricter than federal laws. Keeping up with the ever-changing legal climate is more difficult than ever. Let the buyer and seller beware. Check before you bring something to a California or any state that could have different laws from your state - or before you post it on the Internet.

I have some good news to pass on - sales at the February shows in San Francisco were better than in the recent past. ATADA attracted several new members, and the circulation of The ATADA News is growing. We have two new BOD Members, Joe Loux and Erik Farrow, both young, enthusiastic tribal art dealers. Our Board of Directors meeting in Marin was more productive than many in the past. The BOD appointed an Executive Committee that will meet between the semi-annual BOD meetings. This new committee should help clear the decks for more effective BOD meetings and will also help bring problems to our attention more quickly. Also on the upside are the several auction sales that went on with auction houses choosing to support the owners.

Editor's Desk

ATADA Outreach is a new feature written by Bob Bauer that will appear in future issues of the *ATADA News*. Bob is chair of ATADA's Education Committee, and as such, executes ATADA's gifts and grants program. He begins in this issue by describing Sarah Leekya's ATADA-arranged and -financed trip to the Heard Museum to see and comment on her father's jewelry. A video of Ms. Leekya's visit will be made available for viewing on an members-only invitation basis. Look for your invitation in your email.

ATADA's board has decided to give another round of Lifetime Awards, and, as before, would like the members to participate in the selection process. Please send your nominations to acek33@aol.com.

Here's a update from Ari Maslow about Sandy Horn: "Dear friends, It was very nice to see many of you at the Art of the Americas show last month, and quite touching to hear all of your well wishes for Sandy. At this time my mom is still paralyzed on her left side, has a tracheotomy and is being fed by a tube. Over all, her condition has stabilized and we hope that with time there will be improvement. Our goal is still to bring her home but as you can imagine there are a lot of logistics and health concerns to consider. Today marks the first day of spring and the seventh month since the stroke. In light of the situation we have decided to deaccession items from the S.C. Horn collection and make them available on the Westside Trading Post website, www.westsidetradingpost.com, in order to generate medical and housing support funds. Thank you again for all of your cards and sentiments."

Sandy and Ari, our thoughts are with you.

ATADA Lifetime Awards 2014

For the third time, ATADA will present Lifetime Awards that recognize and celebrate the outstanding accomplishments and contributions of people whose work has been both groundbreaking and instrumental to the fields of American Indian and Tribal art. Please send your nominations for this award to acek33@aol.com. We hope to honor three individuals in 2014.

The 2007 Honorees:

Quintus & Mary Herron, who have given their tribal art collection to Idabell, OK, through the Herron Foundation

Warren Robbins, who founded what has become the National Museum of African Art

American Indian art collector/dealer Martha Hopkins Struever

Archeologist Stuart Struever

Scholars John and Anne Summerfield, who donated their collection of Minagkabau textiles (Sumatra, Indonesia) to the Fowler Museum of Cultural History at UCLA

The 2012 honorees:

Francis H. Harlow

“Frank’s has been a lifetime of significant achievement in many fields, and I know that even more triumphs will follow in the years to come. He is a person who richly deserves the commendation of this Award for his important contributions to the study of Pueblo pottery.”

Dwight P. Lanmon

Jim and Lauris Phillips

Lauris and Jim Phillips have contributed a substantial amount to the world of antique American Indian art, as collectors, as dealers, and as teachers and mentors. Their enthusiasm for Southwest Indian material is long-standing. Lauris collected their first piece, a bracelet, from the Newcomb Trading Post in the late 1960s.

Deborah Begner

Eugene Thaw

Gene accomplished what we all aspire to achieve at ATADA: a reverence for the art form and its artists. Gene’s presence in our art field dramatically advanced interest in American Indian Art. I believe that during my 32-year involvement, his presence generated more awareness and appreciation than any other individual or event.

Mac Grimmer



MEMBER CLOSE-UP

John and Carol Krena

John Krena's Four Winds Gallery is an institution in Pittsburgh. For generations, the gallery has been a magnet for anyone in the area – and now for anyone on the Internet – who wants to buy, sell, or trade historic and contemporary American Indian art.



John and Carol Krena's Pittsburgh gallery, Four Winds, has been open for 38 years. They have been together for 42. When they first met, Carol told John that she couldn't wait to introduce him to her best friend, Jody Vignale, who ended up becoming a third partner in Four Winds ("We introduced him to Indian

jewelry and he loved it"). The three still run the gallery together. Krena and his assistant, Elizabeth Evans ("our right-hand woman) do shows together, while Jody "does the books and make the business run smoothly. I go to shows and spend money carelessly, and he makes me pay attention."

Before Four Winds, Krena was working at a steel mill in Weirton, West Virginia. He and Jody were booking bands for jazz clubs ("the fastest way to lose money"). John would go to the Southwest on vacations, and started buying and bringing home jewelry for Carol. "We loved Indian culture. And when people saw Carol's jewelry, they asked me to bring something back for them next time I went. After a while, I started having Tupperware-style parties for Indian jewelry.

"I knew I wanted to get away from the steel mill," he continued, "and in October, 1974, we opened our first gallery, which was all of 600 square feet" (Four Winds now is now 2400 square feet). The gallery is located in Pittsburgh's Shadyside neighborhood ("near the universities, a hip street with restaurants and shops like Apple and Lululemon"). After seven years, Four Winds moved down the same street ("we've only moved once in the gallery's history, and there is a lot to be said for that," John says). Neither John, Carol, nor Jody had any retail experience when they opened the gallery. A year after they opened, Carol started making her own jewelry, which is available at www.fourwindsgallery.com.

Although she now sells exclusively through Four Winds, Carol used to have work in galleries throughout the country.

How did they come up with the name? "Jody, Carol, and I sat down on the floor and wrote down every name we could think of. At first, we were the Four Winds Trading Post. The all-inclusive name left us open to selling other things besides jewelry." Now they sell "all Native art forms" as well as George Nakashima furniture. "I have a houseful. I love it, I'm passionate about it. Take a George Nakashima table and put a piece of historic pottery on it and you've got something going on!"

John says that for years he and Carol "lived extremely frugally. We put all our money



Historic Navajo turquoise jewelry

back into the business. We went to the laundromat rather than buy a washing machine so we could buy one more piece of jewelry. We never dreamed the gallery would be a success.” And how did he realize the gallery was succeeding?
 “Suddenly you can pay your bills, pay yourself a decent salary. You don’t wonder any more where do we go from here?”

Early in their collecting history, John and Carol decided “not to buy tourist jewelry.” Their education included “going to better galleries out West and asking questions. We had no prior experience. There was a lot of trial and error, but we learned from our mistakes.” The first serious piece John bought for himself was an Old Pawn fetish that he believes might have been carved by Leekya. His first serious purchase for Carol was a #8 Spiderweb turquoise ring. They still have both.

Now John spends the winters in Florida. “I opened a gallery in Florida, but business was very seasonal and it never really worked. But I bought a house when I opened the gallery, so I still spend four months each year in Florida. Jody and Elizabeth run the store. I take time out to go to shows.” When he spoke to the ATADA News, Krena was just back home in Florida after exhibiting at the February Marin Indian show. “Doing shows,” he says now, “used to be the only way to find clients outside of Pittsburgh.” The gallery’s Pittsburgh clientele is “all ages and incomes. We sell really high end material, but I also have the best \$20 earrings.” This has paid off, as young enthusiasts become serious collectors. “I’ve even had a third generation start to collect, young people who have grown up with the material. In fact, some of the earliest pieces I sold to original customers tend to

come back. I’ve sold some pieces two and three times.” For instance? “I bought a Teec Nos Pos rug in Pennsylvania from a lady whose mother was friends with C.G. Wallace. I sold it to Keith Kappmeyer, who published it in *In the Spirit of the Ancestors*. He sold it back to me, and I sold it to Jed Foutz, who published it again in *Trees in A Circle : The Teec Nos Pos Story*. Jed has since resold the weaving.”



Santa Clara Pueblo blackware pottery by Margaret Tafoya and her descendants

A list of people Krena admires in the Indian business starts with Bob Gallegos, and includes Gene Waddell and pottery specialist Charles King. King is “such a great scholar. He has taken the place left by Richard Spivey and Rick Dillingham.” Krena also mentions John Hill and Jed Foutz. Foutz “does at Shiprock Santa Fe what we do at Four Winds by presenting everything and having all price ranges and a variety of mediums.” Krena adds, “Historic material has a

life of its own, and the contemporary pieces are tomorrow’s antiques. Living artists are producing amazing work now.

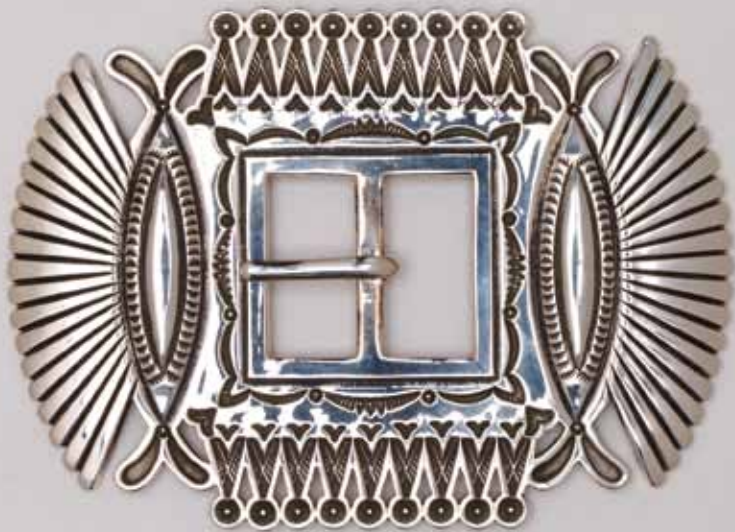
This is still the heyday of Native American art, and the new things have as much relevance as the old.”



Elizabeth, John, Carol and Jody at the gallery

Although Krena was largely self-taught when he was learning about Indian material and running a business, he has served as mentor to at least two current ATADA Full members. Krena first met ATADA’s only Japanese member, Yasutomo Kodera, “when Yasu was 19, a college student in Ohio. He would drive to the store on weekends to learn about Indian jewelry. After he’d gone back to Japan, and I thought I’d never see him again, he called and asked me to help him start a gallery – now Skystone Trading

Company – in Nagano, where the specialty is, according to the online directory at atada.org, “jewelry, 1930s to contemporary.” At the Marin Indian show, Yasu, who had



Belt buckle by McKee Platero, who is widely regarded as one of the top Navajo silversmiths working today.

traveled to the show from Japan, made the booth shared by John Krena, Bob Gallegos, and Marti Struever his HQ. A few weeks after the show, Krena told the ATADA News that Yasu was visiting him in Florida and the two were going deep-sea fishing the next day.

Krena met Australian Jennifer Guy (now Cullen) when she was 19 and “obsessed” with Indian material. Jennifer now runs the Four Winds Gallery in Double Bay, Sydney, Australia. Specialties of the house: “great” historic and contemporary jewelry, sculpture, and turn-of-the-20th-century Navajo weavings.

What has changed about the Indian business since Krena started his gallery? “Technology changed this business as it changed everything else. “We sell a lot through the website – www.fourwindsgallery.com – and that has changed the business dramatically. Now I can make things available to the world.” In addition to his website business, Krena sends “a lot of direct mail” and advertises in *American Indian Art* magazine.

John and Carol Krena have an “extensive” private, never-sell collection at home in Pittsburgh that includes significant historic pottery and early jewelry. They have more than 70 Margaret Tafoya pots (not all stay at home – some are loaned out to museums), and also collect sculpture by Bob Haozous, paintings by Fritz Scholder and James Havard, “some weaving and baskets,” and a lot of Nakashima furniture. “In addition to Indian material, my passion is for Nakashima furniture, which has taken over the house.”

The Krenas also collect jewelry by Navajo silversmith McKee Platero. Krena calls Platero “an artist who has resisted

technology. He uses the most basic tools. Other jewelers use every piece of machinery and laser drive available.”

The future? “We are grooming Elizabeth for the future with Four Winds. She has the passion and is very intelligent and hard-working.” But until then, Krena says, “I love going to work every day. It is fortunate if you love what you do, and there’s a lot of that in our industry.”



“Take a George Nakashima table and put a piece of historic pottery on it and you’ve got something going on!”

COLLECTOR'S CORNER

Dr. Alan Blaugrund was a dermatologist in his home town, Albuquerque, for 32 years (he is now retired). He has been collecting American Indian art since his medical residency, and narrowed his focus to baskets shortly after he started to collect.

Alan Blaugrund



With a Chemehueve olla

When I finished my internship, I worked for the U.S. Public Health Service in Laguna, New Mexico. I was a physician for people who lived at Laguna and Acoma and for the Tohajiilee (formerly Canoncito) Navajos.

“My wife, Bronnie, and I lived there for two years. When we left, some of my patients and staff kindly gave us pieces of pottery from Hopi, Acoma, and Laguna. And, although I was born and raised in Albuquerque, the first time I seriously became interested in American Indian art was at Laguna.

“After working for the USPHS, we moved to Portland, Oregon, for my dermatology residency. Our family grew and we moved frequently and I was always afraid I would break our pottery. Then we saw a Native American basket exhibit at the Portland Art Museum. The baskets were beautiful, and they wouldn’t break if I dropped one.

“Ultimately, I finished my residency, and I am now retired after having been a dermatologist for 32 years in Albuquerque. In Portland, I initially had looked for baskets in pawn shops and small auctions. I really don’t remember when we started going to basket shows, but both the Marin and Santa Fe shows have been on our calendar for many years. Since I retired a few years ago, we have cut back on the Marin show, but we still go to Santa Fe. I would usually buy one or two baskets at each show. I would go with a budget, and when it was gone, so was I.” Where else does he find baskets? “We have always visited galleries in Santa Fe. In fact, we still do. I bought mainly from John Kania, but did buy from Ray Dewey and Morningstar as well. I also would try to coordinate medical conferences with auctions in New York and San Francisco.”

Why baskets? “I find them to be beautiful and enjoy how different they are from one another, different colors, materials, weaves. I find them to be a true representation of the different peoples and places they were made. I try to approach the tribal identification of baskets the same way I approached dermatology: systematically. But I didn’t understand a good approach until I learned one from my mentors, Bruce Bernstein and John Kania, who, for example, tried to teach me how to tell a Tübatulabal basket from a Panamint one. I met Bruce when he was a graduate student at the University of New Mexico. There was a series of talks for the lay public on Native American art, and he gave one on baskets.



Washo baskets

COLLECTOR'S CORNER

Afterwards, I invited him over to our house and we became friends.

Here is Blaugrund's explanation of the system he learned: "Just as some physicians incorrectly try to make a dermatologic diagnosis using only the general appearance of a rash or lesion, collectors frequently make a tribal attribution based on a basket's general shape and design patterns, basing their assumption on previously observed similar baskets. Design patterns and shapes are, however, rarely tribal specific. A better approach would be to analyze the start, finish, coil direction, foundation (if a coiled piece), and the nature of the basket materials and the decorative techniques. Knowledge of these basket variables can more frequently lead to an accurate 'diagnosis.'

"I think this approach was initially advocated by Larry Dawson at the Phoebe Hearst Museum in Berkeley, and I learned it from Bruce and John." After learning from them, "collecting baskets became an intellectual exercise as well as an artistic pleasure. And I always really appreciated the technical and artistic skill of the women who wove them." At first, Blaugrund bought small utilitarian baskets. "I didn't have the funds or the display space for anything larger. But



A large Western Apache olla

as I learned more, I became more confident, and spent more. "Over the years, I have met many dealers, some have become friends, and all have been helpful to me. These include John Rauzy, Marcy Burns, Natalie Linn, Gene Quintana, Sandy Horn, and, of course, John Kania. Each of them would take the time to explain, point out and show me things. I find it frustrating when I see a basket I don't understand. If a dealer can thoroughly explain an attribution, I am more likely to purchase."

Blaugrund is still buying, but at a slower rate since he has retired. "I don't have much room, and if I buy something new, I usually have to sell something else. And I'm getting very picky. I still love to look at Native American baskets. I just don't buy as many as I used to."

Aside from focusing on Native American baskets as a genre, Blaugrund is not a specialist. "I like all baskets, not one specific group, and I enjoy just looking at them. I don't have to buy a basket to appreciate it. I like to compare materials and techniques in addition to admiring artistic qualities. If I'd bought every basket I liked, I couldn't have retired."

What is he looking for in a basket? "I like baskets that are clean, structurally balanced, with attractive designs and very few, if any repairs; and I like a basket to have a provenance I can understand and that makes sense for the basket."

He keeps his collection in a windowless "basket room," in locked cabinets behind glass. "That's what is good for the baskets. If you want to see them, you have to turn on a light. I do rotate some of the less delicate baskets in niches around the house."

Does he ever sell from his collection? "I sell, but not very often. I used to sell in order to buy more, but now I am really happy with what I have. There were reasons I bought my baskets in the first place, and I haven't changed my mind about them in a long time."



Chumash jar, probably from sometime in 1800s

In Memoriam

*Merton D. Simpson,
Painter, Collector and Dealer in African Art, 84*

From John Molloy:

Merton Simpson was a giant in the establishment of the tribal art business in the NY art community. His generosity to younger dealers was unmatched. The parties in his gallery where Mert would play saxophone with a professional jazz band, sometimes anchored by Lionel Hampton, were jubilant international soirees. He had great stories about the Harlem Renaissance and knew everyone from that time and place. A link to NY's cultural history and a vital player in that scene, he now too belongs to the ages. May he rest in peace. Thank you, Mert.

From *The New York Times*, March 14, 2013

"Mr. Simpson began collecting African and tribal art in the late 1940s. His interest grew through the next decade, spurred by the influence of African sculpture on the paintings of Picasso, Miró and others...

" 'I was so taken with them, with the forms, you know...' he said in...1968... 'People talked about Picasso, Miró, and I used to say, 'What about African sculpture?,' which these people sort of got this idea from...'

"...Mr. Simpson established a reputation for taste and expertise that many aficionados in the field consider unmatched.

" 'Over the course of the '60s and '70s Simpson became the most important dealer in the U.S. in this field,' " said Heinrich C. Schweizer, Sotheby's African and Oceanic art specialist. " 'Worldwide, you could say he was one of the two or three leading dealers, and certainly a powerhouse in the U.S., and this was especially remarkable for an African-American, who began doing this in the time of segregation.' "

" 'He was a real pioneer, involved in African art at a high level at a time when there weren't even many African-Americans who were collecting African art,' said Lowery Stokes Sims, curator of the Museum of Arts and Design in Manhattan...

'For an African-American who came up in the art world in the 1970s, he was truly one of those unsung pioneers, crucial in establishing our place in the art world.' "

ATADA Lifetime Awards 2014

**Please send your nominations for this award to
acek33@aol.com**





Memo to Passionate Collectors: *Join ATADA*

ATADA has always welcomed collectors as active members.

Associates -- a special membership for collectors -- receive the *ATADA News* four times a year. The magazine's stories and images are a passport to the vibrant world of Tribal and American Indian art, and track issues affecting our markets. Dealers and collectors are profiled in every issue.

Associates are eligible to purchase discounted members-only group insurance for their home collections. Associates are invited to join and chair *ATADA* committees.

To join: access www.atada.org and click on 'Join *ATADA* Now.'

A Subscription to the **ATADA News:** Perfect for Collectors

Great Art!

Give your collector friends and family members a passport to the world of American Indian and Tribal art — a year-long subscription to the ATADA News.

News Affecting Dealers Collectors & Museums!

Introduce your children and grandchildren to ATADA — the dealers and collectors who buy, sell, and collect what you collect, plus current news from the art world — by giving them an ATADA News gift subscription.

Members-Only Insurance!

In every issue, the ATADA News features up-close and personal stories on our Full members and Associates, coverage of ATADA meetings and panel discussions, a calendar of shows, exhibits, etc., excerpts from stories of interest to our membership from print and online media sources, and more.

An all-access pass to the vibrant world of Tribal art!

Year-long subscriptions cost \$20 including mailing. To subscribe, please send the name and address of the recipient and a check for \$20 to:

ATADA
PO Box 45628
Rio Rancho, NM 87174 USA



ATADA
Antique Tribal Art Dealers Association www.atada.org

ATADA Board Meeting Minutes

San Rafael, California February 21, 2013

Present:

Bob Bauver

Peter Carl

Jan Duggan

Roger Fry

Bob Gallegos

Alice Kaufman

Joe Loux

John Molloy

Clinton Nagy

Arch Thiessen

First the board welcomed tribal art dealer Joe Loux, new member-at-large. He suggested that Erik Farrow, a fellow tribal art dealer, also join ATADA and the board. Joe proposed he talk to Erik, and the board voted their approval.

Former treasurer Bob Gallegos began the meeting by summarizing his and new treasurer Larry Corneilus's Treasurer's Report. He calls ATADA's current financial situation "normal," and said that all outstanding dues will probably be paid by August, but cautioned, "we need the dues." We have approximately 170 Full members, approximately 300 total, and "98 percent usually pay. Our numbers are declining by about 1-2 every year."

President Arch Thiessen then spoke, saying he stayed on as president after his second term because this is a "very sensitive year" stayed on "to do this work." He also said that he would like this and future board meeting to follow Robert's Rules of order more closely. He also expressed a desire for shorter meetings.

We then discussed ATADA's most popular August morning event, the appraisal clinic, which we will call Evaluation Day. We will ask all our accredited appraisers to help at the event, and we will use our own dealer experts as well. A general discussion of appraisers followed. The Appraisal Committee, chaired by Bob Gallegos, plan to meet in two weeks to go over suggestions. [Editor: the meeting took place, and Bob sent a report to the board via email.] There should be no buying opportunities for ATADA event valuers. We should have a list of ATADA experts listed by specialty to give to people who want to sell. Clinton said we should promote this event. Is it feasible, someone asked, to have a similar valuation event at the Marin show?

ATADA morning workshops/events were discussed. It was agreed to have three, the Evaluation Day; A Zuni Jewelry: Real or Fake? event with Tony Eriacho; and the general membership meeting on the last day of the Whitehawk Indian show. [Editor: Since the meeting, a fourth event that is by invitation only for ATADA members has been added.] The board then discussed problems at the Whitehawk show. Roger Fry talked about fakes, and said we need an avenue to address fakes. [Editor: Since the meeting, board members have been emailing suggestions.] Peter Carl said that Marcia Berridge wants to work with ATADA. Perhaps, board members wondered, could she be "more flexible with dates."

Once, Bob Bauver remembered, the cut-off date was pre-1940, but that has moved up. But "innovators in their craft" – Maria, Loloma, and others – have been allowed for sale. Peter Carl said we could use ATADA vetting standards, which we should update. Clinton Nagy wondered if Marcia should follow Kim Martindale's example and broaden the spectrum. It was proposed, seconded, and voted that Peter Carl be the head of the Whitehawk Committee to work with Marcia Berridge.

Arch then talked about distribution of the *ATADA News*. We now have 22 non-member subscribers at \$5 per, and we give extra copies to members with public galleries. We print about 500, but print extra copies when a show is scheduled. The cost per issue is about \$2500. Bob Gallegos said to attract more advertisers, we need to increase distribution. We will explore then possibility of working with a professional distribution company. We could give copies of the magazine for free and let the sellers keep the \$5. John Molloy brought up museum shops as distribution outlets. Clinton Nagy asked about a paid online ad that would come up when people Google Indian art.

Peter Carl suggested we ask for donations to our 501 (c) 3 Foundation which could help us have more money to promote what ATADA does. He also suggested that when we make a donation to a museum, that museum should carry the *ATADA News* in its store. Roger Fry said we should advertise online, and Clinton Nagy said we'd build visibility by advertising on Google.

The issue of a board member spending up to or more than \$500 was discussed, and it was voted on and agreed that the spending limit without asking board permission remains \$500.

Bob Bauver discussed the DVD of Sarah Leekya looking at and commenting on her father's jewelry at the Heard Museum. Bob had not yet received a copy of the DVD by the time of the meeting. We will get DVDs soon, he said, they will be a great asset to ATADA's research archives. Bob Gallegos asked how much the DVD had cost – the answer was about \$1600 including a \$250 honorarium for Sarah Leekya. The board also voted to award Ernie Bulow a grant for \$1200 for four stories on Zuni jewelry. Arch Thiessen said that Zuni jeweler/expert Tony Eriacho "needs another donation, and we need a way to show comparisons of real or fake on our website." Would Tony agree to an electronic link to atada.org? We especially want him to show the contrast between real and fake contemporary Zuni jewelry. We need to get more of his brochures to distribute. Perhaps we should have a story in the *ATADA News* listing what we have done, grant-wise. Bob Bauver will write it. [Editor: See ATADA Outreach in this issue.] Said Bob Bauver, "Let's contribute \$500, but let's get a benefit." A motion for a \$500 grant to Tony Eriacho was proposed, seconded and passed.

Bob Bauer then told the board that the Millicent Rogers Museum in Taos asked for a grant that would be used towards creating a micro-site for school-age children. "The more we help museums," he said, "the better for ATADA." Bob Gallegos said that we should be in favor of long-term educational outreach. A motion was made to donate \$1000 to the MRM and was voted on and approved.

A letter from Steve Elmore, who is making a film on Nampeyo, was read, requesting for funding for the film. John Molloy said it was "not ATADA's business to finance Steve's film." Bob Bauer said that if Steve creates a non-profit company, then ATADA legally could give him money for research. If that were to happen, ATADA would get a credit at the end of the movie. The board decided when and if Steve answers the questions put to him about the film by Bob Gallegos, and when/if Steve creates a non-profit entity, the board will reconsider his request.

Discussion of the ATADA Legacy Project (videotaping Q&A sessions with dealers, collectors, etc., for posting at atada.org) led to a discussion about a new round of Lifetime Awards in 2014. We would not have a public event, but would do as we did in 2012, honoring the awardees with magazine stories and mega-posters that we would display at the Marin and Whitehawk shows. How many awards would we give? Should all the honorees be over 60? We would focus on "people who have given back like Frank Harlow – people who share knowledge. We will ask the membership for nominees in the next issue of the *ATADA News*. [see page 7]

Discussing the Legacy Project again, John Molloy said that the videos could demonstrate "how dealers look at pieces." Bob Bauer said the videos would demonstrate "the collector's eye, the expert's eye – why is this great?" Clinton said that the videos could be as short as 40 seconds. We could email the membership, he said, and ask them to make their own videos to post at atada.org. We could make videos at the Whitehawk shows. Bob Gallegos said he could make a video explaining how to tell fake v. real pottery. Clinton said we could challenge every ATADA member to describe one object, and put that video on their own web pages and the ATADA web page.

Bob Gallegos then brought up the possible purchase by ATADA of a permanent case at a new exhibit hall of the Wheelwright Museum. The cost would be \$20,000, with three-four years to pay. The money would come from the Association account or a CD. "An opportunity to have ATADA's name forever at the Wheelwright Museum." We then discussed other ideas (many of them from Wilbur Norman) about other ways ATADA could spend that money – or less – to benefit ATADA. But Bob Gallegos said that \$20,000 would not cover the things Wilbur suggests (a lobbyist, filing legal briefs, more). Clinton pointed out that although we have enough money now, in the future our expenses will go up. For instance, we will need to hire a webmaster when Arch retires. Bob Bauer wondered if we give \$1000 or more to the Wheelwright, will they put our magazines in the Case Trading Post? In fact, can we make selling/giving away our magazines part of any grant we give to a museum? If museum shops will sell the *ATADA News*, they could keep the proceeds. Peter Carl said that it was a goal to get the *ATADA News* into museum

shops. It was voted on and agreed that Bob Gallegos would negotiate with Jon Batkin to see what donation amount would result in having the *ATADA News* for sale at the Case Trading Post. [Editor: The *ATADA News* will be available at the Case Trading Post starting with this issue.]

Jan Duggan proposed we create an Executive Committee to discuss in advance issues that will come up in the next board meeting. A motion was made to explore this idea, a committee that will meet at least one time or as needed. Roger moved that Jan develop the idea, and the board voted yes.

Arch then spoke about the endangered coral issue. Seven species of coral will be declared endangered, and more are threatened. We cannot affect the court's decision, and that will be law. But which are the endangered species? If people don't know which are off limits, they will enforce a ban on all coral. Can we get exemptions for Indian art? No, Roger Fry said, that won't happen. But the law could only apply to coral already harvested. Then anything already existing is legal to sell and own. Bob Bauer asked about different kinds of coral – branch coral? Reef coral? "Coral has been used for thousands of years." Bob Gallegos asked how could this be enforced, and predicted that no exemptions will happen. "The Supreme Court doesn't care about our business or maybe Native Americans – the group this affects is too small." Bob Gallegos also mentioned that tortoise shell is also endangered, but that the Fish and Game agents are not enforcing these regulations unless someone files a complaint (as an agent told an ATADA August morning workshop in 2011). We probably can't do a thing, he concluded, and Roger Fry added that he would communicate with the government if asked. Bob Gallegos said he would email the actual data to Roger.

Then Bob Gallegos brought up the subject of archeologists. "We must show them we want to partner with them, become part of their agendas. We need to create partnerships. We should compromise so they must accept us or look foolish." Bob recalled speaking at a Ranger Rendezvous. "They asked really hard questions, but it was a good experience. We must be on people's agendas, interact with them. We must work toward a common cause of protecting sites." He said he worked on NAGPRA in Washington D.C. "and it made a big difference. We must be willing to compromise."

Arch said another goal was to convince museums to accept art that is legal to own and donate. Roger said that this is the wrong climate in which to take on museums.. Bob Gallegos said that all input is coming from the archeologists. We have to interact with museums as their ally. Arch said we have to be pro-active, and it was proposed and voted yes that Bob Gallegos would investigate the situation.

A name change for ATADA was discussed, but John Molloy said we need not change the acronym ATADA if we truly wanted to change the name. The issue will be discussed by the Executive Committee and at a future board meeting. The meeting was adjourned.

ATADA Endowments

Bob Bauver outlines the history of the ATADA Foundation's gifts and grants

In our continuing mission to promote and encourage an informed appreciation of indigenous arts of the world and their place in the global historic record, the Antique Tribal Art Dealers Association has created and maintained a number of scholarships and endowments.

Starting with a scholarship available to young Native American artists or art historians, over the past fifteen years our efforts have grown to include an endowment to benefit museums dedicated to the preservation and exhibition of ethnic arts, as well as a research grant for scholarly projects that center on some aspect of Native arts. The success of these programs led to the establishment of the ATADA Foundation for Charitable Giving, which operates under the guidance of ATADA board members.

Our organization has lent support to some of the less conventional but equally important causes outlined below.

- When previous sources were unable to provide a fresh buffalo hide, required for an upcoming ceremony, a Sioux group approached ATADA for assistance. Calls went out to our membership that resulted in finding and supplying the needed hide.

- In 1999 the pueblo of Santo Domingo discovered upon completion of a new school that there were no remaining funds for books. When the ATADA board was made aware of this, we were able to raise \$1000 to be used toward that purchase. More recently when the pueblo suffered severe storm damage, an additional \$1000 was given to aid in the revitalization of the pueblo.

- We were pleased to be asked to help and lend support a weaving program for Navajo high school students and to aid in the reintroduction of a lost Northwestern basket weaving technique.

- The Nokota Horse Conservancy, dedicated to the preservation of wild horse herds, has also been a recipient of an ATADA award.

- ATADA has funded Tony Erachio of Zuni in his efforts to educate the public about authentic Native American jewelry.

In addition to our grants, scholarship funds have been given to the Native American Art Studies Association (NAASA), the Institute of American Indian Arts Foundation, Santa Fe, NM, and to Crow Canyon Archaeological Center, Cortez, CO.

Museum endowments have been awarded to The Wheelwright Museum, Santa Fe, NM; Fort Nisqually Foundation, Tacoma, WA.; The Nelson-Atkins Museum of Art, Kansas City, MO; Marin Museum of the American Indian, Novato, CA; Friends of the Sheldon Jackson Museum, Sitka, AK; Museum of Northern Arizona, Flagstaff, AZ; Fruitlands Museum, Harvard, MA; The Eicher Arts Center, Ephrata, PA; Lauren Rogers Museum of Art, Laurel MS; Mt. Kearsarge Indian Museum, Warner, NH; Koshare Indian Museum, La Junta, CO; Arizona State Museum, Tucson, AZ; Burke Museum, Seattle, WA; Skamania County Historical Society & Columbia Gorge Interpretive Center Museum, Stevenson, WA; Carnegie Museum of Natural History, Pittsburgh, PA; White River Valley Museum, Auburn, WA; The Gloria F. Ross Center for Tapestry Studies, Tucson, AZ; School of American Research, Santa Fe, NM; California Indian Basketweavers Association, Nevada City, CA; Museum of Primitive Art and Culture, Peace Dale, RI; the A:shiwi A:wan museum and Heritage Center, Zuni, NM; and the Millicent Rogers Museum, Taos, NM.

Recent research grants have been awarded to Ernie Bulow for his work identifying Zuni jewelers and their work and to fund a visit to the Heard Museum by Sarah Leekya to comment on her father's work in the museum collection. [Editor: See stories on page 19.]

It is the hope and intention of the ATADA board and membership to continue our support of equally important causes in the future.

ATADA Lifetime Awards 2014

Please send your nominations for this award to
acek33@aol.com



ATADA Outreach

A New Feature by Bob Bauver

Sarah Leekya Visits the Heard Museum: Education Committee chair Bob Bauver describes the project, followed by a letter from Ann Jones describing the trip and visit

Bob Bauver: Several years ago, as a participant on one of Martha Struever's seminars, we were invited to visit the home of a talented family of Zuni bead workers. While there, one of the families' relatives, Sarah Leekya, stopped by. Sarah's father, Leekya Deyuse is regarded as the greatest Zuni stone carver. During the course of her visit, when the conversation turned to jewelry, Gail Bird, of the jewelry making team, Gail Bird/ Yazzie Johnson, asked if Sarah had ever seen her father's work housed in the collection at the Heard Museum. We were told she had never been to the Heard and had no way or the means to get there. A suggestion was made to ask ATADA for assistance in funding such a venture which would include recording her comments on the collection. Funding was approved, but family concerns stalled the project until this past year when, due in great part to the help of Ann Jones, it happened.

Ann Jones, who lives in Connecticut, is very friendly with Sarah Leekya. Ann's Indian art background includes former association with Christie's Indian Art Department. When Sarah was asked about the Heard trip earlier last year, her response was that she would go if Ann took her. After lining up dates with the museum and arranging for a videographer to record the event, Ann drove Sarah and one of her granddaughters to Phoenix.

With the help of Diana Pardue at the Heard Museum, all went according to plan. By examining the many examples of Leekya's work at the museum, Sarah was able to supply information that filled the gaps in our knowledge of her father's career. For instance, the fact that in the early part of his life her father did silverwork, often creating the settings for his carvings.

The project has resulted in several CD disks of material which are being edited and copied. An ATADA members-only showing of the final cut is slated for this August. Details are still being worked on but should be forthcoming, a preregistration will be required.

Sarah has expressed her gratitude for this project that has allowed her to view a part of her family history that might not have happened otherwise.

Our thanks to Dustin Craig of White Springs Creative, LLC. of Mesa AZ. for their video services.

Ann Jones: We would like to express our appreciation for your sponsoring Sarah Leekya's trip to the Heard Museum. I understood you had been trying to get her there for some time to go through their collection of her father's pieces, and when she said she would go if I drove her, I jumped in the driver's seat.

I had the pleasure of chauffeuring Sarah and her granddaughter, Verlyn, who came along to interpret when needed. We took the rather thrilling southerly route from Zuni, through what Sarah dubbed "the snake" (the Salt River Gorge), but she specifically requested we avoid that on our return journey.

It was a great pleasure meeting Diana Pardue, curator at the Heard, and Dominic, the videographer. Sarah reveled in her time spent looking over each of the 70 carvings and jewelry made by her father, recalling some specifically, reminiscing and answering questions about learning from him, telling tales from her childhood, and saying later it "made her sad, missing her father, wishing he could see them too, but she was glad she went, and she feels they are in a good place."

While in Phoenix she enjoyed her first visit to a Target, to purchase items for her giveaway at the upcoming Shalako ceremony.

On our return journey, avoiding "the snake," we travelled through Payson, where we visited the Firefighter Memorial. Sarah's grandson, Verlyn's brother, is honored there as a fallen firefighter. He was a Zuni crew member who died fighting a blaze in Arizona in 1989.

I enjoyed my time spent with Sarah and Verlyn. Among stories about life at Zuni were some old Leekya family recipes, including roasted prairie dog stuffed with juniper greens, and Sarah's favorite, roasted bluebird !

Thank you again,

Ann Jones, Sarah Leekya, and Verlyn Yatsaty

The Mysteries of Zuni Silver: Lanyade's Story

The beginnings of Zuni silverwork by Ernie Bulow. This information, and all the information in Ernie's stories, is based on his own research and opinions.

There has never been a challenge to Lanyade's assertion that he was the first silversmith in Zuni, and that he learned the art from a Navajo named Atsidi Chon — Ugly Smith — in 1872. That is rather specific information and several writers have attested to the truth of it, though their only source is Lanyade himself.

In *The Navajo and Pueblo Silversmiths*, John Adair recorded the story in 1940 in what author Margery Bedinger calls "a brilliant piece of field research." Adair himself states that he knows the tale to be true because he asked several old men in the village who agreed that it was quite true. Of course sixty years had passed, and none of them had actually been there at the time.

Lanyade relates that in 1872, he was around thirty years old when a Navajo came to Zuni. He doesn't say why an enemy Navajo would have come permanently to the village at that time, but Lanyade spoke Navajo and invited this silversmith to move in with him. Keep in mind that the Diné had supposedly done very little silver work previous to returning to their territory from Fort Sumner in 1868, only four years previously.

Atsidi Chon knew how to make some pretty complicated items, such as concho belts and horse bridles, which have many pieces. He also made the first silver bow guard in Zuni. Lanyade offered the man a horse if he would teach him smithing and Atsidi Chon agreed. Nothing is said about his living arrangement with Lanyade. In the year he stayed in Zuni, he became fairly wealthy and only his host learned how to do his work.

After Atsidi Chon left the village, Lanyade recreated his bellows and his stamps. He told Adair before that nobody in Zuni had stamps. He would go all the way to Albuquerque (at that time there was no railroad) to get "pesos" from a red-headed trader there. There is considerable confusion here because both silver dollars and Mexican coins were referred to as "pesos." He also says that the U. S. government outlawed the melting of minted coins around 1890 and that's why they used the Mexican ones, which were also soon illegal. Nonetheless, Zuni and Navajo smiths continued to use coins from both countries almost until World War II and long after silver slugs were available.

Another statement adds to the confusion: Mexican pesos were supposedly purer silver and thus easier to work. According to coin dealers this is not true — with minor exceptions. Coin silver was the same in both countries until the Mexican Revolution of 1910, when Mexican coins gradually contained less and less precious metal. It is also known that Navajo smiths commonly added a few pennies to melted silver to stretch it out a little. Many dealers claim they

can tell coin silver from sterling at a glance, but considering the diverse practices, and the difference in purity of various coinage, this seems very unlikely. Most people can't tell nickel from silver and don't know that German silver contains no silver at all. None. And so it goes.

Lanyade was in his nineties when he spoke with Adair and he certainly passed on a good deal of significant information. But the question of his veracity came to my attention some years ago when I read in Theda Bassman's book *Treasures of the Zuni* (1996) that "Lanyade was the only Zuni in the Pueblo who was able to speak and understand Navajo." The statement is absurd because at that time probably a fourth of the Zunis were fluent in the language of their neighbors and long-time enemies.

As a regular occurrence, women and children were captured in raids and taken back to Navajo country as slaves. And just as regularly some of them would return to their pueblo. Navajos, in spite of being ancient enemies of the Zunis, came seasonally to the village to trade, mostly meat, deer hides, and blankets, for corn. Because both Navajos and Apaches spoke the same language, and the Zunis had fought with both of them for four centuries, they made no distinction between the various bands of Diné who almost completely surrounded them. Zuni's name for them, A:pachu, became the Spanish word, and was eventually adopted into English. The pueblo still calls the Navajos Bachus.

Spanish was the universal language of the nineteenth century in the Southwest and many Anglo visitors to the Pueblo found they had to communicate in that tongue. When leaders like Pedro Pinto traveled to Santa Fe on business, they spoke Spanish. Cushing, "Kushti" in Zuni, telling of a meeting with tribal leaders on his second day in the village, writes "We told them, as well as we could through our Mexican interpreter, that we were from Washington, whereupon several arose, advanced, and taking our hands breathed from them [called yechu] as though desirous of drinking in the influence of the revered name."

This statement also explains why the Zunis tolerated the eccentric and sometimes obnoxious Cushing, who literally pushed his way into tribal life. They were feeling the effects of their new masters, the Melikas — white Americans, first from the soldiers at Fort Wingate, followed by the Indian agents, and then from the town of Gallup springing up on the new railroad just to the north. The Christian Reformed missionary had arrived in Zuni just the year before Cushing. They were hardly the ignorant savages they were often portrayed, even by Kushti himself. Cushing would, they recognized, be useful in dealing with the new entity called 'Washindone' because he let them think he represented that mythical entity.

Many Zunis would also have spoken Hopi and/or Acoma since the three tribes, speaking completely unrelated languages, traded residence, food, and material culture on a regular basis. The only language in 1870 not spoken by many (if any) Zunis was English. This is an important point to make because it calls Lanyade's whole story into question. And from where did Theda Bassman derive her statement? Certainly not from the Zunis.

In 1973, Margery Bedinger published her work *Indian Silver: Navajo and Pueblo Jewelers*. On page 133 she writes, "When Chon arrived he found one resident who could speak Navajo." (Atsidi — silversmith — should be the surname, but linguistically his name includes both words.) That certainly implies he was the only speaker of that language in the village. Looking in Adair (p. 122), Lanyade makes the following statement: "I had traveled through the Navajo country a good many times...and I knew how to speak their language." The old man makes no claims about being the only Navajo speaker at Zuni. Thus are errors created and perpetuated.

In the same context, Adair makes an interesting statement about Cushing. In a footnote on page 126 he writes, "I was able to find only one mention of silver at Zuni in the published work of Cushing." That was too bad, because Cushing wrote a good deal about the subject, and one story in particular would have changed Adair's thinking rather drastically. In Zuni Breadstuff (1920, originally published serially in a trade magazine called *The Millstone* 1884-1885) Cushing relates a long and rather droll story about a Navajo who came to trade with his host, Patricio Pino, then governor of Zuni. Cushing calls his mentor Pa'-lo-wah-ti-wa who "turning to me with a strange beam in his eye, says of his visitor, 'This is my friend and brother.'" This statement is followed by a lengthy introduction in spirited and glowing language.

Pa'lowahtiwa then "picked up a costly silver necklace and with reckless liberality bestowed it upon the grinning Navaho." What follows are pages of grandiose and flowery narrative, covering the events of several days, describing an ongoing trade between the two men. Finally the Navajo gets a bit testy — probably instigated on purpose by the Zuni — and they break into a shouting match — in Navajo. The governor hisses, "Who killed my uncle?" To which the Navajo responds with a shout, "My father!" Then the shocker: "And you killed him!" Cushing was a glorious storyteller.

Even after that, the two men finished the trade and later, Cushing relates, "the governor told me one day with a grin that the father of his 'friend' had been a silversmith. 'That's why I'm one now,' explained the old man. 'The punches and dies I pound out buttons with cost me nothing but a little work, and I got even with him for killing my uncle besides.'" It is generally accepted that Pa'lowahtiwa (Adair calls him Balwade and Cushing's editor Jesse Green says Adair is closer to right) made the buttons he has on in his famous portrait, as well as the ones worn by Cushing which led to the Navajos calling him "Many Buttons." It would seem likely that Cushing's host was more than the student of Lanyade when it came to silver work. Further, that Lanyade was certainly not the only Navajo speaker at Zuni.

In spite of all this, Lanyade tells Adair he was the first, and for several years the only, silversmith in Zuni. Finally he taught his friend Balwade how to make jewelry and then Balwade taught several other old men. All of these men were dead long before Adair arrived on the scene.

Frank Cushing's articles for the *Century Illustrated Monthly Magazine* in 1882 and 1883 are his only writings known

to a general public and that public is probably still quite small. Called "My Adventures in Zuni," these magnificently illustrated pieces tell a lot about Zuni and make several references to silversmithing and Pa'lowahtiwa as a jeweler. On Cushing's arrival in town, there is a dance in progress, and he describes the dancers in some detail, concluding with "...the arms were bedecked with green bands, fluttering turkey plumes, silver bangles and wrist-guards of the same material."

After Frank moved into the governor's house without invitation he describes this scene: "I sat, day after day, in the cool under-rooms of our house, [Pa'lowahtiwa] busy with his quaint forge and crude appliances, working Mexican coins over into bangles, girdles, ear-rings, buttons, and what not, for savage adornment. Though his tools were wonderfully rude, the work he turned out by dint of combined patience and ingenuity was remarkably beautiful." That last sentence is quite telling. Zunis are artists of the first rank and it is pointless to blame their skill or imagination on somebody else.

Later Cushing mentions that he came home one day to his room and the forge had been removed. There is a drawing in the magazine of a silversmith, probably Pa'lowahtiwa himself, at work. There is also a rendering of a knifewing figure we now know was taken from an altar piece and later elaborated by Cushing to illustrate his treatise on Zuni fetishes and as the painted motif on his War Chief shield.

During Cushing's time in Zuni a number of other ethnologists visited him there, notably John Gregory Bourke, a military man who would write several essays on the Zunis, and Washington Matthews, who wrote the definitive treatise on early Navajo silversmithing and reviewed "Cushing's Zuni Folk Tales" for the journal *American Anthropologist*. In the Jessie Green anthology *Cushing at Zuni* which collects journal entries and letters, he quotes the following from Bourke's journal from 1881: "Patricio's silver moulds were lying at the door: made of baked clay, bound with iron." Surely this expands the known Zuni repertoire to include casting, though it raises some interesting questions about the molds themselves. Bourke also notes that the Zunis — plural — knew how to make their own crucibles for melting silver.

I would like to think that all of these early ethnologist/writers would have been more careful and more complete in their descriptions if they had any way to know that Zuni metalwork would be of such interest one hundred and thirty years later.

Auliso-Schweizer Part II

The final part of Michael Auliso's interview with Heinrich C. Schweizer, Sotheby's African and Oceanic art specialist. To see the entire interview with illustrations, go to Michael's website, Tribalmania.com.

Auliso: It is apparent that more and more collections are going straight to auction and bypassing dealers that helped build these collections. From a dealer perspective this is a negative. What are your views?

Schweizer: I don't want to judge it in "positive" or "negative" terms but rather accept it as a fact. The reality today is that the auction houses are sourcing the vast majority of top quality works coming to market. Sotheby's holds an 80 percent market share over Christie's worldwide. In New York our lead is even bigger and exceeds 90 percent. The question is why and the answer has to do with globalization. Think back to a time when every city had a large number of independent convenience stores. A smaller convenience store might cater to one neighborhood, a large one to a quarter or at best to a small city. What these stores had in common was that they sold mainly local products to a local audience. While the offer might have comprised high quality in certain categories, the selection was by nature limited, and often low quality could also be sold in the absence of competition between vendors, especially in more remote areas. As economies and individual markets became increasingly global, some stores increased their reach and started selling not only European but also Asian, Australian or South American products. Especially those consumers interested in top quality as well as diversity benefited from this development as they could buy anything they wanted at any time, as long as they paid the price. Of course, the bigger and more international a business, the easier it was to source a diversified selection of products and place them with an international audience. Sooner or later a few companies gained "critical mass" and became market leaders.

I think this is what happened between the "traditional market" of African and Oceanic art, which was first dominated by dealers and galleries, and today's "auction market." What you could find in the old-style galleries on the Grand Sablon in Brussels or the Quartier Saint Germain in Paris was usually the material dealers found locally. Of course it was great for buyers to go there because sometimes you could find something of masterpiece-quality in a style underappreciated in the local market. But that was not good for the seller. Today, in contrast, a business like Sotheby's with nearly 100 offices worldwide, and regional representatives in all the world's major cities, has a network of potential sellers and buyers that (a) cannot be matched by a regular-sized gallery and (b) ensures that both buyer and seller are getting a fair deal. The key question for us is getting the right product. As long as we are able to find artworks which are of appeal to an international audience, we can place these very well with our clients. The better our track record, the more incentive collectors have to sell through us, and the better the next auction will be. It is therefore in our vital interest to understand in which quality segment our international clientele has the strongest interest. The

current market shows a clear, strong interest in top quality artworks from canonic African styles, especially those that are well-documented by virtue of their inclusion in important publications and exhibitions. If you go back 30 years, auctions were much larger, often comprising between 300 and 400 works of mixed quality. Back then, knowledgeable dealers would sometimes come to the auction to advise their clients, but mostly to pick out the best works for themselves. Today the auction houses are selling directly to the world's most important collectors. It is a big change.

Auliso: Some of my dealer colleagues have the perception that Sotheby's is consciously taking away their clients, thus hurting their business. Your thoughts on that notion?

Schweizer: I strongly disagree with this idea because it is not well-informed. The truth is that the international auction houses are persistently producing new collectors. We are introducing people to African and Oceanic art who could never have imagined they would be attracted to this field. I would say that 50 percent of our clients have been in the market for 10 years or more, and 50 percent have joined the market more recently. Many of the newer collectors have developed a great passion for this field. Newer collectors often start out at auction because they appreciate the level of expertise, compliance standards and transparency of pricing. But with time they gain confidence in their own judgment, start going to fairs and venture into the gallery world where they also start buying. In the end, these new collectors strengthen the market and everyone benefits.

Auliso: In your December 2011 sale in Paris, a Cameroon throwing knife sold for 216,000 Euros and a Songye axe sold for an astonishing 384,750 Euros. I've sold African weapons for years, but if I asked a similar price I would be called "insane." Why do you think these sold for so much?

Schweizer: Well, a group of knives was consigned to us that all came from the same collection, of a collector who for many years specialized in collecting African weapons. A set of characteristics distinguished these weapons from 99 percent of the other weapons you see on the market. The blacksmithing was very good, the forms were exceptionally elegant, some showed a refined copper inlay, the Leo Frobenius provenance was excellent, and so on. There is an argument to be made then, that these weapons to begin with were distinguished from the vast majority of other weapons on the market. Now, what has changed in the 2011-12 market is that buyers today know that while African art has been for decades a "niche market," it is now considered "fine art" and a collecting field of universal appeal. Whenever a market "shifts" like this from one side to another you have a reassessment taking place in all its categories. The prices we are seeing today have no precedents. Simply put, what we are witnessing is that certain artworks are migrating from one market into another - from the local into the global market.

So with the weapons you mention, several collectors determined for themselves what the value was and two of them were prepared to tread into frontier territory. Five or ten years ago, I would say, the average African weapon

was selling for between \$500-\$1500, and if you had an outstanding example, maybe a dealer could sell it for \$8000, and at auction, maybe in the heat of the moment it could go up to \$15,000? However, today \$15,000 is not a lot of money anymore for many people – also a result of globalization and the creation of new wealth that came with it. Today people are seeking out their own thresholds. In this situation there were two collectors who said: “To me this is really worth that much.” The counter-bidder thinks: “Well, at this level I’ll still be unhappy if someone else gets it,” so they put in another bid. And so it goes.

Auliso: Talk more about these new sophisticated collectors that you say are not “compartmentalizing” their buying. Are these collectors attending the fairs?

Schweizer: Yes, today when there is a great work of art on the market it does not matter whether it was created by a 16th century Dutch master, a 20th century European master, or a 19th century African master carver. The collections being built today are very eclectic, combing different regions and eras. For a collector of so many different areas, it simply becomes a logistical problem to go to every regional art fair. Instead, the annual spring and fall sales of modern and contemporary art conducted by major auction houses in New York, bringing together say a hundred African sculptures, fifty modern sculptures and five hundred paintings are a much more convenient hunting ground. Once you are at Sotheby’s and know the experts in the collecting fields of your interest, you can at the same time preview modern art, contemporary art, Old Master paintings, antiquities, as well as African and Oceanic art. Today’s collectors often collect in several or all of these different categories, and more. Of course many of these eclectic collectors also go to Maastricht in March, Art Basel in June, and every other year also to the Biennale (des Antiquaires) in Paris in September. And the more edgy crowd also goes to Art Basel Miami. However, that’s really only in addition to the May and November auctions in New York which also serve as an important measure of the pulse of the market. Sotheby’s African and Oceanic art auctions are strategically scheduled around these major auctions and we greatly benefit from the exposure to the international community of high end art collectors. A collector who attends these main events, all in different locations, already has a very busy schedule. Going then to still more African and Oceanic art fairs in Brussels, San Francisco, Paris, and New York easily becomes too much.

Auliso: It seems to me that the market for African and Oceanic art has become bifurcated between auctions and galleries. How do you describe these two distinct markets?

Schweizer: The traditional gallery market for African art has – on average – not changed very much over the last 10-20 years. It is basically the same collectors, the same dealers and the same fair schedule. Prices have been relatively stable in that market. For most objects there may not have been much appreciation in the last 10 years but you probably didn’t lose any money either. The other market is what I call “The African and Oceanic Fine Art Market.” Here we are talking

about collectors with a universal perspective on art. The number of such collectors has always been much smaller than the number of collectors of just African and Oceanic objects that can be of either artistic or ethnographic merit. A lot of material that might excite a traditional specialized collector of African art does not have the same effect on these collectors to whom African and Oceanic art is only one of several collecting interests. The latter spend a lot of time looking at and thinking about art in general. They often have extremely refined tastes, shaped by different art fields and eras. And they know exactly what they want. There are certain African and Oceanic artworks that qualify for this category of collector, and it is our skill at Sotheby’s to be able to identify these works and lead them from the traditional market, where they are found with old-time collectors, to the “new market” we have developed, to be purchased by the new generation of art collectors. Between these two markets there is a big gap in prices.

As an example: I’m German and there were two separate German states up until 1990 when the East and West were united. Today Berlin is a single large city and the capital of Germany, but for 45 years East and West Berlin were separated by The Wall and the German capital was Bonn. Real estate in the Western part of Berlin was more expensive than in the Eastern part. In the East you could buy, say, an entire apartment building in Prenzlauer Berg (an East Berlin neighborhood) for the price of an individual apartment in the West. When The Wall came down, the prices of East Berlin real estate quickly rose to the level of West Berlin. But it didn’t stop there; soon enough people were willing to double, triple the previous West Berlin value. Now, if you were living in East Berlin for the last 40 years and accustomed to your local market, you might have said: “Prices are crazy...”

A lot of material that might excite a traditional specialized collector of African art does not have the same effect on these collectors to whom African and Oceanic art is only one of several collecting interests.

However, what people couldn’t see was that the fall of The Wall had initiated an irrevocable process at the end of which stood not only the collapse of the East German state but of the Soviet Union and the Eastern Bloc as a whole, and the end of the Cold War. In the following years Berlin was to be transformed from an isolated city into its opposite - an international hub and the capital of a large European country. Its vibrant artist community attracts Hollywood stars who buy second homes, lawyers from New York, businessmen from China and Russia, et al. From today’s viewpoint, whether the prices paid in 1990 were double or triple the level of 1989, these prices were still far from the reality of a global market. So in 1990, prices that looked “crazy” were really just the beginning of a broad expansion of the market. When buyers enter a market which for one reason or another was “secluded,” the rise of prices is a natural consequence.

When I just think of the term “African and Oceanic art” versus “tribal art” – and I hope you don’t take any personal

offense to this since your website and business are called Tribalmania - it reminds me a lot of the Berlin Wall. To me the term "tribal" is like a remnant from another time, a Cold War against the aesthetics of African and Oceanic cultures. The term "tribal" has done a great disservice to the integration of African and Oceanic Art into the canon of world art as it emphasizes the source cultures - we are talking about cultures covering more than two-thirds of the world as "the other," with instant associations to the "uncivilized" and the "savage." I am especially surprised that many members of the trade in what I described earlier as the "traditional market" still use the term "tribal," as it has for a long time dramatically limited the growth potential of the African and Oceanic art market. If you don't define a gemstone as such you will never be able to sell it for the price of a gemstone. You will always just be able to sell it for the price of a stone. I always believed that calling works by African and Oceanic masters "African and Oceanic art" does them much more justice.

Sotheby's was the first to apply this philosophy to our auctions, way ahead of anybody else in the field. Up until a few years ago, even Christie's still had a "Tribal art" department. As a consequence, the two auction companies have very different client bases. The massive participation

If you don't define a gemstone as such you will never be able to sell it for the price of a gemstone. You will always just be able to sell it for the price of a stone. I always believed that calling works by African and Oceanic masters "African and Oceanic art" does them much more justice.

of seasoned fine art collectors in our sales is consistently producing new records at Sotheby's. A fine art collector spending \$20 million for a European master has usually no problem placing a \$200,000 bid in an African and Oceanic art sale, even if this means \$100,000 more than a previous record.

If you as a seller want to capitalize on the difference between the traditional market and the new market, you are best advised to use Sotheby's as a "bridge" where your property can walk from one side to the other.

Auliso: How important is provenance nowadays?

Schweizer: Before answering this question I want to clarify that provenance is not limited to ownership, but also includes the publication and exhibition history of an artwork. Corresponding to the evolution of the African and Oceanic art market over the last decades, from an antiques market into a sophisticated fine arts market, the importance of provenance has increased significantly.

First of all it is important to understand the perspective of the buyer. Anybody who spends a significant amount of money for whatever category of property, e.g., real estate, wants to know that some basic criteria are fulfilled on the seller's side, including that the seller has good title and is able to transfer this title free of any third-party claims. For tangible property this also includes legal export and import from and to all the countries where an object was situated. Special laws apply to

archaeological objects, works made from sensitive materials such as elephant ivory. Buyers want to feel assured that their financial and emotional investment in an artwork is protected against "loss and damage," and before making a commitment they want to know there won't be a bad surprise later on.

Provenance information offers quintessential information in that regard and every seller and his or her agent, i.e. auction houses, galleries and private dealers, should do the maximum to make the purchaser feel comfortable and share all information available. In earlier times, the financial commitments weren't as significant, therefore buyers and sellers adopted a much more casual attitude when it came to questions of provenance. Today, however, you spend the equivalent of the price of a fancy car, an apartment or a house, and this is naturally reflected in the due-diligence-process. In a world that is getting more connected every day, with collectors living in multiple locations over the course of their life, art moves frequently across borders, and this also means from one country's legislation into another. The traditional "from an old Belgian collection" that satisfied collectors thirty years ago doesn't do it anymore. Buyers today expect detailed information, including the names of previous owners and their countries of residence.

Second, diligent research of the publication and exhibition history can also help to identify or exclude condition issues of an artwork, later alterations, etc. For example, a New Guinea Mundugumor *wusear* figure, aka a "flute stopper," that was documented in the 1920s with a shiny surface and

without any feather and shell ornaments, and today is offered with a crusty patina and a headband made of cassowary feathers, has clearly been altered during its lifetime and this alteration is reflected in the value – and should be reflected in a lower price! On the other hand, if an object has been photographed in situ before it was collected from its African or Oceanic home, and is still in its original condition today, that adds to the value. So in its second manifestation, provenance information influences value.

Third, there are certain collectors who are well-known for their connoisseurship and excellent taste, who have been important field collectors, or who are otherwise famous. We can think of explorers such as Captain James Cook or early visitors like the medical doctor Emile Torday. Or of early collectors such as Arthur Speyer or Georges de Miré. Or of the celebrities and taste-makers like Helena Rubinstein or William McCarty-Cooper. More recently, the inclusion of a work in specific museum exhibitions such as William Rubin's 1984 show " 'Primitivism' in 20th Century Art" has also created its own category of provenance. Such provenance adds a certain cachet to an artwork that might be of special appeal to a collector. However, it really depends on personal interest: some collectors are more interested in history and science, others more in lifestyle. The first group might care more about Captain Cook, the second group more about Helena Rubinstein. It is our job to know exactly which collector has which kind of interest, and then to match the two.

For most collectors, provenance is just one of many factors to consider when making an acquisition. In most cases it does not affect the value of an artwork; what it does is to make the buyer feel “comfortable” with his or her financial commitment. On rare occasions, however, an artwork of exceptional quality is accompanied by very prestigious provenance of the aforementioned third category. Such a combination results in a certain “magic.” We have seen in our most recent auctions what this magic can do.

Given these considerations, Sotheby’s is very focused on provenance research. Between Alex Grogan and me in New York, Jean Fritts and Paul Lewis in London, and Marguerite de Sabran, Patrick Caput and Alexis Maggiar in Paris, we comprise seven full-time experts in African and Oceanic art, all of whom are very well-versed in provenance research. In addition, we have a far-reaching network of art historians, lawyers, and researchers in all corners of the world who contribute to our auctions and private sales on a case-by-case basis. I can safely say that the depth of expertise we can offer our clients is unmatched elsewhere in the market. There is no doubt that this focus on research is critical for Sotheby’s successes and to our status as leader in African and Oceanic art, both in auctions and private sales.

Auliso: Where do you see the prices and popularity of tribal art in 10 years?

Schweizer: I think the popularity issue is easier to answer, so let me start there. In my view we are going to see a strong rise in interest in the next ten years and beyond that for many more years to come. Over the last thirty years, major museum exhibitions were staged in the United States and Europe, and permanent installations opened at some of the most important museums in the world, including the Metropolitan Museum of Art in New York, the Musée du Louvre, and the Musée du Quai Branly in Paris. All these projects of the last thirty years were established within a larger context that presents African and Oceanic art as part of universal art and world heritage. A movement that is set to continue.

The first ten years of the 21st century have seen an increasingly globalized world in which national and cultural borders give way to a global society. In the art world, this means that the relevance and therefore market appeal of individual artworks will be decreasingly defined by regional preferences and increasingly by their appeal to a global audience. In light of the influential role for several of the major art movements of the 20th century, African art and Oceanic art have an unquestionably central place in this development. The trend of presenting African and Oceanic art as universal art like we have seen in museums in Europe and the United States over the last thirty years is a clear indicator of this evolution. It continues with new public and private museum projects in the “new economies” including some of the BRIC countries as well as the Middle East. All of this will increase the public awareness and popularity of African and Oceanic art in the coming decades.

How this will affect the prices in absolute terms, though, is hard to predict, simply because there are too many uncertainties in the financial markets today that might impact

the economy and by extension the art market. However, given the universal appeal of African and Oceanic art and the broadening of the market into “new economies,” it is safe to predict that the high-end of our field will continue to increase significantly in value, at least in relative terms. In the last ten years, even with all the ups and downs of the world economy, the high-end of African and Oceanic Art has increased six- to eight-fold. However, relative to other art market categories, especially those of universal appeal, the high-end of African and Oceanic art is still very inexpensive. Therefore it is only logical to predict a continuation of the general trend.

Auliso: Why has Indonesian art not enjoyed wide success at auction?

Schweizer: I think it’s due to the scarcity of top-quality material on the public market. Indonesian Art is in this regard comparable to the art of Papua New Guinea. Until a few years ago the top prices for Papua New Guinea art at auction were between \$100,000 and \$200,000, and it was rare that one would see such material in the public market. Then a group of blockbuster works from the Jolika Collection of Marcia and John Friede became available for auction. Sotheby’s was very careful not to flood the market with this sudden wave of great works, selling the group over a period of two years from 2009-2011. During this process we established numerous world records, including the current world record for a work of Oceanic Art at auction - the Mundugumor *wusear* ancestor figure. In earlier times people called such figures “flute stoppers,” which doesn’t do justice to its category and significance, which we sold in New York in May 2010 for over \$2 million. We brought many new collectors to the field of Papua New Guinea art and now prices of \$100,000 to \$200,000 are more or less the rule for a work of quality, while the masterpieces sell for \$1 or \$2 million. I think the same thing could happen to Indonesian art, and Sotheby’s would definitely be the best place to build this market. For us it all depends on the supply.

Auliso: Why is Sotheby’s selling notably fewer pieces now?

Schweizer: Well, again back to our international clientele; the category of object that these art collectors seek is very specialized and has very particular aesthetics. In fact, the art they are looking for is in a category all its own. Maybe in another interview we can get to what such works really are, how to define them aesthetically. However, that knowledge of ours is also somewhat a trade secret. Today I will limit myself to telling you only that our international team of experts at Sotheby’s – Jean, Marguerite, Patrick, Alexis, Alex and I – advises a very powerful group of art collectors and each of us knows exactly what our clients are looking for. The focus of our auctions is to deliver this quality material.

The volume of works sold at auction has been persistently shrinking. In my first year at Sotheby’s (2006) we had to make a strategic decision regarding the New York auction schedule which for some came as a surprise. The decision was to break with a thirty-year tradition of bi-annual sales and cancel the November various owner auctions. Since 2007 we have only had one various owner auction per year, always in May. The reason we did that was we could not

source a critical mass of artworks necessary for two auctions over a twelve-month period, especially not since we had already established two very strong sales per year in Paris. Instead, we could find a sufficient number of works for one very strong sale in New York. If we wanted to continue with two auctions we would have had to compromise both quality and our focus on the top segment. Such compromise would have done a disservice to our buying clients, who have very special expectations for the kind of artwork they want to see in a Sotheby's New York auction. So all we did was to try to understand our clients' needs and act accordingly. This focus on what is demanded rather than on what is offered also proved to be an excellent business decision: while we have decreased – you might say deflated – the number of lots sold per year at auction by 70-80 percent, we have freed ourselves up to invest four times as much time and energy in the remaining 20 percent of lots we are selling. We've seen unprecedented growth over the last five years. We are selling the best works the market has to offer, new world records are set regularly in our auctions, and our transaction volume in New York has grown tenfold in five years. The success of our strategy speaks for itself.

Auliso: What percentage of your sales are “private” versus “public” auction?

Schweizer: Well, we've always done “private sales” out of New York. In Europe up until last year, for legal reasons, auction houses were not allowed to conduct private sales. So, I'll limit my answer to New York since only these numbers are established. By and large I would say private sales make up around 50 percent of our New York total every year. It is important to know that we do very few private sales in terms of the number of artworks - probably a handful every year. However, these are all outstanding works and each represents an important transaction.

Auliso: Can you talk about any of the pieces or “dollar figures” involved in these important transactions?

Schweizer: All I can tell you is that we always try to find the best quality works for our clients and the best quality has its price. Well, I'll add that we are currently trying to slightly increase our activities in this area in light of the tremendous competition witnessed in our auctions. As you can imagine, it is very frustrating for a collector who is willing to bid ten times the estimate for an artwork at auction and still can't get it. And as the competition in our salesroom continues to be extremely strong, the same collector can miss out on a purchase at several auctions in a row. So understandably, these collectors will ask: “Can't I buy something outside the auction?” We listen and take care of our clients. However, it is also important to know that the decision whether to offer a work privately or at auction is always made by the owner. Sotheby's does not make that decision. We simply give our best advice as to the potential through either sale venue. In the end there is always a trade-off. In a private sale you will always generate a price that is higher than the low or sometimes even the high estimate at auction; on the other hand the seller is also running a risk of leaving money on the table, because you simply cannot predict the competition at auction and what final price it can generate. It has to be

an attractive deal for both the buyer and the seller. I would say that private sale, prices are somewhere between the low estimate and the projected final result at auction. As we have seen many times over the last years, the final result can be a multiple of the estimate.

Auliso: We've seen many pieces of tribal art sell for seven figures now. Do you think it is still relatively undervalued compared to other art?

Schweizer: In the bigger scheme of things, once one gets over the mental hurdle that these are not “ethnographic artifacts” but great artworks in their own right, everybody will agree that African and Oceanic art is on the same quality level as any other major art traditions of the world. So you are right to ask about the potential of this field: considering that a Giacometti sculpture from a series of ten can sell for \$100 million, while the top price for an African masterpiece is around \$10 million at present, we should wonder how much room there may be above current price levels. For the time being, however, I would say that prices are appropriate for the quality of the art and the stage the market is presently at. Of course, we all hope that there is room for growth, but that depends on a variety of factors. One of the reasons for the strength of the Impressionist and contemporary art markets is the great “depth” of those fields in terms of available artworks. In African and Oceanic art the absolute number of quality works in private hands is simply much smaller than in other major fields. Therefore, you will never have as many collectors of African and Oceanic art as you have for Impressionist art simply because there are not enough works available. So the reason that a Giacometti sculpture or a Picasso painting can sell for \$100 million or more is that these works are widely accepted assets in very deep markets, which qualifies them as commodities. Many more people on the street will also know what a Giacometti or a Picasso is as opposed to a Luluwa or a Bamana sculpture.

However, one fascinating and extremely attractive aspect of African and Oceanic art is the availability of top quality works in relative terms, i.e., relative to the total corpus. The relative availability of masterpieces is much higher than in any other field I know. By that I mean the following: in many other collecting fields such as Old Master paintings, antiquities, or modern art, institutional collecting has been going on for a very long time. Through acquisitions by and donations to museums, many of the best works in these fields have migrated into public collections and are no longer available in the market. In African and Oceanic art, collecting by public institutions with a focus on art - rather than on ethnography – only started in the 1980s with the opening of the AOA department at the Metropolitan Museum of Art in New York, following Nelson Rockefeller's bequest in 1978. Before that African and Oceanic art was owned mostly by ethnographic museums, acquired early on in large quantities from explorers or field expeditions they organized themselves. Because these institutions most of the time didn't judge the works they owned by artistic merit but other factors such as collection history or rarity, they even sold many important works over the course of the 20th century – just think of what left the Linden-Museum, the Leipzig Museum für Völkerkunde, or even the British Museum. As a result,

many of the greatest masterpieces of African and Oceanic Art are still in private collections today, which makes our field extremely attractive. While even with unlimited resources, it would be virtually impossible today to build a collection of masterpieces in antiquities or Old Masters, for example, it is still absolutely possible to do so in African or Oceanic art.

Auliso: Since some very high profile buyers in other countries have entered the market, I hear from some of my dealers colleagues who feel the market is being artificially “run up” by just a handful of buyers. Is that accurate?

Schweizer: This is absolutely not true. Such rumors only show how little understanding there is, even amongst professionals, about the reality of the international auction market today. We recently ran an internal analysis, asking ourselves how many individual collectors are currently in the market for a million-dollar-artwork from Africa or Oceania. To this end we looked at Sotheby’s sales records since the Robert Rubin sale in May 2011 and counted how many individual private collectors either bought or bid more than \$1 million on a single work of African or Oceanic art. The result was 52. And this was only based on our own transactions and not taking into account the sales of other auction houses or galleries. So, the truth is that the current market is very deep on the high-end. The demand for top quality works is not only strong but also very broad-based.

Auliso: Lot 49 from the Robert Rubin sale (New York, May 13, 2011), an 8” tack-covered Songye power figure, sold for \$2.1 million against an estimate of \$150,000/250,000. A surprise or not?

Schweizer: This sculpture, a wonderful work I truly love, sold for one of the highest prices in the year 2011, in spite of its small scale, and set a world-record for the category of Songye sculpture. With a result like this there is always an element of unpredictability and surprise. However, it was certainly the best known and most widely recognized artwork in the collection of Robert Rubin; for that reason we placed it on the back of our catalog. We knew what we had. As a relatively small sculpture, in the greater context of what Songye statuary had been selling for before, the estimate was actually not shy. If you keep in mind that the highest price for a top quality large Songye community power figure, about 4 feet tall, had been in the range of \$400,000-500,000 at auction, then an estimate of \$150,000/250,000 for such a small sculpture was the appropriate estimate. What we saw here was fifteen bidders on this lot in the auction. There was a big “buzz” about this particular lot in the sale. We had also received several unsolicited private offers for the figure before the auction. Savvy collectors who knew it was going to get competitive, did the right thing by trying to eliminate the competition through private offers. Unfortunately for them, the owner of the Estate of Robert Rubin, declined all those offers. Because of the fact those offers were made, we could see long before the auction that some people were going to go after it very aggressively. However, I have to admit that we ourselves were quite surprised when four bidders still kept going at a million dollars, and three were still left over \$1.2

million. It is very interesting that the bidders on this lot came from all different sectors of the art market. The direct underbidder was a long-time established collector of African art while the buyer was one of the newer collectors in the field. The bidders ranged from collectors of traditional African art to collectors of modern and contemporary art to collectors of Old Master paintings and antiquities.

Auliso: In terms of your personal tastes, what was one of your favorite pieces in the May 11, 2012, various owner sale or among the Werner Muensterberger material?

Schweizer: Well, we had an extremely strong selection this year, probably the best sale in the last five years. I rank it even higher than the Robert Rubin sale in variety and quality of the material. We had some abstract masterpieces, some naturalistic masterpieces, some iconic masterpieces,

The perfect merger of Cubism and spirituality, it is one of the great masterpieces of its genre.

some masterpiece miniatures, and we didn’t just take over a collection from someone, but built this selection from scratch. This is an achievement I am very proud of. The core group of our sale were seven lots from the collection of the late Werner Muensterberger, who was a good friend of mine, and it was an emotional experience to prepare this part of the sale. The Luluwa helmet mask (New York, May 11, 2012, lot 62 and front cover), of course, was one of the best and most famous works of Congolese sculpture. It is fascinating to know that he paid \$12,000 for it when he bought it from Mert Simpson half a century ago, back when that was a huge amount of money. It sold with us for \$2.5 million, the second highest price ever paid for an African mask. Both prices show that quality always finds its market, and if you buy at the very top there is always appreciation of value over time. I also felt strongly about the contemporary sculpture by Magdalene Odundo (lot 64) and the Sherbro stone head (lot 61 and back cover). In the various owners sale, the work that resonated most strongly with my personal taste was the Buyu *aale* ancestor figure (lot 192). The perfect merger of Cubism and spirituality, it is one of the great masterpieces of its genre. As you might know this work was once owned by my friend Philippe Guimiot who is now 86 years old. When I spoke to him after the sale, he told me he was very proud of me, as I had done justice to a masterpiece. This was the greatest compliment he could give me.

Auliso: Heinrich, a very special thanks to you for your time, candor and comprehensive answers!

**Michael Auliso
Tribalmania Gallery**

Calendar of Events 2013

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

January - December, 2013, Alamogordo, New Mexico

The R.G. Munn Auction LLC will be holding their monthly one day auctions from 1000 Zuni Dr, Alamogordo, NM 88310. They will also be an online auctions at <http://www.icollector.com/> Please contact R.G. Munn Auction, LLC, PO Pox 705, Cloudcroft, NM 88713, or by phone at (575) 434-8861 for more information.

April 25 - 27, 2013, Albuquerque, New Mexico

Annual Gathering of Nations Powwow, Miss Indian World, and Indian Traders Market ; More than 3,000 dancers compete in Albuquerque, New Mexico, representing more than 500 tribes from Canada, the United States and Mexico. About 800 participate in the Indian Traders Market that weekend. Location: at the "Pit." Phone: (505) 836-2810.

April 26 - 27 2013, Albuquerque, New Mexico

IACA Spring Wholesale Market The IACA Spring Wholesale Market (open to the trade and IACA members) will be held on April 26-27. The event will be held at the Hotel Albuquerque, Albuquerque, New Mexico. For more information, please call (505) 265-9149 or visit Indian Arts and Crafts Association website.

May 4, 2013, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Spring 2013 Preview 9-11:00 am. Bidding begins 12 noon, DST. Auction helps indigenous artists to 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.

May 14 - 19, 2013, Brimfield, Massachusetts

May's Antique Market hosts over 5000 Antiques and Collectibles dealers from all over the country 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. <http://www.maysbrimfield.com/>

May 25 - 26, 2013, Santa Fe, New Mexico

The Native Treasures Indian Arts Festival is held at Santa Fe Convention Center May 25-26, 2013, downtown Santa Fe. Native Treasures: Indian Arts Festival benefits the Museum of Indian Arts and Culture; For information, please call (505) 982-6366 ext 112.

May 25 - 26, 2013, Flagstaff, Arizona

The Twenty-third Annual Zuni Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. This festival is held in partnership with the Ashiwi Awan Museum

and Heritage Center in celebration of the Zuni way of life. For more information phone: (928) 774-5213.

May 25 - 26, 2013, Jemez Pueblo, New Mexico

The Annual Jemez Red Rocks Arts and Crafts Show will be held at Jemez Pueblo, phone (575) 834-7235 or (575) 834-0103 for details. Annual, Memorial Day weekends.

June 3, 2013, 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 (415) 503-3294, or visit <http://www.bonhams.com/>, click on Departments tab, select Native American Art.

June 7 - 9, 2013, Oklahoma City, Oklahoma

Red Earth, America's Greatest Native American Cultural Festival, When the 26th annual Red Earth Native American Cultural Festival is held at the Cox Convention Center June 7, 8 and 9, 2013 in downtown Oklahoma City, more than 1200 American Indian artists and dancers from throughout North America will gather to celebrate the richness and diversity of their heritage with the world. For three exciting days Oklahoma City will be at the center of Native American art and culture in America. For more information, please call (405) 427-5228.

Many ATADA members/dealers historically participate in this festival - come and meet them in person!

June 21 - 23, 2013, Denver, Colorado

The Brian Lebel's Old West Show and Auction now in its 24th year will be held in the Denver Merchandise Mart. The Old West Show and Auction will continue to showcase such items as: rare photographs, vintage posters, advertising, & scarce historical western artifacts; the finest in Cowboy & Indian antiques & artifacts, bits and spurs, chaps, firearms, beaded items; fine western art and decorative items. For more details, contact: Brian Lebel, Phone: (602) 437-7602 <http://www.codyoldwest.com/>, brian@denveroldwest.com.

June 22, 2013, Flagstaff, Arizona

Museum of Northern Arizona Navajo Rug Auction. Location: The Museum of Northern Arizona Hundreds of gorgeous, handmade, authentic Navajo weavings go on the auction block during this fast-paced and fun event! Public Auction Preview: June 22, 9am-1pm Museum of Northern Arizona. Auction Begins: June 22, 2 pm. Museum of Northern Arizona. Phone: 928-774-5213 Also check, <http://rbburnhamtrading.com/events/8/museum-of-northern-arizona-rug-auction>

June 23 - 24, 2013, Taos, New Mexico

Taos Pueblo San Juan Feast Day. Sunrise mass at San Geronimo church, traditional Corn Dances. No cameras. Located at Taos Pueblo plaza, Taos, New Mexico.

July 6 - 7, 2013, Flagstaff, Arizona

The 80th Annual Hopi Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. The MNA Hopi festival was started by museum founders Harold and Mary-Russell Ferrell Colton in an effort to encourage the survival of Hopi arts and crafts. Please contact museum for further information at (928) 774-5213.

July 9 - 10, 2013, Brimfield, Massachusetts

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.

July 12 - 14, 2013, 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, 2013, 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 27 - 28, 2013, Eagle Nest, New Mexico

The High Country Arts and Crafts Festival- Last weekend in July, in its 31st 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 - 4, 2013, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the Lujan Building at Expo New Mexico (State Fairgrounds). Early entry is August 2d from 2 pm to 7 pm, General admission 9 am - 5 pm, Saturday, August 3d; The show hours are 10a.m. to 4p.m. Sunday, August 4th. Two-day passes available. Please contact Terry Schurmeier at (505) 255-4054, e-mail: cowgirls@rt66.com, web site <http://www.cowboysandindiansnm.com/> for information and special hotel rates. Webpage info for 2013 is forthcoming, the show is always Friday - Saturday, first weekend in August.

Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 3 - 4, 2013, Flagstaff, Arizona

The 64th Annual Navajo Festival of Arts and Culture will be hosted by The Museum of Northern Arizona Heritage Program. An authentic presentation of the Navajo "Beauty Way" philosophy of living in harmony is offered by more than 55 Navajo artists, storytellers and cultural interpreters from many clans. Please contact museum for further information, (928) 774-5213.

August 7 - 11, 2013, Red Rocks State Park, Gallup, New Mexico

The 92d Annual Inter-Tribal Ceremonial (second week in August, Wed - Sun) will be held at Red Rock State Park, Gallup, New Mexico. Please call (505) 863-3896 for details after about June 1, 2013. More than 30 tribes throughout the US travel to Gallup for this annual event.

August 8 - 10, 2013, Santa Fe, New Mexico

30th Annual Antique Ethnographic Art Show Ethnographic and tribal art from around the world. Over 100 dealers. Preview Gala: Thursday, August 8, 6:00 - 9:00pm. General Admission: Friday, August 9. 10:00am - 6:00pm; Saturday,

August 10, 10:00 am - 5:00pm. Preview tickets are \$75.00, show \$10.00, and all tickets available at the door, cash and checks only. For information e-mail whitehawk02@hotmail.com, phone (505) 992-8929 or visit the website at <http://www.whitehawkshows.com/> for updates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 9 - 13, 2013, Santa Fe, New Mexico

ATADA workshops - all activities are at the Santa Fe Convention Center

Tony Eriacho: Zuni Jewelry - Real or Fake?

Saturday, August 10 9am - 10am

Zuni silversmith Tony Eriacho will point out the differences between authentic and wanna-be Zuni jewelry, showing examples of each. Eriacho is affiliated with the Council for Indigenous Arts and Culture (CIAC), whose mission is to promote and protect Native arts and culture by means of education and technical assistance. Bring your jewelry!

Evaluation Day

Monday, August 12 8am - 10am

ATADA experts will estimate current market values of Indian and tribal art brought by the public. Cost: \$20 per item, three items for \$50.

General meeting

Tuesday, August 13 8:30 AM

Members and guests welcome

August 10 - 13, 2013, Santa Fe, New Mexico

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Rail Yard district, August 10 - 12, 2013, 12 - 7 pm., August 13, 12-5 pm. The Opening Night Gala, Friday, August 9, 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 <http://www.santafeshow.com/>

Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 9 - 10, 2013, Santa Fe, New Mexico

Doug Allard's Best of Santa Fe 2013 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 10 - 11, 2013, Santa Fe, New Mexico - event and date to be confirmed

Auction In Santa Fe Manitou Galleries proudly presents the 8th annual "Auction In Santa Fe". It will be held at Historic Hilton Hotel in Santa Fe, NM. For more information, please call (307) 635-0019 .

August 10 - 12, 2013, Santa Fe, New Mexico

The 35th Annual Invitational Whitehawk Antique Indian Art Show, oldest and largest antique event of its type in the world. Location: Santa Fe Community Convention Center. The Whitehawk Indian Art show Preview Opening: Sunday,

August 10, 6:00-9:00pm. General Admission: Monday August 11, 10:00am - 5:00pm; Tuesday, August 12, 10:00 am - 5:00 pm. Preview tickets are \$75.00, show \$10.00, and all tickets available at the door, cash and checks only. For information e-mail whitehawk02@hotmail.com, phone (505) 992-8929 or visit the website at <http://www.whitehawkshows.com/> for updates.

Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 12 - 18, 2013, 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. <http://www.santafeindianmarket.com/>

August 12 - 18, 2013, Santa Fe, New Mexico

The Santa Fe Indian Market Week The Santa Fe Indian Market is a 92-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. The yearly event is held during the third weekend of August. 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. <http://www.santafeindianmarket.com/>

August 15 - 16, 2013, Santa Fe, New Mexico - event and date to be confirmed

The 38th Wheelwright Museum Annual Silent Auction and Live Auction Preview Party will be held Thursday, August 15, 4:00 pm, and the Collector's Table and Live Auction of American Indian Arts and Crafts will be held on Friday, August 16.

August 22 - 25, 2013, Baltimore, Maryland

The Baltimore Summer Antiques Show is the largest summer antiques show in the U.S.A., Now in its 33d year, more than 500 world's top exhibitors. Held at the Baltimore Convention Center, Downtown at the Inner Harbor, One West Pratt Street. 2 main entrances: West Pratt Street Lobby, 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 <http://www.baltimoresummerantiques.com/>

September 2 - 9, 2012, Window Rock, Arizona - TBD for 2013

The 67th Annual Navajo Nation 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 3 - 8, 2013, 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 14, 2013, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Fall 2013 Preview 9-11:00 am. Bidding begins at noon, Mountain daylight saving time. Auction helps indigenous artists to 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 28, 2013 Ann Arbor, Michigan

The 4th Annual Great Lakes Indian Art and Frontier Antiques Show, Saturday, September 28th, from 9:00 AM - 4:00 PM at the Washtenaw Farm Council Fairgrounds, 5055 Ann Arbor-Saline Rd (just 3 miles south of I-94 expressway, exit 175, to Ann Arbor-Saline Rd. south). Over 70 dealers bringing quality Indian beadwork, historic early fur trade items, Indian and colonial weapons and tools, burl bowls and effigy wooden ladles, plus many other frontier-related antiques for sale and display. Admission \$5.00; free parking; all indoors. For more information, email FrontierAntiques@att.net, or call Dick Lloyd or Dick Pohrt, 248-840-7070 or 734-214-6652

September 30, 2013, 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, 2013, Mesa, Arizona - date and location for 2013 to be confirmed

IACA 2013 Fall Whosale Trade Show at Mesa Marriott Hotel, Mesa AZ. Find amazing works of art and culture, and help support IACA to continue its mission of promoting, protecting and preserving authentic American Indian art. The show opens on Friday, from 9:00 - 11:00 a.m. with the IACA Members' Preview for IACA retail and wholesale members in good standing. The market is a wholesale show and not open to the public. The show opens for all qualified buyers at 11:00 a.m. For more information, please call (505) 265-9149 or visit Indian Arts and Crafts Association website.

October 12 - 13, 2013, Glendale, California

The 8th Annual Golden California Antiques Show and Sale will be held at The Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale, CA 91208. (Centrally located in the Greater Los Angeles Area.) Show hours are Saturday, October 13, 10:00am - 6:00pm & Sunday, October 14, 10:00am - 4:00pm. (dates are estimated for now). Admission is \$12.00 and good for both days of the show. A variety of merchandise including American Indian and ethnographic tribal arts from around

the world will be on display. For more information visit our website at <http://www.goldencaliforniashow.com/> or email ATADA members Ted Birbilis and Sandy Raulston at tednsandy@goldencaliforniashow.com

October 12 - 13, 2013, Jemez Pueblo, New Mexico

Open Air Market will be held at Jemez Pueblo, Walatowa Visitor Center, multicultural arts and crafts vendors, traditional Jemez dances, bread baking demonstration, food vendors, and farmers market. On the webpage, select Schedule of Events, then Open Air Market. Phone (575) 834-7235 for details.

October 19, 2013, Flagstaff, Arizona

Navajo Rug Auction Flagstaff Cultural Partners and Museum of Northern Arizona, Auction features 200-300 vintage and contemporary Navajo weavings; from consigners and the R.B. Burnham & Co. Trading Post; free, preview from 9 am - 1 pm, auction at 2 pm, for additional info, please call (928) 779-2300 or visit www.culturalpartners.org. Also check <http://rbburnhamtrading.com/events/23/flagstaff-cultural-partners-auction>

November 2 - 3, 2013, Los Angeles, California - dates to be confirmed

American Indian Arts 2013 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 3 and 4, 2013, 10:00 am - 5:00 pm.

November 9 - 10, 2013, Phoenix, Arizona - date to be confirmed

Doug Allard's Big Fall Auction 2013 will be held at the The Holiday Inn Hotel & Suites, 1600 S. Country Club Dr. Mesa, AZ 85210. Day 1: Preview: 10:00 a.m. Start: 5:00 p.m.; Day 2: Preview: 8:00 a.m. Start: Noon; Day 3: Preview: 8:00 am Start: 10:00 am. Telephone: (406) 745-0500 or visit <http://www.allardauctions.com/> for details.

November 16 - 17, 2013, St. Louis, Missouri - dates to be confirmed

The 2013 St. Louis Indian / Western Art Show and Sale at the new location this year: Holiday Inn-Viking (Southwest), 10709 Watson Rd, St. Louis, MO 63127. The sponsor is the Gateway Indian Art Club, 342 Thunderhead Canyon Drive, Wildwood, MO 63011. Call or email Paul Calcaterra (314) 664-7517, hdtannr@sbcglobal.net, or Joyce Mundy, (636) 458-0437, joyce@mundy.net for more information.

November 23 - 24, 2013, Santa Fe, New Mexico - dates to be confirmed

2013 SWAIA Winter Indian Market Saturday, November 24, 9:00 a.m. - 5:00 p.m. Sunday, November 25, 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 7, 2013, Phoenix, Arizona - date to be confirmed

Navajo Weavers Marketplace More than 60 Navajo weavers are expected to gather to show and sell their textiles on Saturday, December 7, 2013 at the Navajo Weavers Marketplace at the Heard Museum. The event takes place in the enchanting Central Courtyard from 10 a.m. to 4 p.m.; (602) 252-8848

December 7 - 8, 2013, Phoenix, Arizona - dates to be confirmed

The 37th Annual Pueblo Grande Museum Indian Market the Pueblo Grande Museum will host its 37th Annual Indian Market, Centennial Celebration, Saturday December 7, 2013 from 9:00am - 5:00pm & Sunday, December 8, 2013, 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.

December 14 - 15, 2013, Jemez Pueblo, New Mexico - dates to be confirmed

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

ATADA Lifetime Awards 2014

Please send your nominations for this award to acek33@aol.com



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 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.

“Don’t say ethnic or tribal: the word is ‘customary’” is the headline for Anna Somers Cocks’ story in the January 2013 issue of *The Art Newspaper*. Read excerpts below; read the entire illustrated story at <http://www.theartnewspaper.com/articles/Don%E2%80%99t%20say%20ethnic%20%20or%20tribal:%20the%20word%20is%20%E2%80%98customary%E2%80%99/28298>

The story first says that London’s Tate Museum “...would be spending around £2m a year — 40% of its acquisitions budget — on art from outside Europe and North America...” Ditto the Guggenheim and MOMA in New York.

“...The question is, how to find out about art and artists in areas of the world that often do not have an evolved gallery system or, indeed, a defined history of contemporary art (what does ‘contemporary’ mean, for example, in Papua New Guinea or, indeed, in China?). “...There is one museum that has been working on this long before everyone else: the Queensland Art Gallery in Brisbane, which 20 years ago held the first Asia Pacific Triennial (APT),” which opened a Gallery of Modern Art in 2006.

“...Australia was perhaps uniquely prepared 20 years ago to look at art from other cultures on its own terms” after then-Prime Minister Keating “...made what is now considered to be one of the greatest speeches of Australia’s history, in which he recognized the damage Western settlers had done to the Aboriginal people...” “...The gallery has a good word for this art: ‘customary,’ that is, the product of customs, which is much better than ‘ethnic’ or, worse still, ‘tribal,’ epithets that consign such work to the anthropological compound...”

What is that elusive-but-better-than-“tribal” and better-than-“customary” descriptor? ATADA is looking for it.

“Getty to Return Ancient Artifact to Sicily” by Randy Kennedy appeared in the Arts Beat column in *The*

New York Times on January 12, 2013. Brief excerpts appear below, the original story can be accessed at <http://artsbeat.blogs.nytimes.com/2013/01/11/getty-to-return-ancient-artifact-to-sicily/>

The story began: “After two years of research, the J. Paul Getty Museum has decided to voluntarily return a terracotta head believed to depict the god Hades to Sicily, where recent excavations have uncovered fragments indicating that the head was illicitly removed in the 1970s from a site of a sanctuary of Demeter...”

“...In 2011, the Getty returned a statue that may represent Aphrodite or Persephone – bought from the London dealer Robin Symes for \$18 million in 1988 – to Italy, and it is now housed in a museum of Morgantina artifacts in Aidone...”

In 1985, the Getty bought the head for \$530,000 from “the New York collector Maurice Tempelsman, who had bought it in turn from Mr. Symes.” Tempelsman is best known to non-antiquities collectors as Jackie Onassis’s long-time boyfriend.

This example of voluntary repatriation is also mentioned in the next story. Voluntary repatriation is a theme that will be reappearing in this Media File.

“A Sweeping Review By the Getty Museum” is the headline for a very short entry in *The New York Times Arts*, Briefly column on January 21. See even briefer excerpts below, the full paragraph-long story at http://www.nytimes.com/2013/01/21/arts/design/a-sweeping-review-by-the-getty-museum.html?_r=0

The origins and ownership histories of approximately 45,000 objects are part of the museum’s six-month long (so far) review. *The Los Angeles Times* says the review results are “...likely to reveal that hundreds of ancient artifacts still in the museum’s collection are of dubious provenance... Since 2007 the Getty has returned close to 50 objects that were found to be looted...”

This story also mentions the voluntarily returned Sicilian terra cotta head. A January 27 New York Times story excerpted next rails against the now-common museum policy of voluntary repatriation, whether to tribes or countries.

A tribal art dealer we know calls the subject of “The Great Giveback” by Hugh Eakin, published in *The New York Times* on a full page in the Sunday Opinion section on January 27, 2013, “...scandalous international blackmail...” Brief excerpts appear below, the entire long illustrated article can be accessed at <http://www.nytimes.com/2013/01/27/sunday-review/the-great-giveback.html?src=twrhp>

The story began: "The news has become astonishingly routine: a major American museum announces it is relinquishing extraordinary antiquities because a foreign government claims they were looted and has threatened legal action or other sanctions if it doesn't get them back..."

Eakin then mentions the Dallas Museum of Art, the Toledo Museum of Art, The Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston and the Cleveland Museum of Art and the Getty in Los Angeles, all of which "transferred" or will be "transferring" "ancient" and "rare" "prized antiquities" to Turkey and Italy.

"In nearly every case" the museums that have given up their artworks were not "compelled" by the law, and have not been compensated. In addition, "...many of them have no known place of origin..."

But, Eakins concludes, "giving up objects has done little to halt the international trade in looted antiquities, while rewarding the hardball tactics of foreign governments and impoverishing Americans' access to the ancient world..."

Eakin calls out Italy and Greece for waging PR war against museums "with alarming stories of rogue curators and nefarious dealers..." as well as having selective loan procedures and launching criminal investigations, "...enlisting the help of American federal prosecutors" to provide sale and loan records "...and seize disputed works..." These tactics have led some museums to "pre-emptively" give back anything "...that might become the targets of future claims..."

As an example of "hardball" tactics, Eakins cites the story of Marian True, Antiquities Curator at the Getty. In 2005, in response to the Getty "stonewall[ing]" Italy's giveback proposition, Italian prosecutors "responded with the highly unusual criminal indictment of Marion True..." Charges against Ms. True were dismissed five years later, and more recent charges have been dismissed as well. An Italian prosecutor is quoted saying there was no need to punish her, as Italy's "...main goal had already been achieved..."

There is much more of this Opinion piece. Near the end, Eakin puts the blame partially on museums for purchasing pieces with questionable provenance, partially because the True case left them "terrified; restitution quickly became the most attractive option." Among the newly litigious: Cambodia and Egypt. Eakins concludes museums "are supposed to be in the business of collecting and preserving art from every era, not giving it away.

Illustrated with a striking, full-color, almost full-page photograph of "Ogre's Uncle," a 1960-70 kachina doll by Henry Shelton, "The Spirits are Back in Force" is Holland Cotter's January 25 *New York Times* review of "Life, Death and Transformation," in the Brooklyn Museum's "new quarters" that highlight "the Americas material, a jewel in

Brooklyn's crown..." Excerpts below, the full story with gorgeous illustrations (check out the slide show) at <http://www.nytimes.com/2013/01/18/arts/design/life-death-and-transformation-at-brooklyn-museum.html?pagewanted=all>

Cotter says the Americas material is "...back on view in new quarters on the fifth floor, looking, if anything, more jewel-like than remembered, despite, or maybe because of, changes in presentation... The tall totem poles aren't out yet but will be, the museum promises, in a couple of years..."

"...The only quasi-ethnological touch is a faint soundtrack of heartbeat drums and breathy flutes. Years ago I would have sniffed at such atmospheric. But if they pull people in and get them looking, great..."

To Cotter, the "...just over 100 objects..." are "...hypnotic, one spellbinding fever dream after another. The arrangement is by theme rather than by date or ethnicity, with the basic premise that everything here is charged with some form of spiritual agency and conceived to be forcefully interactive: to cure disease, resolve social strife, enforce political power; to transport you, harrow you, center you..."

The exhibit includes "...the pre-Columbian life-death concept [with] a Christian overlay. Made in Taos, N.M., in the late 19th or early 20th century, it's

Charges against Ms. True were dismissed five years later, and more recent charges have been dismissed as well. An Italian prosecutor is quoted saying there was no need to punish her, as Italy's "...main goal had already been achieved..."

a miniature version of one of the death carts pulled in processions by Roman Catholic penitent societies in Mexico and the American Southwest during Holy Week..."

"...At the same time, the Americas have consistently produced art saturated in the beauty of nature..." that includes "...tiny stone Inca llama figurines so smooth they might have been rubbed and caressed into shape..." "...an Aztec pendant in the shape of a grasshopper, shaped from aquamarine as clear as water..." and "...butterflies, creatures of springtime, flickering over the surface of a 20th-century Hopi jar vase..."; and a "Northwest Coast Tlingit shaman's rattle in the shape of an oystercatcher, a shore bird that effortlessly negotiates the realms of land, sea and sky..."

"...The museum's grand 19th-century thunderbird transformation mask, another New York City star and the piece that brings the installation to a close, shows transformation in action..."

Cotter points out that "...a very different 'Art of the Americas' might have been made on the theme of family and domestic life, or agriculture, or politics and war, in all of which religion would play a part..." but "...much of the most visually gripping art that survives in the Americas is religious in inspiration and use..."

And by focusing on that art, and culling extraordinary examples from premier holdings, the organizers of the Brooklyn installation — Nancy Rosoff, curator of Arts of the Americas at the museum, and Susan Kennedy Zeller, associate curator of Native American art — have turned the static format of a permanent collection display into a dynamic experience, an agent of change. Or, rather, the great artists of the Americas have.”

Many fans of the Brooklyn Museum will welcome back this exhibit, featuring pieces from the museum’s great permanent collection that have been out of sight for a while.

“From Homespun to Hallucinogenic in Two Fairs” by Ken Johnson appeared in *The New York Times* on January 25. Remarkably, this show review appeared on the same page as the review of the “august”

“...H. Malcolm Grimmer has an excellent show of drawings from a recently discovered Sioux ledger book from about 1880”

Winter Antiques Show at the Park Avenue Armory, “...where collectors can purchase all sorts of fine and decorative objects for their multiple homes...” Remarkable, because the more populist Metro Show in Chelsea (which shared space in this review and its venue with a book fair), and which included tramp art and outsider art, got top billing, and had the only pictures, including one of a \$20 print. Brief excerpts appear below; the full story with those illustrations can be found at <http://www.nytimes.com/2013/01/25/arts/design/metro-show-and-editions-artists-book-fair.html>

The story: The Metro Show ...“is not a display of sophisticated urbanity. A two-year-old reincarnation of the event formerly known as the American Antiques Show, it does feature 34 dealers trafficking in an extraordinarily wide range of materials, from ancient Andean textiles at William Siegal’s booth to a wooden model of a French World War II fighter plane created for wind tunnel testing, which is at Bernard Goldberg...”

The show’s “unknown folk artists and self-taught outsiders...” invite show-goers “...down a rabbit hole of American imagination untamed by conventional training...”

“...H. Malcolm Grimmer has an excellent show of drawings from a recently discovered Sioux ledger book from about 1880. Anonymous Plains Indians carefully drew these scenes of hunting, fighting and courting in pencil and crayon on oblong rectangles of lined paper in books supplied by United States military personnel. They were concerned not with imaginary visions but with documenting the history of their tribes. So while there is a degree of abstraction that appeals to modern eyes, there is also an emotionally gripping, real-life

specificity...”

The Times editors have displayed an obvious bias here toward a more affordable art fair. As Ken Johnson writes, in his summation, “...You can take home a single print for \$20 or five for \$80. That is a good deal.”

“Museum Leaders Toughen Artifact Acquisition Guidelines” was the headline for Randy Kennedy’s Arts Beat story in *The New York Times* on January 30. Excerpts below; see the full story at <http://artsbeat.blogs.nytimes.com/2013/01/30/museum-leaders-toughen-artifact-acquisition-guidelines/>

The story: “The Association of Art Museum Directors has voted to strengthen rules requiring museums to publish pictures and information about antiquities they have acquired that might be subject to questions of looting...”

This updates the AAMD’s 2008 “sweeping guidelines” advising museums against acquisitions “unless solid proof exists that the object was, prior to 1970, outside the country where it was discovered in modern times, or was legally

exported from that country after 1970...as they are much more likely to have been stolen or illegally dug up and smuggled out of their countries...”

“‘...What I want to see is the museums not acquiring these things in the first place,’ said Patty Gerstenblith, director of the Center for Art, Museum and Cultural Heritage Law at DePaul University in Chicago...”

Museums’ collections are the object of great scrutiny from every corner.

“Eastern Expansion” by Lee Lawrence features an interview with Ruth Barnes, curator of the new Indo-Pacific department at in the Yale University Art Gallery. The story appeared in the *Wall Street Journal* on January 30; the WSJ had previously published a rave review (“a rare treat”) of the opening exhibit at the Indo-Pacific galleries “... showcasing works from Indonesia, the Philippines, Taiwan and coastal regions of mainland Southeast Asia...” Brief excerpts from the story appear below. The full illustrated story can be found at <http://online.wsj.com/article/SB10001424127887323539804578260180659396910.html?KEYWORDS=lee+lawrence>

Dateline New Haven, Conn., the story first mentions several exhibits at the gallery, including “...the silhouettes of two horses...blocky ancestral figures...a large ceremonial cloth...a ball of tusks on a knife...” and more, all described by the exhibit’s curator, Ruth Barnes. “...Only a handful of U.S. museums devote space to the cultures of the Indian and Pacific Oceans... and they often scatter the works among different departments... Here they are kept together...”

Writing about Barnes, formerly textile curator

at the Ashmolean Museum at Oxford, Lee says "...her tone expresses undiluted enthusiasm for the objects she gets to study and elucidate to students, faculty and the public at large..."

Lee closes by saying, '...I'm not likely to soon forget this or anything else in this astounding collection.'

Ruth Barnes was one of the four speakers at Canon, a mini-symposium held February 7 at the de Young Museum in San Francisco. Her topic: "From Artifact to Art – Changing Perspectives of Ethnographic Collections." Several ATADA members attended. Look for a related symposium at the de Young in 2014.

"Buddhism Along the Silk Road: 5th-8th Century," an exhibit at the Metropolitan Museum of Art that closed February 10, was reviewed briefly in *The New York Times* on January 31 by Holland Cotter. An even briefer version appears below; the full short story can be found at http://www.nytimes.com/2013/02/01/arts/design/buddhism-along-the-silk-road-5th-8th-century.html?_r=0

For really fresh news about the past," Cotter writes, "the Met's temporary, often tucked-away collection shows are a sure bet." She calls this show "exemplary. With more than a hundred petite, gorgeous, soul-filled objects...it tells the story of how art, which we think of as static, is ever on the move..." either physical or "in the form of ideas and beliefs..." Writing about several Buddhas in the exhibit, Cotter says, "...Clearly, a basic model had wide circulation, and these images are relics of a full-fledged have-art-can-travel globalism that flourished centuries ago..."

She concludes by naming assistant curator Kurt Behrendt, who "is responsible for this marvelous travelogue, and skillfully guides the multiple strands of an epic story to what may be their ultimate destination: here."

Another reason to plan a trip to New York.

"Lawyers Fight to Keep Auction Sellers Anonymous" is the headline for Tom Mashberg, who has been writing and co-writing the recent Sotheby's-Cambodia disagreement about the origin and ownership of Khmer statue fragments. This story appeared in *The New York Times* on February 3. Brief excerpts appear below; the whole story is at <http://www.nytimes.com/2013/02/04/arts/design/battling-to-keep-auction-sellers-anonymous.html>

The story began: "New York's highest court has decided to review a recent ruling that could force the state's auction industry to end its longstanding practice of keeping sellers' names anonymous... and auction catalogs typically reveal little more than that a work is from a 'private collection.'"

Buyers' names, according to the court, did not have to be publicized, but that "...buyers are entitled

to know it. Buyers...have seldom complained about the practice, while sellers have come to expect their identities to be shielded.

A dispute over "the sale of a 19th-century silver-and-enamel Russian box sale in October" a court ruled that "...buyers be given the names of sellers in post-auction paperwork for the deal to become binding..."

Experts in art law say this decision "...if upheld, could significantly change the way the auction business is conducted in New York State..." The ruling, which an attorney for Sotheby's called "narrow and technical," would also apply to "heirlooms, vehicles and livestock... typically auctioned anonymously by hundreds of companies every week."

"...In arguments last year before the appellate court lawyers for the auctioneer said that revealing the seller would overturn centuries of commercial practice and badly burden the industry..."

A Boston attorney said, "Once the gavel falls there is a binding agreement that cuts both ways. The implications are very far-reaching."

The ATADA News will be watching for further appeals and rulings.

"Cambodia Sees Ethical Conflict in Import Panel" was the headline for Tom Mashberg's February 15 story on the front page of the Arts section of *The New York Times*. See excerpts below, see the full illustrated story at http://www.nytimes.com/2013/02/16/arts/design/cambodia-says-jane-a-levine-should-leave-culture-panel.html?_r=0

The story: "Cambodia has asked that a Sotheby's executive who sits on a State Department panel that advises that agency on cultural property issues recuse herself from its deliberations on import restrictions for Cambodian antiquities..."

Cambodia's minister of culture and fine arts wrote in a letter to the U.S. State Department that had not been publicly released since it was written several months ago that "...Jane A. Levine...faced a potential conflict because her auction house is embroiled with Cambodia in a lawsuit over the ownership of an ancient Khmer statue that Sotheby's hopes to sell on behalf of the statue's owner."

Sotheby's said that Ms. Levine would not attend the next meeting of the Cultural Property Advisory Committee, "...because of a scheduling conflict. But the company declined to comment on whether she had recused herself in the fall or would take part in any continuing discussions..."

"...A Sotheby's spokesman...said Ms. Levine could not comment further, given State Department restrictions on discussions of the panel's deliberations..."

The ATADA News has been covering the Sotheby's v. Cambodia story. See the next story for more.

"Lawyers Go to Cambodia Over Statue" the headline for Tom Mashberg's March 1 story on the front page

of the Arts section of *The New York Times*. Read excerpts below; see the full story at <http://www.nytimes.com/2013/03/02/arts/design/usa-officials-travel-to-cambodia-in-statue-case.html>

The story began: “Two lawyers from the United States Attorney’s Office in Manhattan traveled into the Cambodian jungle this week to inspect an ancient, crumbling temple as part of their office’s effort to seize a 10th-century Khmer statue that Sotheby’s hopes to sell at auction...”

Both Cambodia and U.S. government lawyers say the statue “...was looted from the temple during the chaos of that country’s civil war...”

“...Though United States officials have intervened on behalf of foreign governments in patrimony cases...it was rare for federal lawyers to visit an archaeological site abroad as part of such an effort...”

“...A spokeswoman for the United States Attorney’s Office, disagreed that the trip was unusual. ‘Many of our cases in a variety of areas have an international component, and our prosecutors routinely travel all over the world in connection with their investigations...’

In this case, “...the lawyers were there to collect evidence to bolster arguments that the statue was stolen in the early 1970s from a ransacked temple site in a complex known as Koh Ker...”

“...Sotheby’s has been trying to sell the statue, valued at as much as \$3 million, on behalf of its Belgian owner since 2011... Some experts saw the move as a sign that the United States government is worried about its ability to prove how and when the statue was taken...”

“...Experienced cultural property lawyers, many of whom disagree over the merits of the Sotheby’s case, agreed that the trip’s high profile underscores the State Department’s view that cultural heritage issues are a major part of public diplomacy...”

The ruling is expected in March or April.

“From Elephants’ Mouths, an Illicit Trail to China” by Dan Levin was a front page story in *The New York Times* on March 1. See excerpts below, see the entire story at www.nytimes.com/2013/03/02/world/asia/an-illicit-trail-of-african-ivory-to-china.html

This very long story was datelined Puzhai, China, and began, “Chinese investors have anointed it ‘white gold.’ Carvers and collectors prefer the term ‘organic gemstone.’ Smugglers, however, use a gruesomely straightforward name for the recently harvested African elephant tusks that find their way to this remote trading outpost on the Vietnamese border.

“ ‘We call them bloody teeth,’ said Xing, a furniture maker and ivory trafficker who is part of a shadowy trade that has revived calls for a total international ban on ivory sales. To the outrage of conservation groups trying to stop the slaughter of African elephants and the embarrassment of Chinese

law enforcement agencies, Xing’s thriving ivory business is just one drop in a trail of blood that stretches from Africa, by air, sea and highway, to Chinese showrooms and private collections...”

“ ‘The Chinese hold the key to the elephants’ future,’ said Iain Douglas-Hamilton, founder of Save the Elephants. ‘If things continue the way they are, many countries could lose their elephants altogether.’ “

But “...the Chinese government is not doing enough to stem the illicit ivory trade, which has exploded in the five years since conservationists and governments agreed to a program of limited ivory sales intended to stifle poaching and revive a centuries-old handicraft. Since the beginning of 2012, more than 32,000 elephants have been illegally killed... The majority of ivory sold in China, which sells for more than \$1,300 a pound on the black market, is of questionable origin...”

“...Legalized ivory sales have been a boon to carvers and brokers, who have helped fuel the demand for ever greater supplies. But those who investigate the trade in China say the skyrocketing sales — and the incentive for poaching — can be tied to...incompetence by law enforcement and official corruption, especially by the military... The only way to save the African elephant, conservationists say, is to outlaw the sale of ivory entirely...”

“...experts say Africa’s elephants are being slaughtered at the highest rate in two decades, largely to satisfy soaring demand...”

“...In 1989, the United Nations-backed Convention on International Trade in Endangered Species, or Cites, banned the sale of ivory in an effort to stop what conservationists say was an elephant ‘holocaust...’

But “...Cites officials in 2008 agreed to a contentious one-time auction of stockpiled African ivory to Japan and China, with the money going toward wildlife conservation. As part of the arrangement, the Chinese government introduced a complex documentation system to track every trinket and carving produced from the 68 tons of auctioned ivory it won. Supporters hoped a flood of cheap, regulated ivory would undercut the illegal trade, saving more elephants...”

This turned out to be “...a colossal failure. Like the forest canopy that protects poachers from detection, the regulated ivory trade has provided unscrupulous Chinese carvers and collectors with the ideal legal camouflage to buy and sell contraband tusks...”

“...After obtaining the auctioned ivory at artificially low prices, state enterprises in China began selling limited amounts to carving factories for up to eight times the winning bid. Instead of smothering the sale of illicit ivory, the spike in prices made poaching even more attractive...”

After the sale at auction of In 2011, of “about \$94 million, double the previous year’s total... ‘Buyers wouldn’t even take home the carvings they bought before putting them up for bid again...’ “ Although ivory sales at auction were banned in China in 2011, “...sales continue — as does the bloodshed.”

Details of the Chinese market follow, with a visit to “...the Old Phoenix Auspicious Jade and Ivory Carving Company in Shanghai,” opened in 1898, and “...a tradition-bound shrine to China’s newfound prosperity.” Jade and ivory are specialties of the house...” Downstairs are the pieces on exhibit, upstairs, “...more than a dozen carvers in blue uniforms hunch silently over desks as they whittle away at pieces of polished tusk. Most were hired fresh out of art school after the stockpile sale in 2008... Each carving comes with a government issued-certificate that includes a serial number; items over 50 grams must have a photo ID. But conservationists say the system has been widely corrupted...”

“...registration certificates have themselves become valuable commodities in the ivory-laundering business... Since the ivory ban was rescinded, the number of licensed businesses has risen to 37 carving factories and 145 shops... So, too, have prices...” rising from “...\$71 a pound...” to “up to \$530 a pound...” to “...more than \$1,300 a pound...” The independent Environmental Investigation Agency “...estimates that up to 90 percent of the ivory in China is illegal...” Ivory is sold “...on the black market...” and openly at Beijing’s Chengtian antiques market where “...eight stalls sold unregistered ivory carvings... Fingering a cream-colored Buddha pendant he was selling for about \$800, the vendor explained how to hide it from the authorities. ‘Just wear it around your neck,’ he said. ‘No need for a certificate...’”

“...Ivory is etched deeply into the Chinese identity. Popular lore tells of emperors who believed ivory chopsticks would change color upon contact with poisoned food. In Chinese medicine, ivory powder is said to purge toxins from the body and give a luminous complexion... The government in 2006 added ivory carving to its official Intangible Cultural Heritage register, along with traditional opera, kung fu and acupuncture... In a society where Rolexes and Louis Vuitton bags are sometimes bought by the dozen, many Chinese believe that giving a trinket carved from elephant tusk confers the highest honor...”

The story called the Chinese government’s reactions and actions “muddled.” How will this affect dealers who buy, sell, and trade ivory material?

In a follow-up to the above March 1 story on ivory, the headline for Dan Levin’s March 3 *New York Times* story was “Prime Minister Promises to End Thailand’s Ivory Trade” Excerpts appear below; the full, brief story is at <http://www.nytimes.com/2013/03/04/world/asia/prime-minister-of-thailand-promises-to-end-nations-ivory-trade.html>

Datelined Beijing, the story began, “The prime minister of Thailand pledged Sunday to end the nation’s ivory trade, responding to growing calls from international wildlife groups desperate to stop the slaughter of African elephants...”

The prime minister “...promised to amend the kingdom’s laws, which critics say include loopholes that

have allowed smugglers to ferry African tusks to Thai markets and onward, often to China, the world’s top destination for illegal ivory. Thailand is believed to be the second-biggest market for illicit elephant tusks...”

“...Thai law currently allows for the sale of ivory from domesticated local elephants, one of the loopholes that critics say has given smugglers ample legal cover for laundering poached African ivory into Thailand and beyond...”

“...But other groups cited the absence of China from this list as proof that politics had contaminated efforts to save Africa’s herds. ‘The whole issue of what’s happening in China is the elephant in the room...’ said the head of an environmental organization.

How will this (and the story above) affect collectors and dealers who have ivory material?

“Latin American Nations Object to Sotheby’s Antiquities Auction” by Tom Mashberg was published in *The New York Times* on March 22. The story was in the Arts, Briefly section and is even briefer here. For the full, still brief, story, go to <http://artsbeat.blogs.nytimes.com/2013/03/21/latin-america-nations-object-to-paris-antiquities-auction/>

The story: Peru, Mexico, Guatemala and Costa Rica “have objected to an auction this weekend in Paris by Sotheby’s because they say some of the 300 items of pre-Columbian art to be sold were illegally exported.

“But Sotheby’s said in a statement that it believes all of the works were legally obtained by the collectors and that the sale Friday and Saturday will go forward.” The auction “features items from the private Barbier-Mueller collection...”

To quote the story: “All four countries have cited cultural property laws in making their claims.” Sotheby’s is proving tougher to intimidate than many museums.

The next day, March 22, the headline for Tom Mashberg’s follow-up story-ette in Arts, Briefly, in *The New York Times*, was “Paris Auction Goes Forward Despite Heritage Claims.” Arts, briefer, below; the full story is at <http://artsbeat.blogs.nytimes.com/2013/03/22/paris-auction-goes-forward-despite-heritage-claims/>

At the auction, “...about half of the 162 items up for auction on the first day of the sale were sold, according to Sotheby’s Website. The most costly items were a ceramic Tarascan flying duck, which sold for about \$2 million, and a ceramic Chupicuaro ‘Venus’ statuette, which sold for about \$2.6 million... Both items were on a list of 51 artifacts claimed by Mexico on Wednesday when its National Institute of Anthropology and Archeology urged the auction house to cancel the sale...”

The headline says it all.

Last Word:

Wilbur Norman

Humans on Parade Part One: The plainer truths of Christianity

Human history is full of examples where people quite like you and me in their genetic makeup but a bit unlike you and me in their morphology, that is, their looks (OK, many looked somewhat like me, if not like you!) had lives where they were not quite slaves in the classic sense but they were either 'on show' or were in most ways 'owned,' that is, captives (with all that this word implies.) Every empire and culture of dominance had these humans in thrall to the curiosity of their citizens even as late as the 1920s.

The ancient Greeks had a particular fascination with "Ethiopians," that is, any of the various black Africans coming from the very edge of the known world. It was the height of fashion to have one as a personal house slave because it put your social status on public display; Ethiopians were a lot more expensive than the common barbarians one had normal access to. Highlighting the danger of framing human relationships in light of modernity, I do not know with any certainty that racial prejudice was a factor in this servitude — you were Greek or you were not. If not, you were fair game for servitude and show.

What was considered normal in ancient times, when practiced in more contemporary eras, strikes us as callous and inhumane according to any standard. But the display of humans in the manner we display primates today, sans the bars, was all too common as recently as the 19th century. When European expansionism commenced and explorers began to meet these "others," there was natural curiosity on both sides. Their relationships of power were, however, very uneven.

It is common knowledge that we humans have a lot to account for when it comes to the dark side of our nature. Wars, slavery, genocide and other predatory behavior are par for the course all through that portion of our history that we know as history. Evidence points to even more callow behavior



Greco-Roman terracotta vase in the form of an Ethiopian head. Courtesy Wilbur Norman.

during that long night of our existence known as pre-history, that is, our comings and goings before the written word. There is a good argument, from the archaeological record that cannibalism was on offer at various times and places — though, to toss a bone to skeptics, it may have been practiced on our semi-related homo-cousins rather than on members of our own exact species, *homo sapiens sapiens*.

Some of the more shabby episodes in the sweep of history are the ones where Europeans, and their American descendants, captured non-Europeans, taking them back to the home countries for purposes of religion, science, display and

schemes of money-making (not necessarily in that order.) Think of it as a Human Zoo, complete with the rhetoric of both The Church and The Enlightenment about improving the lot of benighted brethren bereft of the word of God while enabling the rain of science to wash down upon the heads of nature's noble savages. Some warders of this Human Zoo, no matter how misinformed, were motivated by the spirit of generosity, to be sure. But the end result of almost all these forays of Westerners leading natives out of darkness ended badly for the natives. And, of course, we must not forget that Westerners also publicly exhibited their own as oddities and 'freaks.' So-called sideshows were staples of the circus even as late as when I was a teen (and may still be today, for all I know.)

The descriptions written and ideas held by Europeans and Americans about captive peoples and the 'civilizations' (not a word used by the captors, by the by) from which they came, tell us more, I believe, about many of these Westerner's lack of observational skills and their prejudices than about the subjects themselves. An excellent example of this is to be found in William Parker Snow's, *A few remarks on the wild tribes of Tierra del Fuego from personal observation*. (Transactions of the Ethnological Society of London, Vol. 1, 1861, pp. 261-67.) Snow visited the southern tip of South America in 1855 and was familiar with Charles Darwin's HMS Beagle impressions of the Fuegians. Darwin's published impression is so interesting it bears repeating:

"These poor wretches were stunted in their growth, their hideous faces bedaubed with white paint, their skins filthy and greasy, their hair entangled, their voices discordant and their gestures violent. Viewing such men, one can hardly make oneself believe that they are fellow-creatures, and inhabitants of the same world. It is a common subject of conjecture what pleasure in life some of the lower animals can enjoy: how much more reasonably the same question may be asked of these barbarians! At night, five or six human beings, naked and scarcely protected from the wind and rain of this tempestuous climate, sleep on the wet ground coiled up like animals." (Darwin, C., *The Voyage of the Beagle: Journal of Researches into the Natural History and Geology of the Countries Visited During the Voyage of HMS Beagle Round the World, Under the Command of Captain FitzRoy*, R. (1845).

London: Wordsworth Classics reprint; 1997. Pages 203-204.)

Darwin's immediate response to the Fuegians can be read in a letter to his cousin, William Darwin Fox: "In Tierra del I first saw bona fide savages; & they are as savage as the most curious person would desire.— A wild man is indeed a miserable animal, but one well worth seeing.—" (Darwin Letter 207, 23 May 1833, paragraph 4. *The Correspondence of Charles Darwin. Volume 1, 1821-1836*. Cambridge University Press; 1985.) He also, mistakenly, believed the Fuegians to be cannibals with only about one hundred words in their language.

William Parker Snow had different observations, however. He wrote,

"... many of the Fuegians on the Eastern Islands were fine and some of them even handsome fellows. This I know to be rather different to what Mr. Darwin says of them: but I can only speak as I found, and thus mention what I myself saw.... The actual difference between a savage and a civilized man is simply the degree of cultivation given to the mind. In all other respects the savage at home is identical with the savage abroad.... In speaking of these savages, I cannot help saying that I do not consider them so degraded as many persons do. I look from effect to cause, and thus trace their present condition to the nature of circumstances." (Snow, *ibid.*)

Further, Lucas Bridges, who was reared in Patagonia amongst the Fuegians and spoke their language, pointed out that the Fuegian language, unlike what was believed by Darwin and others, was every bit as complex as any other and, in fact, more specific than English in regard to their surroundings. Darwin had written, "The language of these people, according to our notions, scarcely deserves to be called articulate. Captain Cook has compared it to a man clearing his throat, but certainly no European ever cleared his throat with so many hoarse, guttural, and clicking sounds." (*The Voyage of the Beagle*) Yet, it turns out, as explained by Bridges, that Fuegians have a variety of words for beach, depending on the position of the speaker relative to a beach and as many as fifty different words describing family relationships. There are numerous other examples. (Lucas Bridges, *Uttermost Part of the Earth*, London: Hodder & Stoughton; 1948, pp. 34-35.)

The above passages are all the more remarkable in that we think of Darwin as a man of enlightenment in these matters. But Darwin's contact with the Fuegians came early in his travels and, although he did not much alter his opinions of them, he did come out as a progressive on slavery and a variety of other social issues. For me, the above is illustrative of what happens when we let ourselves be led by stereotype: "an exaggerated belief associated with a category ... [whose] function is to justify (rationalize) our conduct in relation to that category." (Gordon W. Allport, *The Nature of Prejudice*, Boston: 1954, page 191.) In other words, a fixed mental impression that may, or, as the word is usually used, may not, be true.

While we are on Darwin, we may as well begin our series of essays describing natives on display by examining his famous Beagle voyage and the pertinent incidents that led to it. Aboard the ship for Darwin's journey were three Fuegians who had been taken from Patagonia by Captain Robert FitzRoy on his previous survey voyage. On that trip FitzRoy had assumed command after the suicide of the Beagle's Captain, Pringle Stokes.

During this earlier voyage to the tip of South America there was an incident where the small survey whaleboat used by the Beagle's crew had been stolen while beached during a storm between Christmas and New Years 1829. In the subsequent search for the never-found boat, FitzRoy came upon its baggage in many of the searched Fuegian canoes. As recovery efforts continued FitzRoy began to take natives aboard to assist in the search. As they soon discovered they were actually 'hostages' being held in exchange for the return of the boat. When he finally gave up the fruitless effort three natives were still on board. It is humorous to read Gertrude Himmelfarb on the first attempt at holding the hostages:

"In 1828, soon after he [FitzRoy] had succeeded to the command of the Beagle, he had taken these hostages in reprisal for the theft of one of his Majesty's whaleboats ... Unfortunately, such disciplinary measures were lost on the Fuegians, who proceeded to make a farce of the affair when the adult prisoners, after eating the best meal of their lives, jumped overboard and swam home, leaving the captain with an eight-year old girl [Fuegia Basket] and three bawling infants. The girl remained, while the infants were forced upon

some reluctant natives (their parents having refused to claim them)." (Gertrude Himmelfarb, *Darwin and the Darwinian Revolution*, Garden City, NY: Doubleday Anchor Books; 1959, p. 71.)

The most famous of the Fuegians taken to England was the last taken aboard, O'run-del'lico, a 14 year old boy who came to be called Jemmy Button. Jemmy and the group he was with paddled up to the Beagle to trade fish. They were given some pearls and buttons in exchange and Jemmy, with others, was invited aboard. After he seemed disinclined to leave, and, according to FitzRoy, his family not seeming to mind, he joined the other three Fuegians as permanent ship's residents. He was christened Button in note of what had been paid for him. His companions were 8-9-year-old Fuegia Basket (Yok'cushly), 24-26-year-old York Minster (El'leparu) and 19-20-year-old Boat Memory (real name unknown.) In the end, FitzRoy decided to take the captives back to England with him to not only show them off but teach them Christianity so that they might return to Patagonia and spread the good word. Toward this effort he undertook all expenses related to the Fuegians on the five month long journey back to England (their being taken found in disfavor, post-fact, by the Admiralty.)



Jemmy Button drawn by Captain Robert FitzRoy and published in his *Narrative*, 1839. Courtesy Wilbur Norman.

Boat Memory died of smallpox in the first two weeks of landing. One of the naval doctors caring for the Fuegians actually took Fuegia Basket to meet his daughter who had measles to see if Fuegia would be infected! Fortunately, she was not. As children Fuegia and Jemmy proved very popular and were soon enrolled in a pre-school so that they might be taught English and, in FitzRoy's words, "the plainer truths

of Christianity.” By the summer of 1831 they had progressed sufficiently to be presented to King William IV and Queen Adelaide. The Queen presented Fuegia with some money and a bonnet.

York Minster (named after a rock outcropping where he was met with that resembled the patronymic cathedral) was proving more troublesome. As a full adult he was not fawned over like the two children. To further strain matters, something, probably sexual, occurred between him and Fuegia that was hushed up by a very exercised RitzRoy. The solution, agreed to by the Admiralty, was to pack the Fuegians off to their home in South American in the care of an apprentice missionary. FitzRoy would again command the hastily prepared Beagle and managed to get the commission morphed into not only a continuation of the South American survey but a scientific expedition around the world. This is the voyage we all know as the famous one; Charles Darwin was eventually settled upon as FitzRoy’s gentleman companion and the vessel’s naturalist. (Young Darwin lucked out as no established scientist could be found to undertake the rigors of such a trip.) They departed December 27, 1831, the second anniversary of the theft of the Beagle’s whaleboat, the incident that began the experiment in ‘civilizing a savage’ in the first place.

The end of the tale of Jemmy, Fuegia, and York Minster is a sad one. How does one, taken at a young age from one’s family, environment... language even, cope, when returned to one’s original place of birth? Find out in the next ATADA News as this series on The Human Zoo continues!

NOTE: Liberal use, to flesh out details, has been made of Peter Nichols, *Darwins Kapitän. Die tragische Geschichte des Mannes, der an Darwins Entdeckungen zerbrach*. Hamburg: Europa Verlag GmbH; 2004.

Future installments in this series will cover Chang & Eng, the original Siamese Twins; Admiral Robert Peary and Minik; Ota Benga; Abraham Ulrikab; Ishi; and the Hottentot Venus, Sarah ‘Saartjie’ Baartman.



Directory Updates & New Members

ATADA would like to welcome...

Full Members

Erik Farrow

Farrow Fine Art Gallery
19 Lovell Ave.
San Rafael, CA 94901
(415) 717-5588

farrow@eriksedge.com

www.FarrowFineArt.com

Specialty: Dealer of authentic antique art, shields and weapons from Indonesia, Oceania, The Philippines, Africa and Tribal Asia.

Services: Art restoration of sculpture

Associates

Carole W. Leipzig

10 Shadow Lane North
Oakland, NJ 07436
(201) 677-0556

Robert D. Heitzman

11921 Bernardo Center Court
San Diego, CA 92128
(858) 487-4906
rheitzman@ymail.com

Susan L. Meyn, Ph.D.

2355 Bedford Ave.
Cincinnati, OH 45208
(513) 221-4390
mmeyn@fuse.net

Wayne and Andrea Rumley

1632 E 45th St
Tulsa, OK 74105
(918) 743-3753
andrearumley@cox.net

Museum Members

Jill K. D'Alessandro

Curator of Textile Arts
Fine Arts Museums of San Francisco
50 Tea Garden Drive
San Francisco, CA 94118
(415) 750-3533
jdalessandro@famsf.org
<http://www.famsf.org>

ATADA Lifetime Awards 2014

Please send your nominations for this award to acek33@aol.com



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



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

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

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

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

Recent Issues of the ATADA News Now Online

Go to www.ATADA.org and click on ATADA_News

All issues since Spring 2011 are available, all in color!

Indexing and more issues to come!



Check out the ATADA web site! www.atada.org



ATADA
82 Madrone Ave.
Larkspur, CA 94939