

# ATADA NEWS

Summer 2016 / Vol. 26-3



Honoring The Artistic Legacy Of Indigenous People

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# In The News...

Summer 2016 | Vol 26-3

Honoring the artistic legacy of indigenous people

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- 6** President's Letter
- 7** From the Editor's Desk
- 10** **On Trend:** A Look at Recent Auctions  
by Marck Blackburn
- 13** **Calendar of Events**
- 26** **Legal Briefs:** New Mexico, Arizona  
Senators Propose Safeguard Tribal  
Objects of Patrimony Act (STOP)  
by Ron McCoy
- 32** **Mavasta Honyouti:** Profile of an  
Innovative Hopi Artist  
by Barry Walsh
- 36** **No Free Appraisals**  
by Vanessa Elmore
- 44** **Media File**
- 46** **Directory Updates**

## 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.



Cover Image courtesy:  
Cowan's Auctions, Inc.,  
Cincinnati, OH

**OLD AND UNUSUAL POTTERY** fills the pages of one of the most complete sites on the Internet. Now that the Second Edition of their *Southwestern Pottery, Anasazi to Zuni* is out, Carol and Allan Hayes are offering some of the choicest pieces from their collection of more than 2,000 carefully selected examples of Pueblo and Desert pottery. See more than 300 treasures arrayed at **[summerhouseindianart.com](http://summerhouseindianart.com)**



If you'd like to talk about it, call us at **415-332-3489**

# Letter from the President

Dear Fellow Members of ATADA,

In previous newsletters, our emphasis has been on new programs that our association is implementing to strengthen our individual businesses and our industry as a whole. These programs continue. The newly designed website is a first step in our program and will be launching very soon. We are also seeking ways to strengthen the importance of ATADA membership in the eyes of the larger community and this, as well as other programs, are still being formulated.

However, recent developments must take precedence over all others at this time. One is the confiscation of an Acoma shield from Sundog Gallery in Bozeman, Montana by federal authorities this past Spring. Similarly, the federal government has sued to recover an Acoma shield that was recently withdrawn from sale at EVE auctions in France. The shield was taken in Montana and we believe it has been given back to Acoma pueblo under civil forfeiture law which has been used in the past to seize the assets of convicted drug dealers. This is the first time we know of that this law has been applied to cultural artifacts.

There has been no due process and apparently, there is no recourse. The legal arguments have not been settled, but it is fair to say that this novel prosecutorial approach applied to cultural items is worrisome since it bypasses due process, seemingly a constitutional right.

Senator Martin Heinrich (D-NM) is introducing a law in the U.S. Senate called the Safeguard Tribal Objects of Patrimony Act of 2016 (STOP), which would prohibit the export of objects obtained in violation of federal laws, including NAGPRA and ARPA (Archaeological Resources Protection Act). It would also prohibit the “trafficking” of objects of cultural patrimony in this country. As reported in the press, there apparently would be no recognition of objects purchased before NAGPRA was enacted in 1990. If this proposed law would pass, it too, would raise serious constitutional issues. ATADA fully supports the safeguarding of cultural patrimony and welcomes the implementation of these safeguards with regard to international export. We do not understand how objects bought and sold in good faith prior to 1990 could be subject to restrictions *ex post facto*. We are also concerned by the sometimes novel interpretation of the law and the corresponding novel approach in upholding the law such as in the Sundog case. We are also

concerned with the attendant bad publicity (please see the June 26 editorial in the Santa Fe New Mexican in our media report section) that unfairly paints the entire collecting and museum community as exploiting the cultural patrimony of Native America. That, of course, is irresponsible journalism, but headlines sell newspapers.

ATADA will be looking at museums that have been subject to NAGPRA for the past 25 years to see what does and does not constitute cultural patrimony under NAGPRA. The work that Ron McCoy has done over these past 25 years should prove invaluable in this regard. A stated component of Heinrich’s proposed law would apply the restrictions of NAGPRA to the private community and not only to museums as the law was originally written. There are still sizable and important museums devoted to antique Native American art and there will continue to be a sizable and important collecting community as well. Those of us who are active in the marketplace are well aware of these restrictions and have been abiding by them now for over a generation.

What is new is that some objects, such as Acoma shield, have been added to the “restricted list” when previously there apparently wasn’t an issue. The shield taken from Sundog had been on their website for years and had been in the marketplace for many years prior to that.

With this in mind, it would be prudent for all of us who exhibit at the shows in Santa Fe in August to be aware that some items previously sold without issue may be subject to new and yet undefined criteria. We should also expect that these shows will be scrutinized by those who would seek headlines.

Going forward, we should seek to clarify what is and what is not acceptable in the marketplace. While much has yet to be determined, I feel confident that the great Native American art that is in our institutions and in the marketplace will prosper when this re-definition is complete.

John Molloy  
ATADA President

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## From the Editor's Desk:

It is our hope that the summer issue of ATADA News will become an integral piece in planning and preparing for the many trade shows, auctions, events, and gallery exhibits which take place in August in Santa Fe. The calendar in this issue, by far the most complete listing of events ever compiled, should serve the entire membership immensely. We hope you can use this schedule to your advantage to make as many new connections as possible and to attend events you may have missed in the past.

In addition to creating the comprehensive calendar, we continue to develop the ATADA News into a more useful publication for our trade. Two new regular columns make their debut. Mark Blackburn will be reviewing current auctions and trade shows around the world with his column "On Trend." Reporting from the field, he enhances real market data with an insider's view. Following the directive of our president, John Molloy, we are adding a quarterly column directed at educating our members on the finer points of appraising tribal art. Vanessa Elmore, who has experience in both the historic and contemporary realms of the Native art world, will be illuminating the complexities of taxonomy and form, and helping to navigate the treacherous legal waters that include the IRS Art Review Board.

As ATADA grows to encompass a greater community of tribal art collectors, we will be focusing attention on contemporary as well as antique arts. Our featured article embodies the spirit of inclusion with an interview of a contemporary Hopi artist by Barry Walsh. Barry's exploration of one artist's recent innovations in a historic art form, katsina carving, sheds light on the ways new trends have been incorporated into traditional arts throughout time. This examination further enhances our belief that contemporary and historic works can and should be appreciated alongside each other.

We hope that you find this issue to be invaluable, compelling, and ultimately inspiring enough to contribute your own original content. We are all in this together, let's make the most of it!

Sincerely,  
Paul Elmore & Elizabeth Evans

Please submit all suggestions, comments, and original work to [director@atada.org](mailto:director@atada.org). We look forward to your submissions.

# COWAN'S AUCTIONS



Tlingit Chilkat Blanket, ca 1900  
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# ON TREND

## A LOOK AT RECENT AUCTIONS

———| Mark Blackburn |———

The current state of auctions run by Sotheby's and Christie's reconfirms what we all know: That they are targeting the one percent crossover buyer. Although this is deeply disturbing to the majority of collectors, there are tremendous opportunities with all auctions and most importantly with trusted dealers.

As far as record-breaking prices being paid for iconic masterworks, you do have to ask where this will end. As a long-time collector and sometimes dealer, I personally think it will end badly. This will happen when the items reappear on the market due to the three big D's: Death, Debt, or Divorce. We have seen a very small sampling of this happening in some notable sales when the items came back onto the market too quickly. One case that was an early indicator is the Torres Strait Islands Drum from the Verite sale, which sold for around 40 percent less than it did the first time around. Although the sales pitch by the major houses is that the worth of these iconic works will continue to increase, there is absolutely no supporting evidence for this. In my area of interest, Polynesia, a Rurutu Island stool of unquestionable quality and beauty was sold in June for over 1.1 million Euros in Paris. But after all, it is still just furniture and not figural sculpture. Is it truly worth the price of a decent house on the East Side of Santa Fe? I think not. Although I was truly lusting for this piece and underbid the last one that came up in the 1990's from the Rosenthal collection to the tune of \$120,000, you still have to look at it objectively.

As a collector of over 40 years, I first witnessed the new mega money coming into the market with Bill Ziff (Ziff Davis Publishing). Like a giant sucking machine, he had a huge impact on the market in all areas, not only tribal but Chinese and other areas of note. But he was one of the few players at that time, at the new rarefied wealth level, and the market was brought to him en-masse. At least he was a collector and had passion for objects of beauty, no matter what the culture. Next in the story comes Sheikh Saud bin Mohammed al-Thani, who was a great disrupter in the marketplace. Whether he was acquiring Pacific fishhooks or African weapons, his eye was unquestionable as far as aesthetics were concerned.

A charismatic character, often surrounded by five or more bodyguards, he was the center of a dispute with the Royal Family and at one time was held under house arrest for his questionable spending. He often never paid for objects (in one auction of ancient coins, for instance, he purchased virtually the entire sale but never paid for any of it), but on the other side of the coin, he would often travel around in his Gulfstream with bags full of cash, paying out dealers, auction houses and collectors in crisp Euro or dollar notes. In any case, he mysteriously succumbed at the age of 40 to a sudden heart attack, leaving many dealers and auction houses out considerable sums of money; yet on the other hand, many dealers in all fields got rich selling to him.

After all, even at a very high level, these objects just represent the sales tax on a modern painting.

Now that brings us to the present top-level buyers who I believe are a new breed of their own. These new collectors are closely held in confidence by the two major auction houses and are "advised" what to buy, although they are more than likely unfamiliar with the culture of the "trophies" they are told to bid on. Why else put a great Fang, Luba, Kota, Northwest Coast mask or Easter Island dance paddle in front of a modern masterwork such as a Rothko? After all, even at a very high level, these objects just represent the sales tax on a modern painting. Also, when these so-called masterworks come up at auction, they have in many cases already been pre-sold. On that subject, it is disturbing that many of these new Plutocrats are paid to bid, as evidenced by a recent Wall Street Journal article. It only takes two people to make an auction, or one lonesome bidder against the reserve. The question still goes unanswered: Is this market supportable in the long run? I think not.

Before I give the numbers and commentary on the recent sales, I would like to say in closing that all is not lost to

There are tremendous buying opportunities with dealers and at auction. You just have to know how to look for them and remain passionate and informed on the area you collect.

the average collector, as you will see below. There are tremendous buying opportunities with dealers and at auction. You just have to know how to look for them and remain passionate and informed on the area you collect. New discoveries can be made all the time.

---

Sotheby's May - New York. 62 percent sold, with a total of \$7,853,750, but one object (the New Ireland Uli from my late friend Samuel Jossefowitz in Geneva) made nearly 5 million USD. If you take that out of the equation, as well as Tracy Goodman's superb offering of Pre-Columbian objects (nearly all sold, showing that even though the Pre-Columbian area has its problems with the continuing legal challenges, the market remains strong and moderately priced for items of beauty) you have a near disaster. In my opinion, this is because African material, especially in the mid range, represents a troublesome part of the market. There is just too much material being offered, and the collector market cannot absorb it all. In addition, when it comes to African material, it is difficult to determine what is genuine and what is not, the reason why documented provenance is more important than ever.

Sotheby's May - New York Malcolm Part One. 92 percent sold with a total of \$6,535,000. Consisting of only 12 lots, with only one remaining unsold, it is a testament to the eye of the Malcolms. From what I have learned, many of these pieces were pre-sold before the auction. It is interesting to note that Sheikh al-Thani had made several attempts to secure the entire collection, enlisting the help of Susan Vogel and others. I do know that his offer was far more than could ever be achieved at auction at the time, but this simply represents an anomaly in the marketplace which seems to happen every decade or so when a new player with major money comes along.

Sotheby's June - Paris. 80 percent sold, with a total of

6,795,325 Euros. Two items carried the sale: The truly exquisite Rurutu Chief's Stool which made 1,083,000 Euro, (with an estimate of 500,000 to 700,000) and the published and documented Lega mask, which brought 3,675,000 on a estimate of 1,000,000 to 1,500,000. When you combine the sales totals on these two objects, you have nearly 5 million of the total 6.8, which seems a bit disturbing.

Sotheby's June - Paris Malcolm Part Two. 83 percent sold with a total of 4,524,100 Euros. Again, one piece made the bulk of the sale: The outstanding female Chokwe figure, which made a astonishing 2,275,000 Euros on a estimate of 1,500,000 to 2,000,000, and was reportedly sold to a female collector of African art with ties to a oil fortune and other interests on the African continent. With less sell-through rate than the first Malcolm sale, it still made relatively strong prices at the upper end of the market.

Bonham's May - Los Angeles. 73 percent sold with a total of \$848,508. This sale was the inaugural event for the Bonham's African and Oceanic department, now based in Los Angeles. The rare Takuu figure made \$221,000 and was one of only a handful known to exist. It was the highest result for an Oceanic object at Bonham's. My personal opinion is that there were many great buying opportunities in this sale, especially in the Hawaiian area. A fine Maori Wahaika from the 18th century was sold for less than half of what an inferior example sold for at Christie's Paris in June. It shows that if you look carefully, not just bargains, but real treasures can be found. Another head-scratching result of the sale was a pre-contact stone carved Maori feather box that sold for a mere \$4,250.

Bonham's June - San Francisco, Native American. 82 percent sold with a total of \$2,553,312. Jim Haas's last sale after 31 years as a specialist at Butterfields and then Bonham's was an auction with a high sell-through rate and many bargains to be had. Although criticized by

many for having too many lots in one sale, Jim pulled this off brilliantly with his usual style. Again, there were some tremendous buying opportunities in all areas. One area to be noted is modern and contemporary Native American jewelry, which continues to bring strong prices, showing the increasing interest in this area. The three Zuni jewelry items attributed to Leekya Deyuse on an estimate of \$6,000 to \$9,000 made \$27,500 and a contemporary Hopi Bracelet estimated at \$20,000 to \$30,000 made \$40,000.

Christie's May - New York, African and Oceanic Art. 64 percent sold, with a total of \$5,039,000. Titled "Evolution of Form: African & Oceanic Art at the Genesis of Modernism," this themed sale consisted of only a handful of dealer consigned lots, and set the trend for a format that is going to be more common as auction houses try and entice more crossover buyers from the modern painting world. A remarkable feat, it resulted in many dealers' items finally finding homes with new collectors.

Christies June – Paris, African and Oceanic Art. Less than 50 percent sold. It did have some remarkable fresh-to-the-market pieces originating from Paul Wingert's widow in New Jersey. Among the items of note were a Maori flute from Warwick Castle that made 157,500 Euros on a estimate of 100,000 to 200,000 and a real Maori mystery object that according to some press reports was going to make \$500,000 USD and finally sold for 205,500 Euros, undoubtedly against the reserve. Many very good Oceanic objects consigned by a well-known California collector fell flat, as did the Fang figure on aggressive estimates, just proving my point that reasonable estimates are sometimes key to items doing well at auction.

Christie's June - Paris. The sale of Jacqueline Loudmer's collection made 2,787,738 Euros but included paintings and sculpture. Like many single owner "celebrity" auctions, stronger-than-normal prices were paid for individual mediocre works, while some failed to sell altogether. A couple of examples were an Eskimo ivory bird gaming piece which made 4,375 Euros on a estimate of 300 to 500, and a Maori Tewhatewha which was estimated at 4,000 to 6,000 and sold for 23,750 Euros.

Binoche et Giquello June - Paris. Although it is difficult to find out the results of some of these French auctions, this one had the specialist Patrick Caput (formerly from

Sotheby's) as expert. What made this sale interesting was the amount of works consigned by the Ziff family, of which only a few found buyers. One item of note was the Marquesan stone tiki, which sold for 85,000 Euros on an estimate of 20,000 to 30,000 and was formerly owned by Tad Dale of Santa Fe, who sold in the 90s to Bill Ziff. A dynamic and powerful sculpture, I have always questioned its age. Another Marquesan object that made an extraordinary price was an unusual stilt step that went for 125,000 Euros, estimated at 50,000 to 80,000 Euros and formerly belonging to Charles Ratton.

As a frequent auction observer, collector and art consultant, the above review has been formulated with real facts and an insight gained by nearly 35 years in the field. For most, the auction world is often seen as a intimidating experience. With proper insight and knowledge, auctions can be rewarding for both the collector and dealer. I hope you will find some useful information in the above review which will be published on a twice a year basis. □

*About the author:*

*Noted author, ATADA board member, appraiser, art consultant and former two-term President of the Society of Asian Art of Hawaii, with over 35 years of experience in the field. Specializing in complete estates, probate work and building collections of note for both private and corporate clients.*

*Mark can be reached at [Mark@blackburnartconsultants.com](mailto:Mark@blackburnartconsultants.com) or on his mobile at 808.228.3019*

# Calendar of Events

## August

**Aug 4, Santa Fe, NM**  
 School for Advanced Research -  
 Carol Emarthle - Douglas: Artist Talk and  
 Open Studio. 5:30pm  
[www.sarweb.org](http://www.sarweb.org)

**Aug 5, Santa Fe, NM**  
 Sorrel Sky Gallery - Meet Contemporary  
 Traditionalist,  
 Crow Artist,  
 Kevin Red Star  
 Reception:  
 5 - 7:30pm  
[www.sorrelsky.com](http://www.sorrelsky.com)



**Aug 5, Santa Fe, NM**  
 Steve Elmore Indian Art -  
 Carrying the Water:  
 Historic Pueblo Canteens  
 5-7pm  
[www.elmoreindianart.com](http://www.elmoreindianart.com)



**Aug 5 - 7, Albuquerque, NM**  
 The Great Southwestern Antique Show -  
 Lujan Center, Expo New Mexico State Fair  
 Grounds  
 Charity Sneak Preview: Fri, Aug 5, 2 - 7pm  
 Open Sat, Aug 6, 9am - 5pm  
 Sun, Aug 7, 10am - 4pm  
[www.gswevents.com](http://www.gswevents.com)

**Aug 5 - 20, Santa Fe, NM**  
 Blue Rain Gallery - New Paintings by  
 Billy Schenck  
 Artist Reception: Fri, Aug 5, 5 - 7pm  
[www.blueraingallery.com](http://www.blueraingallery.com)

**Aug 6, Taos, NM**  
 Harwood Museum of Art - Visionaries in Clay:  
 Pueblo Pottery Past and Present  
 Lecture by Charles S. King  
 10am  
[www.kinggalleries.com](http://www.kinggalleries.com)

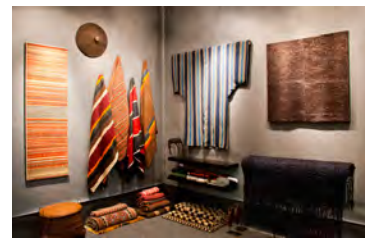
**Aug 6, Albuquerque, NM**  
 Cowboys and Indians Antiques -  
 Gallery Reception  
 5:30 - 9pm  
[www.gswevents.com](http://www.gswevents.com)

**Aug 6 - 7, Flagstaff, AZ**  
 Museum of Northern New Mexico - 67th Annual  
 Festival of Navajo Arts & Culture  
[www.musnaz.org](http://www.musnaz.org)

**Aug 8, Santa Fe, NM**  
 Adobe Gallery - Paintings by  
 Students of the Santa Fe  
 Indian School  
 Opening Reception: 5-7pm  
 Exhibit runs through Sept 17  
[www.adobegallery.com](http://www.adobegallery.com)



**Aug 11-14, Santa Fe, NM**  
 Objects of Art -  
 Santa Fe  
 El Museo Cultural  
 de Santa Fe  
 Opening Gala: Aug 11th, 6-9pm  
 Show runs: Aug 12-14, 11am-5pm.  
[www.objectsofartsantafe.com](http://www.objectsofartsantafe.com)



**Aug 11 - 22, Online Auction**  
 Cowan's Auctions - American Indian Art:  
 Timed Auction  
[www.cowanauctions.com](http://www.cowanauctions.com)

**Aug 12, Santa Fe, NM**  
 Shiprock Santa Fe - Shiprock Santa Fe  
 Lecture Series: Ishi Glinisky  
 1pm  
[www.shiprockSantaFe.com](http://www.shiprockSantaFe.com)

### Special Exhibits: El Museo Gallery

**On the Frontier: The Art of Jose Bedia**

**Woven in Beauty: 100 Years of Navajo  
 Master Weavers from The Toadlena/Two  
 Grey Hills Region**

**On View: Aug 11-19 (Exhibits continue  
 through Antique American Indian Art  
 Market.)**

[www.objectsofartsantafe.com/events](http://www.objectsofartsantafe.com/events)

# August

**Aug 12 - 14, Santa Fe, NM**  
**Allard Auctions - Best of Santa Fe 2016**  
[www.allardauctions.com](http://www.allardauctions.com)

**Aug 12 - Sept 16, Santa Fe, NM**  
**Owings Gallery on Palace -**  
**Tony Abeyta: A Bird's Eye View**  
[www.owingsgallery.com](http://www.owingsgallery.com)

**Aug 12-17, Santa Fe, NM**  
**Arthur W. Erickson Inc. | Curtright & Son -**  
**Private Showing by Appointment**  
**Erickson: 503-475-0383, Curtright: 360-349-7032**

**Aug 13, Santa Fe, NM**  
**Shiprock Santa Fe - Annual Opening Event**  
**5 - 7pm**  
[www.shiprockSantaFe.com](http://www.shiprockSantaFe.com)



**Aug 13, Santa Fe, NM**  
**Morning Star Gallery - The**  
**Art of War**  
**Opening Reception:**  
**Saturday, Aug 13, 6-8pm**  
**Show runs through Sept 13**  
[www.morningstargallery.com](http://www.morningstargallery.com)

**Aug 16-19, Santa Fe, NM**  
**Chiaroscuro Contemporary Art -**  
**Yazzie Johnson & Gail Bird: New Work**  
**Show runs Aug 16-19**  
**Reception Aug 19, 5 - 7pm**  
[www.chiaroscurosantaFe.com](http://www.chiaroscurosantaFe.com)

**Aug 16-21, Santa Fe, NM**  
**Native Cinema Showcase**  
**New Mexico History Museum**  
**Showcase runs Aug 16 - 21**  
**Indian Market "Class X" winning films screen on**  
**Friday, Aug 19**  
**Special outdoor screening at the Railyard Park on**  
**Saturday, Aug 20**  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)

**Aug 12-15,**  
**Santa Fe, NM**  
**38th Annual**  
**Whitehawk**  
**Antique Indian &**  
**Ethnographic Art**  
**Show**  
**Santa Fe Convention Center**  
**Opening: Friday, August 12th, 6-9:30 pm.**  
**Show runs August 13-15, from 10am-5pm**  
[www.whitehawkshows.com](http://www.whitehawkshows.com)



**Aug 13, Corrales, NM**  
**Casa San Ysidro - 2nd Sat at Casa San Ysidro:**  
**Wonders of the Weavers**  
**1 - 4pm**  
[www.albuquerquemuseum.org](http://www.albuquerquemuseum.org)

**Aug 13, Santa Fe, NM**  
**School for Advanced Research - ATADA**  
**Annual Members Meeting**  
**6 - 7pm**  
[www.atada.org](http://www.atada.org)

**Aug 15 - 21, Santa Fe, NM**  
**Faust Gallery 20th Anniversary Show**  
**La Fonda Hotel Boardroom**  
**Special show: Thurs, Aug 18, 4-7pm**  
**Daily: 10am - 5pm**  
[www.faustgallery.com](http://www.faustgallery.com)

**Aug 16-19**  
**Santa Fe, NM**  
**The Antique American**  
**Indian Art Show -**  
**Santa Fe**  
**El Museo Cultural de**  
**Santa Fe**  
**Opening Gala: Aug 16, 6-9pm**  
**Show runs: Aug 17-19, 11am-5pm**  
[www.antiqueindianartshow.com](http://www.antiqueindianartshow.com)



# August



# August

**Aug 18-20, Santa Fe, NM**  
**IFAM Santa Fe 2016**  
**Indigenous Fine Art Market**  
[www.indigefam.org](http://www.indigefam.org)

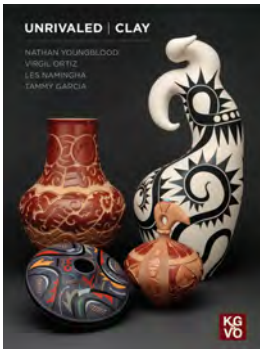
**Aug 18 - 21, Santa Fe, NM**  
**Leota's at Indian Market**  
**Eldorado Hotel Pavilion**  
[www.leotasindianart.com](http://www.leotasindianart.com)

**Aug 18 - 21, Santa Fe, NM**  
**The Collectors Courtyard Show and Sale**  
**Hotel Chimayo de Santa Fe**  
[www.turkey-mountain.com](http://www.turkey-mountain.com)

**Aug 18 - 21, Santa Fe, NM**  
**Martha Struever: Annual American Indian Art Show**  
**Eldorado Hotel DeVargas Room**  
**Opening: Thurs, Aug 18 4 - 7pm**  
**Daily: Aug 19 - 21, 11am - 5pm**  
[www.marthastruever.com](http://www.marthastruever.com)

**Aug 19, Santa Fe, NM**  
**The Case Trading Post -**  
**Artist Demonstrations: 9am - 12pm**  
**Collector's Table and Live Auction: 10am - 4pm**  
[www.wheelwright.org](http://www.wheelwright.org)

**Aug 19, Santa Fe, NM**  
**Blue Rain Gallery - Pottery Collection Sale**  
**9am - 12pm**  
[www.blueraingallery.com](http://www.blueraingallery.com)



**Aug 19, Santa Fe, NM**  
**King Galleries & Virgil Ortiz -**  
**Unrivaled Clay: New clay works by Virgil Ortiz, Nathan Youngblood, Tammy Garcia and Les Namingha**  
**10:30 am**  
[www.kinggalleries.com](http://www.kinggalleries.com)

**Aug 19, Santa Fe, NM**  
**SWAIA - Best of Show Ceremony and Luncheon**  
**Santa Fe Community Convention Center**  
**11:30am - 2pm**  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)

**Aug 19, Santa Fe, NM**  
**Blue Rain Gallery Railyard -**  
**Artists' Reception: Preston Singletary, Les Namingha, Cannupa Hanska Luger, Yatika Fields, Maria Samora, and Dawn Wallace**  
**5 - 8pm**  
[www.blueraingallery.com](http://www.blueraingallery.com)

**Aug 19, Santa Fe, NM**  
**Chiaroscuro Contemporary Art**  

- Contemporary Native American Group Show: Joe Feddersen, Harry Fonseca, Lisa Holt and Harlan Reano, Jeff Kahm, and Emmi Whitehorse
- Rose B. Simpson: Solo Show
- Rick Bartow: Solo Show

**Reception: 5 - 7pm**  
**Exhibits run Aug 12 - Sept 10**  
[www.chiaroscurosantafe.com](http://www.chiaroscurosantafe.com)

**Aug 19, Santa Fe, NM**  
**Preview of Indian Market Award Winners - Santa Fe Community Convention Center**  
**5:30pm - 9:30pm**  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)

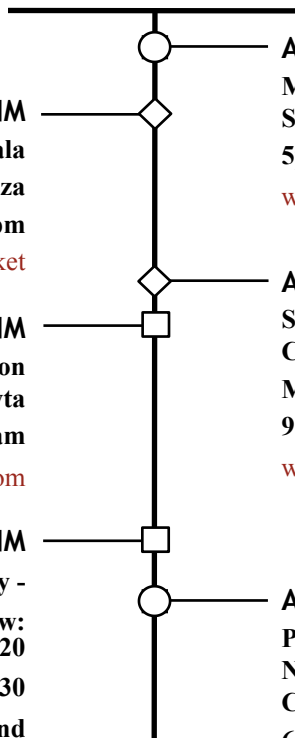
**Aug 20, Santa Fe, NM**  
**SWAIA Fashion Show: Haute Couture and Prêt - à - porter - Santa Fe Community Convention Center**  
**1:00pm**  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)

**Aug 20 - 21, Santa Fe, NM**  
**95th Annual Santa Fe Indian Market - Santa Fe Plaza and surrounding streets**  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)





# August



**Aug 20, Santa Fe, NM**  
**Indian Market Live Auction and Gala**  
 - La Fonda on the Plaza  
 6:00pm  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)

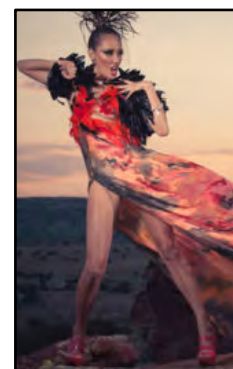
**Aug 20, Taos, NM**  
**Millicent Rogers Museum Turquoise Gala -**  
**Sagebrush Event Center**  
 5pm  
[www.millicentrogers.org](http://www.millicentrogers.org)

**Aug 22, Santa Fe, NM**  
**Sorrel Sky Gallery - Brunch and Reception**  
**with Navajo sculptor Pablita Abeyta**  
 9 - 10:30am  
[www.sorrelsky.com](http://www.sorrelsky.com)

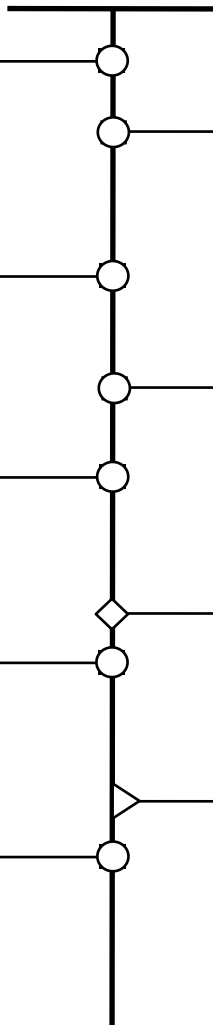
**Aug 21, Santa Fe, NM**  
**SWAIA Fashion Challenge/Native American**  
**Clothing Contest -**  
**Main Stage on the Plaza**  
 9am - 12pm  
[www.swaia.org/Indian\\_Market](http://www.swaia.org/Indian_Market)

**Through Aug 24, Santa Fe, NM**  
**Medicine Man Gallery -**  
**Under the Rainbow:**  
 • Navajo Germantown Weavings 1880 - 1920  
 • Navajo Chief's Blankets 1870 - 1930  
 • 18th Annual Maria Martinez and  
 Family Show & Sale  
[www.medicinemangallery.com](http://www.medicinemangallery.com)

**Aug 25, Portland, OR**  
**Portland Art Museum -**  
**Native Fashion Now: Critical**  
**Conversations Part 1**  
 6:30 - 7:30pm  
[www.portlandartmuseum.org](http://www.portlandartmuseum.org)



# Sept



**Sept 1, Portland, OR**  
**Portland Art Museum - Native Fashion Now:**  
**Critical Conversations Part 2**  
 6:30 - 7:30pm  
[www.portlandartmuseum.org](http://www.portlandartmuseum.org)

**Sept 2, Santa Fe, NM**  
**New Mexico Museum of Art -**  
**Artist Gallery Talk: Rose Simpson**  
 5:30 - 6:30pm  
[www.nmartmuseum.org](http://www.nmartmuseum.org)



**Sept 3 - 4, Howes Cave, NY**  
**Iroquois Indian Museum -**  
**35th Annual Iroquois Indian**  
**Festival**  
[www.iroquoismuseum.org](http://www.iroquoismuseum.org)

**Sept 3, 2016 - Feb 26, 2017**  
**Portland, OR**  
**Portland Art Museum: Center for Contemporary**  
**Native Art - Restoring the Breath**  
[www.portlandartmuseum.org](http://www.portlandartmuseum.org)

**Sept 3 (opening), Toronto, Canada**  
**Royal Ontario Museum - Art, Honour, and**  
**Ridicule: Asafo Flags from Southern Ghana**  
[www.rom.on.ca/en](http://www.rom.on.ca/en)

**Sept 6 - 11, Paris, France**  
**(various locations) - Parcours des Mondes**  
[www.parcours-des-mondes.com](http://www.parcours-des-mondes.com)

**Sept 10, 2016 - Aug 26, 2018, Atlanta, GA**  
**Michael C. Carlos Museum of Emory University -**  
**Coiling Culture: Basketry Art of Native North**  
**America**  
[www.carlos.emory.edu](http://www.carlos.emory.edu)

**Sept 16, Dallas, TX**  
**Heritage Auctions - American Indian Art**  
[www.fineart.ha.com](http://www.fineart.ha.com)

**Sept 17, New York, NY**  
**National Museum of the American Indian -**  
**Vistas and Dreams: Celebrating the 100th**  
**Anniversary of the Founding of the National**  
**Museum of the American Indian**  
[www.nmai.si.edu](http://www.nmai.si.edu)



# Sept

Sept 23, Cincinnati, OH  
Cowan's Auctions - American Indian and Western Art: Live Salesroom Auction

[www.cowanauctions.com](http://www.cowanauctions.com)

Sept 25, Santa Fe, NM  
The Case Trading Post - Museum Hill Community Day

[www.wheelwright.org](http://www.wheelwright.org)

# Oct

Oct 2 - Jan 8, 2017, Tulsa, OK  
Philbrook Museum of Art - Native Fashion Now

[www.philbrook.org](http://www.philbrook.org)

Oct 1 - Nov 20, Tulsa, OK  
Hardesty Arts Center - Return from Exile: Southeastern Contemporary Indian Art

[www.returnfromexile.org](http://www.returnfromexile.org)

Oct 14 - 16, Taos, NM  
Millicent Rogers Museum - Fall for Antiques Show and Sale

[www.millicentrogers.org](http://www.millicentrogers.org)

Oct 8 - Nov 27, Howes Cave, NY  
Iroquois Indian Museum - A Soldier's Heart, A Sister's Hands: Haudenosaunee Women Veterans

[www.iroquoismuseum.org](http://www.iroquoismuseum.org)

Oct 24 - Nov 23, Lincoln, NE  
The Robert Hillestead Textiles Gallery - Wandering Spirit: African Wax Prints

[www.cehs.unl.edu](http://www.cehs.unl.edu)

Oct 22 - Jan 8, 2017, Phoenix, AZ  
Heard Museum - Kay WalkingStick: An American Artist

[www.heard.org](http://www.heard.org)



# Nov

Nov 23, Sydney, Australia  
Bonhams - Important Australian and Aboriginal Art

[www.bonhams.com](http://www.bonhams.com)

Nov 12, Indianapolis, IN  
Eiteljorg Museum - Titan of the West: The Adams Collection of Western and Native American Art Show runs through Feb, 19, 2017

[www.eiteljorg.org](http://www.eiteljorg.org)

Nov 25 - April 17, 2017, Ottawa, Ontario, Canada  
National Gallery of Canada - Alex Janvier

[www.gallery.ca/en](http://www.gallery.ca/en)

# Dec

Dec 5, San Francisco, CA  
Bonhams - Native American Art

[www.bonhams.com](http://www.bonhams.com)

Dec 13, Dallas, TX  
Heritage Auctions - American Indian Art

[www.fineart.ha.com](http://www.fineart.ha.com)

Dec 13, Paris, France  
Christie's - Art Tribal

[www.christies.com](http://www.christies.com)

Dec 17, Paris, France  
Sotheby's - Arts d'Afrique et d'Océanie

[www.sothebys.com](http://www.sothebys.com)

# On View



# On View



# On View

- Through Dec 31, Tulsa, OK  
**Philbrook Museum Downtown - First Person: Remembering Little Bighorn**  
[www.philbrook.org](http://www.philbrook.org)
- Through Jan 15, 2017, New York, NY  
**The Metropolitan Museum of Art - The Arts of Nepal and Tibet: Recent Gifts**  
[www.metmuseum.org](http://www.metmuseum.org)
- Through Jan 15, 2017, Santa Fe, NM  
**Wheelwright Museum - Eveli: Energy and Significance**  
[www.wheelwright.org](http://www.wheelwright.org)
- Through Jan 2017, Washington, DC  
**National Museum of the American Indian - E Mau Ke Ea: The Sovereign Hawaiian Nation**  
[www.nmai.si.edu](http://www.nmai.si.edu)
- Through Feb 12, 2017, San Francisco, CA  
**de Young Museum – The Sumatran Ship Cloth**  
[www.deyoung.famsf.org](http://www.deyoung.famsf.org)
- Through Mar 19, 2017, Santa Fe, NM  
**Museum of International Folk Art - Sacred Realm: Blessings and Good Fortune Across Asia**  
[www.internationalfolkart.org](http://www.internationalfolkart.org)
- Through Apr 16, 2017, Santa Fe, NM  
**Wheelwright Museum - Jicarilla: Home Near the Heart of the World**  
[www.wheelwright.org](http://www.wheelwright.org)
- Through Apr 2017, Santa Fe, NM  
**Museum of Spanish Colonial Art - Chimayó: A Pilgrimage through Two Centuries**  
[www.spanishcolonial.org](http://www.spanishcolonial.org)
- Through June 2017, Albuquerque, NM  
**Albuquerque Museum - Pueblo Revolt by Virgil Ortiz: 2016 Artist-in-Residence**  
[www.albuquerquemuseum.org](http://www.albuquerquemuseum.org)

STEVE ELMORE INDIAN ART PRESENTS  
**CARRYING THE WATER:  
 HISTORIC PUEBLO CANTEENS**



OPENING RECEPTION  
 FRIDAY, AUGUST 5TH, 5 - 7 PM  
 839 PASEO DE PERALTA  
 SANTA FE NM 87501  
 (505) 995-9677  
[ELMOREINDIANART.COM](http://ELMOREINDIANART.COM)

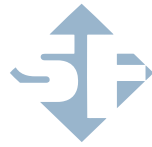
## Looking Ahead

### Trade Shows

**Feb 9-12, 2017, San Francisco, CA**  
**The San Francisco Tribal and Textile Art Show**  
[www.objectsofartshows.com](http://www.objectsofartshows.com)

**Feb 17-19, 2017, San Rafael, CA**  
**The American Indian Art Show - Marin**  
[www.objectsofartshows.com](http://www.objectsofartshows.com)

**ATADA**  Please send any suggestions for additions or corrections to David Ezziddine at [director@atada.org](mailto:director@atada.org). ATADA can take no responsibility for errors or omissions in this calendar.



# Objects of Art

santa fe



## 2016 SHOW DATES

FRIDAY - SUNDAY

AUGUST 12 - 14 | 11AM - 5PM

## 2016 OPENING NIGHT GALA

THURSDAY, AUGUST 11 | 6PM - 9PM

BENEFITING



The city's **different** summer show. The new, the old, the unique, the unexpected - more than 70 prestigious exhibitors will showcase an impressive variety of **Objects Of Art**

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**SHOW HELD AT** | EL MUSEO, IN THE RAILYARD, SANTA FE, NM | 505 660 4701

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*2 SPECIAL EXHIBITS RUNNING CONCURRENTLY WITH BOTH SHOWS:*  
**WOVEN IN BEAUTY** - 100 YEARS OF NAVAJO MASTER WEAVERS FROM THE TOADLENA/TWO GREY HILLS REGION & **ON THE FRONTIER** - THE ART OF JOSE BEDIA

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[ObjectsOfArtShows.com](http://ObjectsOfArtShows.com)

 OBJECTS OF ART  
SHOWS

*The* **ANTIQUÉ**  
**AMERICAN**  
**INDIAN ART SHOW**  
*Santa Fe*



**2016 SHOW DATES**

WEDNESDAY - FRIDAY  
AUGUST 17 - 19 | 11AM - 5PM

**2016 OPENING NIGHT GALA**

TUESDAY, AUGUST 16 | 6PM - 9PM

BENEFITING

newmexico  PBS

**VIEW & PURCHASE BASKETRY, JEWELRY, TEXTILES, KACHINAS, SCULPTURES & MORE, FROM OVER 65 INFLUENTIAL EXHIBITORS.**

**SHOW HELD AT** | EL MUSEO, IN THE RAILYARD, SANTA FE, NM | 505 660 4701

**2 SPECIAL EXHIBITS RUNNING CONCURRENTLY WITH BOTH SHOWS:**  
**WOVEN IN BEAUTY** - 100 YEARS OF NAVAJO MASTER WEAVERS FROM THE TOADLENA/TWO GREY HILLS REGION & **ON THE FRONTIER** - THE ART OF JOSE BEDIA

[ObjectsOfArtShows.com](http://ObjectsOfArtShows.com)

 **OBJECTS OF ART SHOWS**



BEAU GENTRY

## FRED HARVEY, RAILROAD, AND NATIVE AMERICAN TRADE SHOW

# All Aboard!

**Saturday, October 29, 10 am-4 pm  
Las Vegas, New Mexico**

**Dealers and Collectors:** Register today for a spot at an exclusive trade show for Native American tourist jewelry and wares, railroad collectibles and Fred Harvey materials. Held in conjunction with the New Mexico History Museum's 5th annual Fred Harvey Weekend, this trade show offers an opportunity for pre-holiday sales and networking with collectors. \$60 registration fee includes one display table with cover. Additional tables may be reserved.

*Hosted in the historic Castaneda Hotel, a 1898 masterpiece of Mission Revival Style and one of the most iconic remaining Fred Harvey Hotel buildings in the Southwest.*

**For full calendar of Fred Harvey weekend events visit [nmhistorymuseum.org](http://nmhistorymuseum.org).  
For reservations and trade show details call: 970-214-4410.**



**NEW MEXICO HISTORY MUSEUM**  
PALACE OF THE GOVERNORS



[nmhistorymuseum.org](http://nmhistorymuseum.org)  
On the Historic Santa Fe Plaza





# Legal Briefs:

## New Mexico, Arizona Senators Propose Safeguard Tribal Objects of Patrimony Act (STOP)

—| Ron McCoy |—

One would be hard-pressed to devise a scenario more likely guaranteed to infuriate practitioners of Native American religions and ignite a firestorm of indignation and protest among their supporters than one in which tribes' sacred objects, extracted from their original cultural realm, end up at an auction house where they are handled by outsiders, photographed for catalogues, made available for universal perusal online, hauled up to the block, exposed to public view, offered for sale, bid on, and sold.

But that is exactly what happened on a prominent sale at least four times between April 2013 and May 2016 at high profile, wildly controversial Native American art auctions held at tony auction houses in Paris, where the appetite for being in proximity to and acquiring “primitive” and “exotic” art – pieces viewed as objets d’art when seen from a decidedly non-tribal perspective, although regarded as something else altogether if viewed from the other direction – remains strong. “France has a long history, tied to its colonial past in Africa, of collecting and selling tribal artifacts,” a correspondent for The Guardian noted in connection with one of the sales, “The Paris-based ‘Indianist’ movement in the 1960s celebrated indigenous cultures, and interest in tribal art in Paris was revived in the early 2000s following the highly lucrative sales in Paris of tribal art owned by late collectors [Surrealism founder] André Breton and [art historian] Robert Lebel.”<sup>1</sup>

Pointing out that these controversial auctions occurred in Paris is not intended as either an anti-Gallic jab, an expression of nativistic sentiment, or the start of a xenophobic rant. Paris as the location for these particular auctions and French collecting habits do not stand as isolates. It is, rather, nothing more (or less) than a statement of fact.

Since its passage in 1990, the federal Native American Graves Protection and Repatriation Act (NAGPRA) has proven instrumental in putting the kibosh on trafficking in items which satisfy the letter (and evolving interpretations) of its definitions of the terms “sacred objects” and “objects of cultural patrimony.” Whatever market exists for such material has been driven into the shadows...or abroad. Consequently, Europe has, for understandable reasons,

become the go-to place for those wishing to buy or sell the type of American Indian material culture objects no longer generally available in the United States. Speaking plainly, “American Indian material culture objects no longer generally available in the United States” as used here means items tribes and their spokespersons identify – often with good reason, albeit sometimes by using standards which seem a bit too sketchy for some peoples’ tastes – sacred and inalienable.

NAGPRA, which applies equally to Native American and Native Hawaiian materials, was created in the shadow of a then-impending Columbian quincentenary (which eventually fizzled). It mandated and was designed to effect and facilitate museums’ – as broadly defined under that law – repatriation to tribal entities and individuals of objects meeting its requirements for inclusion in one or more of five often interrelated categories. These categories are human associated funerary objects, unassociated funerary objects, sacred objects, and objects of cultural patrimony.

A quick refresher on the relevant NAGPRA terms:

**Human Remains:** The physical remains of the body of a person of Native American ancestry. The term does not include remains or portions of remains that may reasonably be determined to have been freely given or naturally shed by the individual from whose body they were obtained, such as hair made into ropes or nets. For the purposes of determining cultural affiliation, human remains incorporated into a funerary object, sacred object, or object of cultural patrimony must be considered as part of that item

**Associated Funerary Objects:** Objects that, as a part of the death rite or ceremony of a culture, are reasonably believed to have been placed with individual human remains either at the time of death or later, and both the human remains and associated funerary objects are presently in the possession or control of a Federal agency or museum, except that other items exclusively made for burial purposes or to contain human remains shall be considered as associated funerary objects.

**Unassociated Funerary Objects:** Objects that, as a part of the death rite or ceremony of a culture, are reasonably believed to have been placed with individual human remains either at the time of death or later, where the remains are not in the possession or control of the Federal agency or museum and the objects can be identified by a preponderance of the evidence as related to specific individuals or families or to known human remains or, by a preponderance of the evidence, as having been removed from a specific burial site of an individual culturally affiliated with a particular Indian tribe,

**Sacred Objects:** Specific ceremonial objects which are needed by traditional Native American religious leaders for the practice of traditional Native American religions by their present day adherents, and

**Cultural Patrimony:** An object having ongoing historical, traditional, or cultural importance central to the Native American group or culture itself, rather than property owned by an individual Native American, and which, therefore, cannot be alienated, appropriated, or conveyed by any individual regardless of whether or not the individual is a member of the Indian tribe or Native Hawaiian organization and such object shall have been considered inalienable by such Native American group at the time the object was separated from such group.<sup>2</sup>

Each public offering of pieces falling into the latter two categories – sacred objects and objects of cultural patrimony – set off more than a few alarm bells in some peoples’ minds when news reached them of the impending Paris auctions, where pieces of an indisputably religious nature were slated for appearances on the auction block.

In the U.S., NAGPRA’s impact over the years has proven both enormous and controversial. But in the context of the Parisian auction house sales one factor is beyond serious dispute: the law’s reach does not extend beyond American soil, and the Paris galleries involved did not violate the laws of France.

Gilles Néret-Minet of the Néret-Minet Tessier & Sarrou auction house in Paris touched upon this point in an interview he gave in 2013 during the hubbub of negative publicity his firm received prior to auctioning off a trove of Katsinam.<sup>3</sup> “These objects are not ‘protected’ in France, or in Europe,” he explained. “Only in the United States...If they can claim these objects now then African

art is over, and the Cluny museum [of medieval objects in Paris] would give back all of its pieces to the churches.” (Some of his words, doubtless heartfelt, seemed unintentionally redolent of John Cleese’s French guard taunting Graham Chapman’s “Arthur, King of the Britons” in the 1975 classic comedic film *Monty Python and the Holy Grail*: “[W]e are not the 51st state....So stop the aggression!”)<sup>4</sup>

Along the way, one fact positioned at the heart of the matter crystalized: whatever success tribes have had in discouraging or halting similar auctions in the U.S., they enjoyed no meaningful standing in the French legal system to prevent sales from taking place in that country absent the presentation of a compelling argument that the objects were stolen property.

A kind of patchwork temporary solution to the immediate problem the Hopis – and, by extension, other tribes as well – faced came in the form of \$530,695 in winning bids at Paris’ Eve auction house in December 2013 which the U.S.-based Annenberg Foundation anonymously ponied up for twenty-one Hopi and three San Carlos Apache religious objects, with the intention of repatriating them to the tribes.<sup>5</sup> A year later, in a related move, the Navajo Nation paid \$9,120 at another Eve auction to reclaim seven ceremonial masks; the Hopi Tribe refused to bid on material, reasoning that because nobody actually owns such pieces in the Western sense, the pieces cannot be legitimately bought and sold.<sup>6</sup> (One might be forgiven if the buy-backs, however well-intentioned, unearthed memories of suggestions made over the years that the U.S. government could reduce opium production by purchasing a nation’s poppy crop, a situation in which the proposed solution to the problem begs the question: at what point does the prescription for dealing with the source of discomfort contribute to the problem itself?)

Last May, pressured by, among other sources, the U.S. government, the Eve gallery pulled an Acoma shield dating to the 19th century (possibly earlier) from another sale after the tribe produced an affidavit claiming it was stolen.<sup>7</sup> The Santa Fe New Mexican voiced editorial approval, characterizing this as a “small victory for Native cultures.”<sup>8</sup> A restrained, wisely arrived at description, because triumphal trumpeting was certainly not in order. At the time of the writing of this column the matter of the Acoma shield remains unresolved, and the auction house’s removal of it from that particular sale pending resolution of the dispute was no guarantee it would not reappear on the auction block sometime in the future.

In all of this a fundamental fact remains in play: “It is difficult,” Kurt Riley, governor of the Pueblo of Acoma, has astutely pointed out, “when there’s someone else deciding what’s art and what’s cultural patrimony.”<sup>9</sup> (A subject to which this column will assuredly return in the future.)

Throughout this rolling controversy tribal interests in general have received support not only from the Annenberg Foundation but also London-based Survival International – which makes the case for the rights of indigenous tribal as well as isolated/uncontacted peoples<sup>10</sup> – as well a powerful assist from a notably sympathetic and supportive press in the U.S. and Europe. “We would like a new treaty between France and the U.S.A. to be signed,” French attorney and tribal rights activist Pierre Servan-Schreiber has suggested, “reciprocating the Native repatriation act [NAGPRA] of the United States in French law. Items exported after 1990 [the year NAGPRA took effect] should be returned to the Natives.”<sup>11</sup> Given the current state of international affairs, with pretty much all the heat and attention drawn to such monumental concerns as terrorism, an arrangement along that line appears, at best, some way off. But appearances are deceiving, and it is not inconceivable the two governments might agree to an arrangement affirming national sovereignty while imposing restrictions on trafficking in Native American cultural materials deemed sensitive, thereby allowing them to deal with what is internally probably seen as a matter of no great consequence but one from which a bit of positive publicity might be drawn.

What may not lie in the distant future, however, is congressional consideration of a prohibition on the export from the U.S. of objects that fall into NAGPRA’s sacred objects and objects of cultural patrimony categories.

This July, two months after the most recent of the Paris auctions that included at least its fair share of disputed Native American pieces, and in an effort to close off the shipment of such material out of the country – including pieces bound for foreign auction houses – U.S. Senator Martin Heinrich of New Mexico spoke of a proposed change in American law designed to address the situation. He did this by unveiling the Safeguard Tribal Objects of Patrimony (STOP) Act.<sup>12</sup> One of the venues at which he discussed this was the Indian Pueblo Cultural Center in Albuquerque, owned and operated by the 19 Indian Pueblos of New Mexico; hardly alone, the senator was flanked by representatives from the Navajo Nation, Jicarilla Apache Tribe, and the pueblos of Acoma, Isleta, Jemez, Nambé, San Ildefonso, Santa Clara, Zia, and Zuni.

STOP is intended to augment NAGPRA, the

Archaeological Resources Protection Act of 1979 (ARPA), and the Antiquities Act of 1906 by making it “unlawful for any person to knowingly export or otherwise transport from the United States any Native American cultural object obtained in violation of” NAGPRA and/or ARPA (emphasis added). STOP’s definition of a “cultural object” – which also applies to objects of antiquity and archaeological material – is tied to NAGPRA’s use of that term; just as its use of “archaeological resource” is linked to ARPA’s.<sup>13</sup> Here, according to information supplied by Heinrich’s office, are elements of STOP which, should the bill become law, appear most likely to directly affect dealers and collectors of American Indian art:

- Increase penalties (from a maximum of five years to a maximum of 10 years) for NAGPRA criminal violations to more closely match the National Stolen Property Act and other similar statutes. [First offense: fine and/or imprisonment for not more than a year. Subsequent offense(s): fine and/or imprisonment for not more than a decade.]
- Explicitly prohibit the export of items obtained in violation of NAGPRA, the Archaeological Resources Protection Act, or the Antiquities Act. The French government has cited the lack of an explicit export prohibition as an impediment to enforcement of NAGPRA and related laws overseas.
- Establish a two-year amnesty period for individuals who voluntarily return all of their illegally possessed cultural objects to the appropriate tribes [emphasis added]. [To be eligible for this repatriation scheme the object(s) cannot be part of an existing prosecution of the subject of an ongoing investigation. In other words, the legislation clearly encourages a proactive attitude on the part of would be donors.]<sup>14</sup>

STOP was drafted with input and assistance from Dominic Peacock, a University of New Mexico student from Acoma and Heinrich congressional intern who subsequently worked for the National Congress of American Indians.<sup>15</sup> Significantly, the proposed legislation enjoys the support of Senators Tom Udall of New Mexico as well as John McCain and Jeff Flake of Arizona.<sup>16</sup> Other backers include the Navajo Nation, Jicarilla Apache Nation, the Pueblos of Acoma, Santa Ana, Isleta, Zuni, Laguna, Nambé, Jemez, and the Ohkay Owingeh (a.k.a. San Juan Pueblo), All Pueblo Council of Governors, National Congress of American Indians, and the United States South and Eastern Tribes Sovereignty Protection Fund.<sup>17</sup> At the time of this column’s writing, STOP had been referred to the Senate Committee on Indian Affairs.<sup>18</sup>

The events described here – the Paris auctions, talk of international agreements, -acquisition of sensitive materials at public sale in a foreign land, their repatriation to Native American tribes, and pending legislation– revolve in an inescapable orbit around issues that are profoundly important, extremely sensitive, often confusing, and vexingly unsettled for many people both inside and outside the tribal milieu.

As those of you who have observed NAGPRA’s evolution of the years know all too well, the devil, as ever, lies in the details of what may emerge from the legislative sausage grinder; especially, if enacted, in the rules and regulations promulgated for its enforcement.

“Legal Briefs” will closely follow developments with respect to the Safeguard Tribal Objects of Patrimony (STOP) Act. □

*Please note:  
This column does not offer legal or financial advice. Anyone who needs such advice should consult a professional. The author welcomes readers' comments and suggestions, which may be sent to him at [legalbriefs@atada.org](mailto:legalbriefs@atada.org)*

<sup>1</sup> “Native Americans Implore France to Halt Artifact Sale: ‘It Harkens to Slave Auctions,’” *The Guardian* (May 25, 2016), <https://www.theguardian.com/us-news/2016/may/25/native-american-france-sacred-objects-auction-smithsonian>.

Examples of the influence of so-called “primitive art” on the “modern art” and “modern artists” of the West, including examples from Native American cultures, abound. See, for example, Robert Goldwater, *Primitivism in Modern Art* (Cambridge, MA: Belknap Press, 1986); Colin Rhodes, *Primitivism and Modern Art* (London: Thames & Hudson, 1994); William Rubin, ed., *“Primitivism” in 20<sup>th</sup> Century Art: Affinity of the Tribal and the Modern* (New York: The Museum of Modern Art, 1984)

<sup>2</sup> “NAGPRA Glossary,” *National NAGPRA* (Washington, D.C: National Park Service, U.S. Department of the Interior – current as of May 2016), <https://www.nps.gov/nagpra/TRAINING/GLOSSARY.HTM>

<sup>3</sup> The terms “Katsina friends” or “Katsinam friends” are also used for these objects. The pieces are, in fact, face- and head-pieces; the Navajo Nation in its actions on behalf of materials originating with their tribe has used the term “masks,” and no disrespect is meant by describing them as such.

<sup>4</sup> Dominique Godreche, “Hopi Katsinam Auction in Paris: A Conversation with the Auctioneer” *Indian Country* (April 9, 2013), <http://indiancountrytodaymedianetwork.com/2013/04/09/hopi-katsinam-auction-paris-conversation-auctioneer-148705>

<sup>5</sup> “Annenberg Foundation and Hopi Nation Announce Return of Sacred Objects to Native American Hopi Tribe,” Annenberg Foundation (n.d.), <https://www.annenberg.org/annenberg-now/annenberg-foundation-and-hopi-nation-announce-return-sacred-objects-native-american>;

J. Weston Phippen, “The Auction of Native American Artifacts,” *The Atlantic* (May 27, 2016), <http://www.theatlantic.com/international/archive/2016/05/native-american-auction/484316/>

<sup>6</sup> “Navajo Nation Buys Back 7 Sacred Masks at Controversial Parisian Auction,” *Indian Country* (Dec. 16, 2014), <http://indiancountrytodaymedianetwork.com/2014/12/16/navajo-nation-buys-back-7-sacred-masks-controversial-parisian-auction-158316>; Katherine Locke, “Navajo Nation Officials Buy Ceremonial Masks at Paris Auction,” *Navajo-Hopi Observer* (Dec. 16, 2014), <http://nhonews.com/main.asp?SectionID=1&SubsectionID=1&ArticleID=16606>

For insight into a Navajo medicine man’s perspective on the masks see the statements of Rex Lee Jim, then the Navajo Nation’s vice president, in Dominique Godreche, “Rex Lee Jim: Masks Recently Auctioned Are Living Breathing Entities,” *Indian Country* (Feb. 9, 2015), <http://indiancountrytodaymedianetwork.com/2015/02/09/rex-lee-jim-masks-recently-auctioned-are-living-breathing-entities-159106>

<sup>7</sup> Vincent Schilling, “Paris Auction Update: Acoma Shield Pulled, Attendance Low Amid Protests,” *Indian Country* (May 31, 2016), <http://indiancountrytodaymedianetwork.com/2016/05/31/paris-auction-update-acoma-shield-pulled-attendance-low-amid-protests-164657>

*continued on next page*

<sup>8</sup> “Our View: Acoma Prevails on Shield – For Now,” *Santa Fe New Mexican* (May 31, 2016), [http://www.santafenewmexican.com/opinion/editorials/our-view-acoma-prevails-on-shield-for-now/article\\_371d1231-986d-5041-b3d8-cf7db27c82ab.html](http://www.santafenewmexican.com/opinion/editorials/our-view-acoma-prevails-on-shield-for-now/article_371d1231-986d-5041-b3d8-cf7db27c82ab.html)

<sup>9</sup> Phippen.

<sup>10</sup> For which see <http://www.survivalinternational.org>

<sup>11</sup> Dominique Godreche, “Lawyer Has Hope That Auctions of Sacred Items Will Someday Stop,” *Indian Country* (Dec. 22, 2014), <http://indiancountrytodaymedianetwork.com/2014/12/22/lawyer-has-hope-auctions-sacred-items-will-someday-stop-158421>

<sup>12</sup> “STOP Act Press Conference at Indian Pueblo Cultural Center, July 5, 2016,” Martin Heinrich United States Senator for New Mexico, <http://www.heinrich.senate.gov/photos/stop-act-press-conference-at-indian-pueblo-cultural-center-july-5-2016>

<sup>13</sup> See “25 USC 30001: Definitions, From title 25 0 Indians, Chapter 32 – Native American Graves Protection and Repatriation,” *Office of the Law Revision Counsel United States Code* (U.S. House of Representatives, 2016), [http://uscode.house.gov/view.xhtml?req=\(title:25%20section:3001%20edition:prelim\)](http://uscode.house.gov/view.xhtml?req=(title:25%20section:3001%20edition:prelim)); also “16 USC 470bb: Definitions, From Title 16 – Conservation, Chapter 1B – Archaeological Resources Protection,” *Office of the Law Revision Counsel United States Code* (U.S. House of Representatives, 2016), [http://uscode.house.gov/view.xhtml?req=\(title:16%20section:470bb%20edition:prelim\)](http://uscode.house.gov/view.xhtml?req=(title:16%20section:470bb%20edition:prelim))

<sup>14</sup> “Heinrich Introduces Bill to Prohibit Exporting Sacred Native American Items: Legislation Would Increase Penalties For Illegally Trafficking Native Cultural Objects,” Martin Heinrich United States Senator for New Mexico (July 6, 2016), <http://www.heinrich.senate.gov/press-releases/heinrich-introduces-bill-to-prohibit-exporting-sacred-native-american-items>

<sup>15</sup> “Heinrich Statement on Paris Auction House Canceling Sale of Acoma Shield,” Martin Heinrich United States Senator from New Mexico (May 30, 2016), <http://www.heinrich.senate.gov/press-releases/heinrich-statement-on-paris-auction-house-canceling-sale-of-acoma-shield>; Kate Shepherd, “Part-Time Jobs and Thrift: How Unpaid Interns in D.C. Get By,” *The New York Times* (July 5, 2016), <http://www.nytimes.com/2016/07/06/us/part-time-jobs-and-thrift-how-unpaid-interns-in-dc-get-by.html>

<sup>16</sup> Heinrich’s July 6, 2016 press conference announcing the introduction of the STOP legislation, at which he appeared with Acoma governor Curt Riley; Lorenzo Bates, speaker of the Navajo Nation’s tribal council; and Denise Desierio, policy director for the National Congress of American Indians, can be viewed at [https://www.youtube.com/watch?time\\_continue=22&v=6x35ZNUsdgc](https://www.youtube.com/watch?time_continue=22&v=6x35ZNUsdgc)

<sup>17</sup> Ibid.

<sup>18</sup> You can track the bill’s progress at “S.3127 – Safeguard Tribal Objects of Patrimony Act of 2016,” *Congress.gov*, <https://www.congress.gov/bill/114th-congress/senate-bill/3127>. The text of the legislation is at “Text of the Safeguard Tribal Objects of Patrimony Act of 2016,” *Govtrack.us*, [https://www.govtrack.us/congress/bills/114/s3127/text?utm\\_campaign=govtrack\\_feed&utm\\_source=govtrack/feed&utm\\_medium=rss](https://www.govtrack.us/congress/bills/114/s3127/text?utm_campaign=govtrack_feed&utm_source=govtrack/feed&utm_medium=rss)



# Mavasta Honyouti

## Profile of an Innovative Hopi Artist

—| Barry Walsh |—

In opening, I would like to dedicate this piece to Mavasta's uncle, Brian Honyouti, who recently passed.

Since katsina carvings were first commonly collected in the 1890s, new trends in carving have emerged every 20 to 30 years. Examples include the early cradle katsina or puch'tihu evolving into simple, full-figured carvings by the 1890s or early action figures (with outstretched arms and raised legs) becoming popular in the 1950s. In part influenced by the Anglo market, but primarily the result of the endless creativity of Hopi artists, katsina carvings continue to change and morph into interesting new directions. This article focuses on one such example of innovation: the work of Mavasta Honyouti. When I first encountered his carvings four years ago, my immediate reaction was, "I've never seen anything like these," and I've been a katsina carving specialist since the 1980s.

Mavasta Honyouti is a 36 year old Hopi man who grew up in Hotvela. His mother, Carla, is Coyote clan, and his father, Ron, is Greasewood clan. Mavasta currently lives in Polacca, with his wife and four children. He teaches 6th grade at First Mesa Elementary School. Remarkably, carving is a part-time endeavor for Mavasta even though he excels at it. He often works at his art in the evenings and weekends during the school year, and full time during his summers off.



1

- 1) Cylindrical carving portraying many facets of a Corn Dance
- 2) Cylindrical carving depicting a variety of Runner Katsinam.

2





In a conversation I had with Mavasta in May 2016, he shared that he has never had any formal training in wood-working or carving. He learned from his father and uncle, Brian, who are both accomplished carvers in their own right.

Mavasta has a B.A. in Elementary Education from ASU in Tempe. As he was graduating from college, he saw a flier recruiting Native American teachers. He decided to apply so that he “could make a difference” and has been teaching ever since. He enjoys teaching very much, saying he understands his role and how he can influence his fellow Hopi students. He teaches his classes about Native American peoples and world indigenous cultures using content not found in textbooks. For example, one of his first lessons at the start of a school year focuses on the Pueblo Revolt of 1680. He stresses that all students are capable of success and he clearly is a model in two different realms.

Mavasta’s reverence for culture also comes through in his art work. He makes two types of carvings:

- 2a) The top carving shows the prizes to be won by the runners in Fig. 2, including piki, somiviki and ears of corn.
- 3) Bas relief plaque depicting two corn katsinam and a snow maiden.



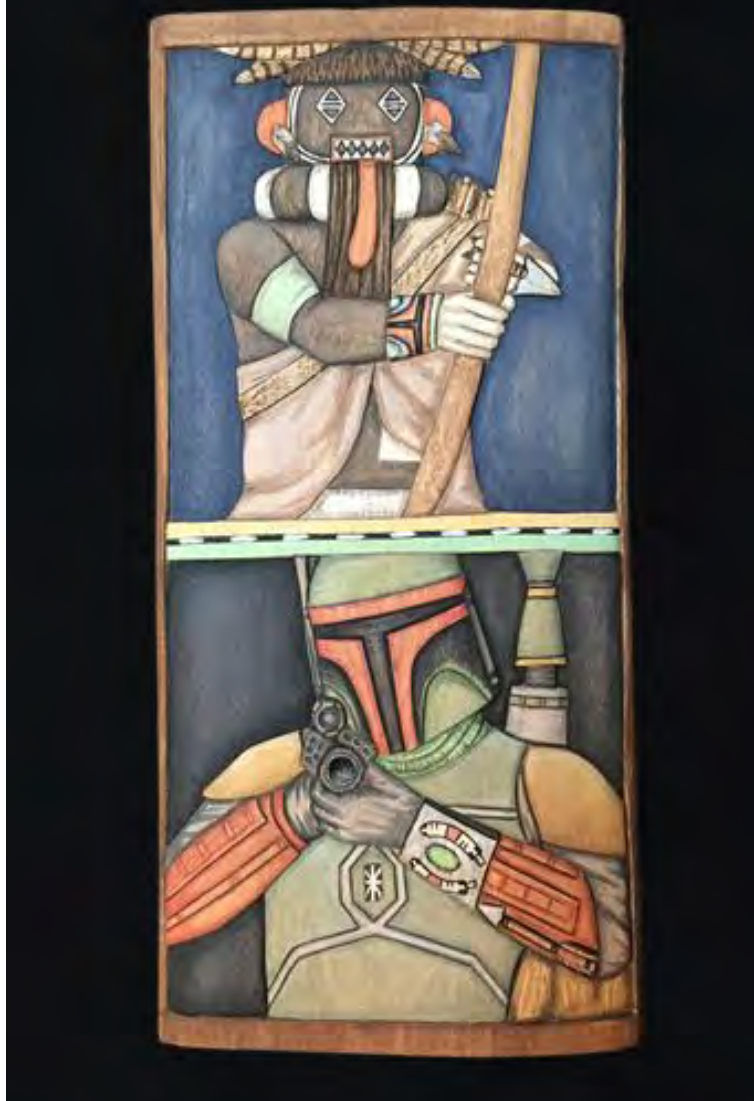
2a



3

1) cylindrical, multi-figured pieces which generally portray diverse aspects of a Katsina dance scene, and 2) flat, bas relief plaques that often portray multiple katsinam engaged in an activity, or even depict pop culture figures. A superb example of a cylindrical carving is shown in **Figure 1**. This carving portrays many facets of a Corn Dance including the dance itself, individual katsinam, baskets, katsina carvings, and more. This work won “Best of Classification” at SWAIA Indian Market in 2015. He also received the “1st Place and the Judges Award” at the Heard show in March 2016. Another example of his cylindrical carving is shown in **Figure 2**. This work depicts a variety of Runner katsinam. And the top of the carving shows the prizes to be won by the victors of the sprints including piki, somiviki, and ears of corn. (**Figure 2a**).

A fine example of one of his bas relief plaques, depicting two corn katsinam and a snow maiden, is shown in **Figure 3**. A remarkable aspect of this



4



5

piece is that it was the first plaque he ever created. Two other examples of his relief carvings show his ability to comically combine Hopi culture with pop culture. The plaque shown in **Figure 4** depicts a Left-Handed Hunter katsina with Star Wars's Boba Fett. Note that the latter has rabbit stick designs on his "gauntlets."

As shown in **Figure 5**, Mavasta presents us with an updated version of Abbey Road with two Huhuwas, a Koyemsi, and a Mocker katsina. Undoubtedly Mavasta's students enjoy these commentaries. Mavasta says he enjoys, "fusing the two cultures." Another example, shown in **Figure 6**, represents a different take on his flat, bas relief carvings. This one is a relief carving collage with combined images of katsinam, plants, rain and sun symbols, and more.

Another surprising aspect of his prize winning work is that he hasn't been carving that long. Although, he started making katsinam at age 15, he eventually took a break for 12 years. He resumed carving only in 2010-2011. He found working with wood came to him easily, probably because the Honyouti family is recognized across generations for its woodcarving excellence. He notes that he divides his time making cylindrical carvings versus plaques about evenly. He indicated that with the cylinders he sticks to traditional Hopi themes and portrayals. With the plaques he said that he has more freedom to experiment and go in unusual directions, as shown in Figures 4 and 5.

Mavasta shared that he would like to branch out beyond woodcarvings. He is currently working on a t-shirt design venture. He would also like to make sculptures in bronze and to experiment in home décor, such as mantles, doors, and dividers. One can easily imagine such mantles and doors as especially large bas relief carvings.

The Hopi Katsina religion is vibrantly alive as reflected in its evolving artistic traditions. Mavasta Honyouti introduces into this tradition new motifs, media, and aesthetics. He is part of a 1,000 year long, distinguished chain of art and culture, centrally important to insiders and appreciated by many beyond. □

- 4) Relief carving combining a Left-Handed Hunter Katsina and Boba Fett from Star Wars.
- 5) An updated version of Abbey Road.
- 6) Relief carving collage depicting, among other things, a mixture of rain and sun symbols, plants and katsinam (*following page*)



# No Free Appraisals

—| Vanessa Elmore |—  
ELMORE ART APPRAISALS

As members have noted already, ATADA is making new initiatives in a variety of areas. This is certainly an exciting time, and ATADA is poised for marked growth in the future! In this spirit, ATADA continues to explore what issues are important to members and collectors, and it has come to our attention that the topic of appraisals/ appraising is a major avenue in need of further exploration. ATADA continues to consider future possible offerings in appraisal education for members, with the idea that everyone within our community might benefit from a deeper and clearer understanding of the lexicon, methodologies, and required standards involved in the personal property appraisal field.

Before we actually start to plan classes for members though, let's start at home:

## **ATADA News here forthwith will include a regular column dedicated to art appraising!**

Naturally, we'll be paying closer attention to those appraisal issues that pertain to Tribal Arts. Now, don't jump out of your seats just yet. ATADA wants to be clear that this column will not pretend to provide any type of formal education, or worse, legal advice, for our members and readers. As always, ATADA recommends that you consult with an established appraiser, appraiser's association, or the appropriate lawyer, for professional advice regarding your particular situation.

On this inaugural occasion of the new column, No Free Appraisals, let's come out of the gates roaring with a question that really hones in on what is most important about this new appraisal initiative from ATADA: ***Why should ATADA care about, let alone promote, what a "qualified appraisal" is really all about?*** Well, simply put, because the ATADA founding principles bespeak of authenticity, integrity, and ethical business practices. Just as the actual objects come with guarantees from our members, in parallel fashion, the appraisal or valuation services being provided by ATADA members to the public should also uphold such guarantees, per se. A "qualified appraisal" is one that is created under professional guidance and that is delineated by proper appraisal standards and requirements; a "qualified appraisal" will exhibit due diligence, proper appraisal terminology, and, above all, will be transparent in its determination, and communication, of the monetary values ascribed to

artworks.

In the big picture, unbeknownst to most, personal property appraising is pretty much an unregulated field. Granted, there are legal parameters that apply, but the point to be made now is that the art appraisal field does not have governmentally mandated state licensing requirements, at least none equivalent to the real property, or real estate,

Why should ATADA care about, let alone promote, what a "qualified appraisal" is really all about?

appraisal field (as of yet). Interestingly, even with the licensing disparities, in the eyes of legislation both of these appraisal fields still fall under one umbrella-- which also includes business valuations and mass appraisals. The relatively unfettered art appraising environment today remains a battleground between parties for and against further regulatory provisions, which could include extending state licensing requirements to all appraisal fields, not just real estate.

Lest you believe that the art appraisal field is a free-for-all, be advised that Congress has already sanctioned standards that actually do set the bar for all appraisal fields - for art appraising, these standards and certifications are not "officially" required; Congress stopped short there. Instead, the standards are "officially" highly-recommended, particularly when valuations are involved with governmental transactions (ahh, the joy of taxes!). For example, straight out of the horse's mouth, here is an excerpt regarding what a qualified appraisal is, according to IRS Bulletin 2006-46, Notice 2006-96, Section .02 on Transitional terms-qualified appraisal, part (2):

*An appraisal will be treated as having been conducted in accordance with generally accepted appraisal standards] ...[if, for example, the appraisal is consistent with the substance and principles of the Uniform Standards of Professional Appraisal Practice ("USPAP"), as developed by the Appraisal Standards Board of the Appraisal Foundation.*

Perhaps you've seen that acronym, USPAP, before, or maybe you've heard someone refer to it, or if you are ahead of the curve, you already know what it is all about. The Uniform Standards of Professional Appraisal Practice, or USPAP, was developed in the late 1980s by The Appraisal Foundation, which is a not-for-profit entity sanctioned by Congress to generally oversee and monitor the appraisal industry through its management of three independent branches, or boards, that include the Appraisal Practices Board (APB), the Appraiser Qualifications Board (AQB), and the Appraisal Standards Board (ASB). Without delving deeper into these additional acronyms and how these boards divide the labor up, suffice it to say, USPAP is the generally recognized, accepted, and preferred standard for the appraisal profession in the United States (and Canada).

USPAP is not a static entity; the standards are updated every two years in order to stay relevant to an ever-evolving profession. Following suit, professional appraisers regularly receive updated USPAP training in order to stay aware of any changes, additions, or even

retirements of the standards. Really, the motivating force behind all of these hoop-jumping tactics is that these standards are truly necessary in appraisal work, and having consistency across the spectrum of valuation services permits the public a way to gauge the competency of such appraisal work—because, at the end of the day, these are reasoned opinions of value.

## The Appraisal Foundation and USPAP essentially exist to advance the standards for the appraisal profession

To harp on this point a bit more, here are two examples that shouldn't stretch the imagination for understanding why such an entity like The Appraisal Foundation exists and why the USPAP standards exist. One – we need only look at the last two decades to see how an atrociously bad chain reaction gets sparked when rampant, inflated real estate appraisals then undermine our banking system. It nearly brought our economic system to its knees, some might argue it did just that, if not worse. Two – the art world itself has seen its fair share of ill-conceived or badly reasoned art appraisals, that too often get blown out in very public legal disputes. The recent fiasco surrounding the handling of the Detroit Institute of Art's bankruptcy claim hinged on several incongruent art appraisals going head to head in court. Needless to say, the different appraisal firms (including one auction house) involved with the case all felt they were providing “qualified appraisals” that revealed accurate market values based on reasoned judgments.

A quick review sounds in order. Because the standards as presented in USPAP are subject to periodic revisions, frequent training is required to maintain the ability to create current, USPAP-compliant appraisals. The Appraisal Foundation and USPAP essentially exist to advance these standards for the appraisal profession, in order to ensure that all appraisers are using a measure of consistency, independence, and, above all, objectivity. These qualitative attributes are among the necessary ingredients to produce a “qualified appraisal” and they will also be, by extension, some of the measures that will be guiding our own

### Vocab Recap

**Appraisal:** an appraisal is a reasoned opinion of value, or the act or process of developing a reasoned opinion of value, that is numerically expressed and directly supported by substantiating evidence.

**Appraisal Services:** all valuation services performed by an individual acting only as an appraiser.

**Appraiser:** an individual providing valuation services, or an opinion of value, and who is expected to perform such duties competently and independently, and with total impartiality and objectivity. These expectations are directly applied to all individuals representing themselves to the public as being an appraiser.

**Personal Property:** tangible objects that are identified as being personally owned, like artwork and antiques, gems and jewelry, collectibles and furnishings, machinery and equipment, and so forth. Essentially, all physical property that is not real estate.

**Valuation Services:** all services pertaining to the aspects of property value, and which are provided by both appraisers and others (like dealers, auctioneers, and so forth). All appraisers provide valuation services; not all valuation services are provided by appraisers.

ATADA appraisal initiative, in order to benefit our members (and collectors) who are both receiving and providing appraisal and/or valuation services.

In future installments of No Free Appraisals, we'll tackle more about the components of a qualified appraisal, plus we'll delve into who a "qualified appraiser" is, what "valuation services" are, and how valuation services actually differ from appraisal services. Also, slowly but surely, we'll take command of the whole spectrum of vocabulary that exists in the appraisal industry, including all of the many types of "value" that yield vastly different numbers. For now, let's consider the appraisal can of worms officially opened and on the table. □

To participate in this discussion, please forward comments, suggestions, or questions to: [elmoreartappraisals@hotmail.com](mailto:elmoreartappraisals@hotmail.com)

## Recommended Links

### The Appraisal Foundation:

<https://www.appraisalfoundation.org>

### Uniform Standards of Appraisal Practice (USPAP):

<https://www.uspap.org>

### Internal Revenue Service:

#### IRS Bulletin 2006-46, Notice 2006-96,

[https://www.irs.gov/irb/2006-46\\_IRB/ar13.html](https://www.irs.gov/irb/2006-46_IRB/ar13.html)

#### Guidelines for Form 8283, Charitable Donations:

<https://www.irs.gov/instructions/i8283/ch02.html>

### Gotta love Wikipedia:

[https://en.wikipedia.org/wiki/Uniform\\_Standards\\_of\\_Professional\\_Appraisal\\_Practice](https://en.wikipedia.org/wiki/Uniform_Standards_of_Professional_Appraisal_Practice)

### For fun, light reading on the Case of the Detroit Institute of Art:

<http://artsbeat.blogs.nytimes.com/2014/07/28/new-appraisal-sets-value-of-detroit-institute-artworks-at-up-to-8-5-billion/>

<https://itsartlaw.com/tag/detroit/>

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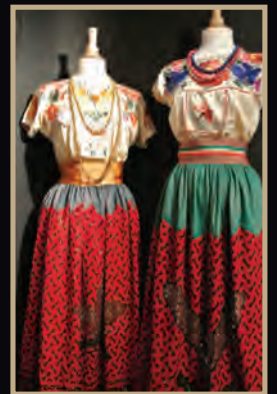
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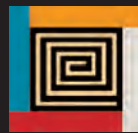
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SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS

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### NATIVE CINEMA SHOWCASE

Presented in partnership with the National Museum of the American Indian  
**Tuesday August 16 - Sunday August 21**  
Indian Market "Class X" winning films screen on Friday August 19  
Free Admission at the New Mexico History Museum  
*Special Saturday night screening at the Railyard Park*

### INDIAN MARKET EDGE PREVIEW RECEPTION

Sponsored by JoAnn and Bob Balzer and NARF (Native American Rights Fund)  
**Thursday August 18, 6:30 - 8pm**  
Ticketed event at the Santa Fe Community Convention Center

### INDIAN MARKET 2016 KICK OFF PARTY

Sponsored by Smokin Joes  
**Thursday August 18, 8-11pm**  
Free & open to the public at the Convention Center

### BEST OF SHOW AWARDS CEREMONY & LUNCHEON

**Friday August 19, 11:30am.** Ticketed event at the Convention Center

### PREVIEW OF AWARD WINNING ART

**Friday August 19.** Sneak Preview: 5:30-7:30pm. General Preview: 7:30-9:30pm.  
Ticketed events at the Convention Center

### 95TH ANNUAL SANTA FE INDIAN MARKET ON THE PLAZA!

**Saturday August 20 & Sunday August 21**  
**8am-5pm. (Opens at 7am on Saturday)**  
Free and open to the public

### MARKET STAGES MUSIC & DANCE PERFORMANCES

**Saturday and Sunday of Market, 9am-4pm.** Free and open to the public

### HAUTE COUTURE FASHION SHOW

**Saturday August 20, 1pm.** Free to stand/\$10 for a seat.  
New location! In the courtyard at the Convention Center

### 2016 INDIAN MARKET GALA

Co-sponsored by AARP and La Fonda on the Plaza  
**Saturday August 20, 6pm.** Ticketed event at La Fonda on the Plaza

### FASHION CHALLENGE/NATIVE AMERICAN CLOTHING CONTEST

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Friday, August 12, 3 - 6 pm**

Left: Tony Hunt, Jr., *Kwagiulth Thunderbird Frontlet*. 1988; above: Richard Hunt, *Eagle Sun Mask*. 1992. Courtesy of Richard and Joan Chodosh.  
Support for this exhibition from a private funder and Kevin Rowe & Irene Vlitos Rowe.

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## Open House!

*The Growing Thunder Family  
in residence!*

**Thursday, August 18, 11 am - 5 pm**

View our diverse collection of indigenous art from throughout the world, emphasizing historic and contemporary arts of North America's First Peoples.

Left: Joyce Growing Thunder. *Figurine*, 2003.  
[www.ralphcoefoundation.org](http://www.ralphcoefoundation.org) / [info@ralphcoefoundation.org](mailto:info@ralphcoefoundation.org) / (505) 983-6372



# Media File: ARTICLES OF INTEREST

Articles related to recent events  
involving cultural patrimony

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## **"U.S. files complaint to recover Acoma war shield"**

Published 7-23-16 by Anne Constable in the *Santa Fe New Mexican*

[www.santafenewmexican.com](http://www.santafenewmexican.com)

## **"Heinrich readies bill to help protect tribes' cultural artifacts"**

Published 7-2-16 by Anne Constable in the *Santa Fe New Mexican*

[www.santafenewmexican.com](http://www.santafenewmexican.com)

## **"Our View: Keep pressure up to restore artifacts"**

Published 6-26-16 in the *Santa Fe New Mexican*

[www.santafenewmexican.com/opinion](http://www.santafenewmexican.com/opinion)

## **"Smithsonian Hosts Emergency Meeting About Paris Auction of Indigenous Remains and Objects"**

Published 5-24-16 by Allison Meier on *Hyperallergic.com*

[www.hyperallergic.com](http://www.hyperallergic.com)

## **"Native Americans Protest A Planned Auction Of Sacred Objects In France"**

Published 5-25-16 by Camila Domonoske on *NPR.org*

[www.npr.org](http://www.npr.org)

## **"The Auction of Native American Artifacts"**

Published 5-27-16 by J. Weston Phippen in *The Atlantic*

[www.theatlantic.com](http://www.theatlantic.com)

## **"US hails 'small victory' as Paris auction withdraws Native American shield"**

Published 5-30-16 by France 24 on *France24.com*

[www.france24.com/en](http://www.france24.com/en)

The Media File is a compilation of links to recent newspaper, magazine and internet articles that may be of interest to the Membership. All content and opinions expressed in the linked articles are solely those of the article's author(s) and in no way reflect the opinions or positions of ATADA. Members are encouraged to submit press clippings or email links for publication in the next issue of the ATADA News. Some links may have been renamed, removed or otherwise changed since reprinted in this publication; some links may require a subscription and/or a fee to access.

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Articles and Information pertaining to  
Ivory and the Law

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## **"CINOA 'needs to be leader on ivory' "**

Published 7-4-16 by Roland Arkell in the *Antiques Trade Gazette*

[www.antiquetradegazette.com](http://www.antiquetradegazette.com)

## **"US ivory 'final rule': what you need to know"**

Published 6-24-16 by Roland Arkell in the *Antiques Trade Gazette*

[www.antiquetradegazette.com](http://www.antiquetradegazette.com)

## **"US ivory ban: federal and state laws now in contradiction says specialist"**

Published 6-24-16 by Roland Arkell in the *Antiques Trade Gazette*

[www.antiquetradegazette.com](http://www.antiquetradegazette.com)

## **"Man gets year in prison in ivory, rhino horn smuggling"**

Published 6-22-16 by Associated Press in *The Washington Times*

[www.washingtontimes.com](http://www.washingtontimes.com)

Articles and Information pertaining to  
Ivory and the Law *(continued)*

**"New U.S. Ban On Ivory Sales To Protect Elephants"**

Published 6-2-16 by Chris Arnold on *NPR.org*

[www.npr.org](http://www.npr.org)

**"Endangered and Threatened Wildlife and Plants;  
Revision of the Section 4(d) Rule for the African  
Elephant"**

A rule by the U.S. Fish & Wildlife Service published on  
6-6-16.

[www.federalregister.gov](http://www.federalregister.gov)

**"What Can I Do With My Ivory?"**

Information from the U.S. Fish & Wildlife Service

[www.fws.gov](http://www.fws.gov)

Museum News and Other Articles of Interest

**"Burke Museum welcomes new Curator of Northwest  
Native Art"**

Published 7-6-16 in *burkemuseum.org*

[www.burkemuseum.org](http://www.burkemuseum.org)

**"Tacoma Art Museum Names New Curator of  
Western American Art"**

Published 6-21-16 in *ARTFIXdaily.com*

[www.artfixdaily.com](http://www.artfixdaily.com)

**"Paris museum secures rare piece of Akyè art"**

Published 5-31-16 by Anne Crane in the *Antiques Trade  
Gazette*

[www.antiquetrade gazette.com](http://www.antiquetrade gazette.com)

**"New Chief Curator Named at the IAIA Museum of  
Contemporary Native Arts"**

Published 5-10-16 in *iaia.edu*

[www.iaia.edu](http://www.iaia.edu)

**"How new rules could right an old wrong for Alaska  
Native artists"**

Published 7-17-16 by Jill Burke in the *Alaska Dispatch  
News*

[www.adn.com](http://www.adn.com)

**"Chicago auctioneers extend their reach to Arizona"**

Published 7-14-16 by ATG Reporter in the *Antiques Trade  
Gazette*

[www.antiquetrade gazette.com](http://www.antiquetrade gazette.com)

**"Trial set for Skagway fake Alaska Native art case"**

Published 6-27-16 by Emily Files, KHNS on *ktoo.org*

[www.ktoo.org](http://www.ktoo.org)

**"A Cherokee Fashion Designer Who Mixed Native  
Modernism with Midcentury Trends"**

Published 6-19-16 by Erin Joyce on *Hyperallergic.com*

[www.hyperallergic.com](http://www.hyperallergic.com)

**"Cherokee Nation contributes \$500,000 to National  
Museum of the American Indian"**

Published by 6-10-16 on *cherokee.org*

[www.cherokee.org](http://www.cherokee.org)

**"The Power of Self-Definition"**

Published by Kim Baca (Navajo / Santa Clara Pueblo) in  
the July-August edition of *Native Peoples Magazine*

[www.nativepeoples.com](http://www.nativepeoples.com)

**"Fakes and forgeries will be discussed at this  
year's Foundation for Appraisal Education  
Seminar, Sept. 23-24"**

Published 7-25-16 in *ARTFIXdaily.com*

[www.artfixdaily.com](http://www.artfixdaily.com)

**"Views of American Indians: true and falsified"**

Published 7-22-16 by Charles Desmarais in  
*SFGate.com*

[www.sfgate.com](http://www.sfgate.com)

# Directory Updates & New Members

## New Full Members

### **Gernot Mattheis**

Two Grey Hills Indian Arts & Jewelry  
[www.fineindianart.com](http://www.fineindianart.com)

References:

Mark Winter - Toadlena Trading Post  
Steven Pickelner - Benzav Trading Company

### **Barbara N. Miles**

Miles & Miles Trading  
[www.milesnativearts.com](http://www.milesnativearts.com)

References:

Turkey Mountain Trading  
Summerhouse Antiques

### **Mark Johnson**

Mark A. Johnson Tribal Art  
[www.markajohnson.com](http://www.markajohnson.com)

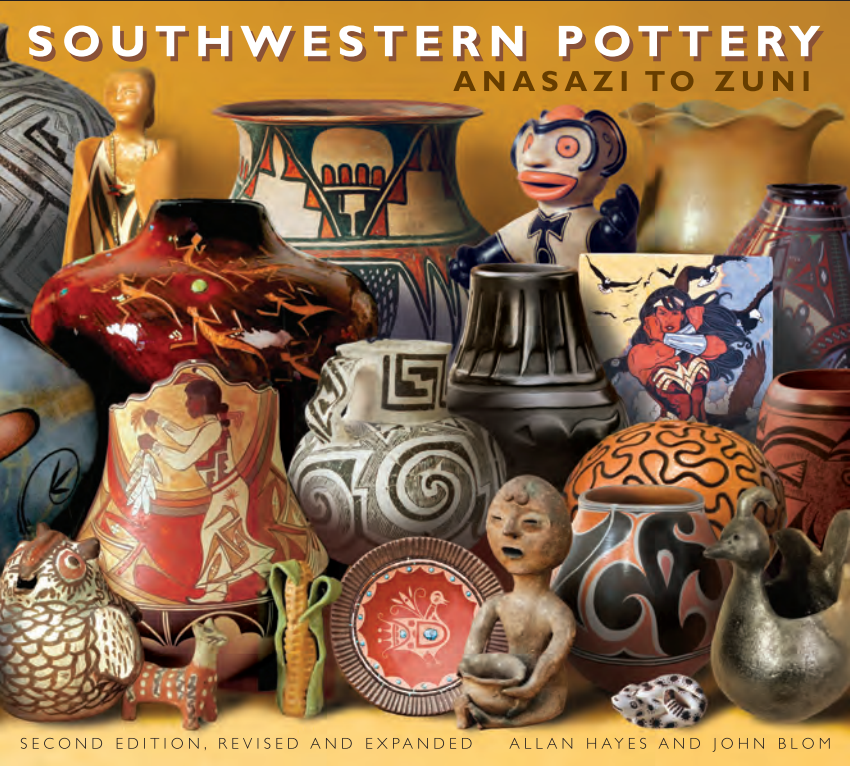
References:

Kim Martindale - KR Martindale Gallery  
Andy Hale - Anahita Gallery, Inc.


## New Associate Members

### **Jim Lazzeri**

### **Curt and Margarete Mullen**



Its 224 pages include 270 photos of pieces from every Southwest pottery-producing tribe and Pueblo plus 37 maps that show where they are—more than 1,600 pots from 1,600 years. You can get it from Amazon or buy it from your local bookseller.



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*Appeal to the Great Spirit,  
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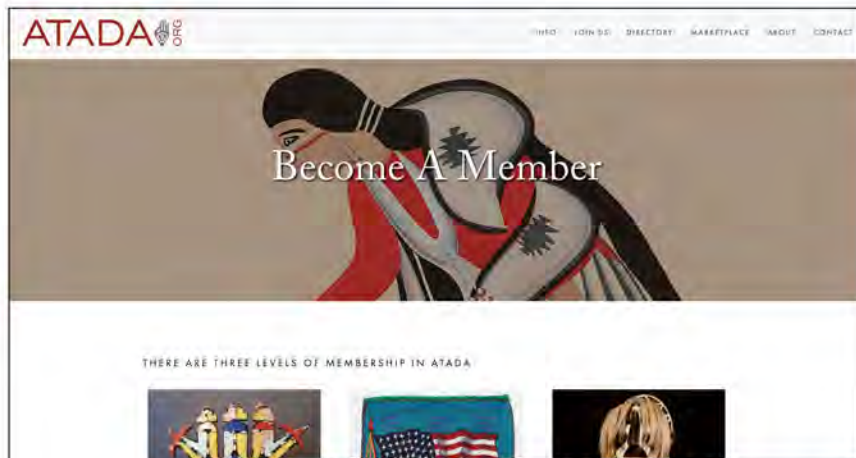
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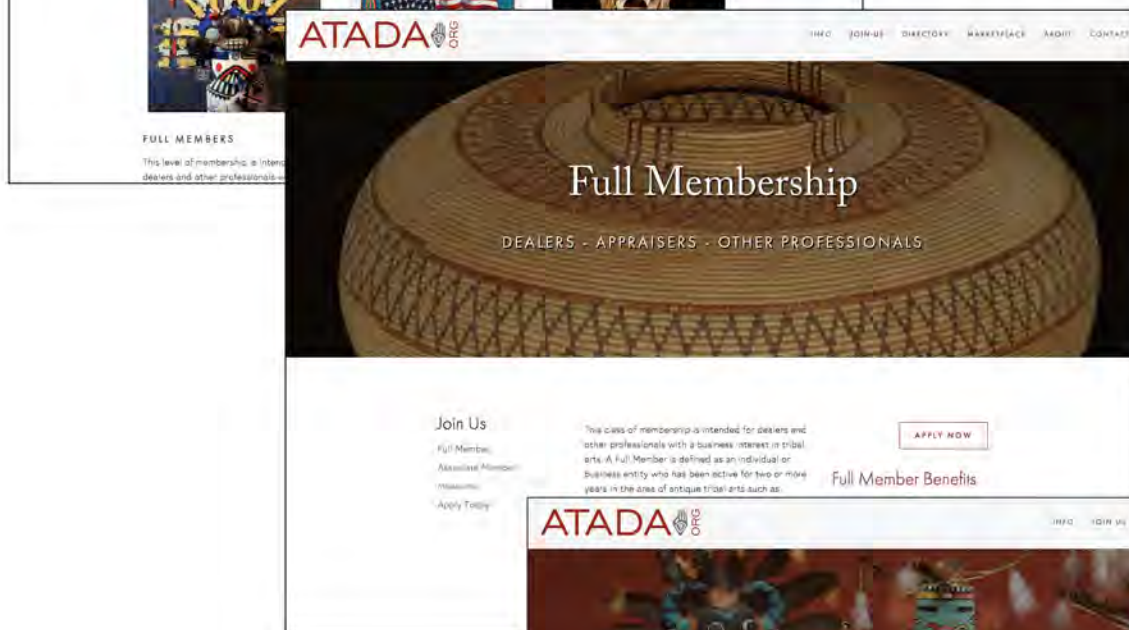
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- Redesigned Member Directory
- Member's Lounge with links to self-manage your profile, renew membership and info about members only events
- Join ATADA with our quick and easy online application
- Searchable Theft Notice listings and much more!

