

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

WINTER 13

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Profiles: Joe Loux, Joan and David Wenger

**Michael Auliso's interview with
Heinrich Schweitzer, Part One**

The Case for Daisy Poblano



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Contents

WINTER ISSUE 2013 VOL. 23, NO. 1

Table of Contents:

President's Note	4
Editor's Desk	4
Member Close-Up: Joe Loux	5
In Memoriam: Jim Phillips	8
Collector's Corner: Joan and David Wenger	9
Origins of the American Indian Art Market, a Brief Memoir	14
The Case for Daisy Poblano by Ernie Bulow	15
Michael Auliso's Interview with Heinrich Schweizer	19
Sandra Horn Update	24
Archeological Institute of America/National Parks Service Policy on "site looting"	25
2013 Calendar of Events	26
Media File	31
Cambodia Seeking Second Statue	31
Seeking Return of Art, Turkey Jolts Museums	31
Native American Artifacts "Hot" for Antique Roadshow Appraisers	32
Gov't. to Allow Indians to Possess Eagle Feathers	32
A Champion of the Wari	32
Pre-Columbian Works at Sotheby's	32
When 'Artifact' Became Art	33
Sotheby's Accused of Deceit in Sale of Khmer Statue	33
MoMA Gains Treasure that Met Also Coveted	34
66 Species of Coral Proposed for Endangered or Threatened Listing by U.S.	34
Dallas Museum Volunteers to Return Mosaic to Turkey	34
Claims of Looting Shadow Expert in Khmer Art	35
Where Opposites Attract	35
A Continent's Art on a Long American Journey	36
Last Word by Wilbur Norman	37
Directory Updates	42

Cover Photo: Joe Loux

Man's Robe, Hokkaido, Japan, 19th century

Attush (inner bark from an elm tree) with applique and embroidery
50" (w) x 43" (h)

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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President's Note

up with changing times.

Another important component of this force is drawing new, younger members to our organization. Collectors and gallery owners Joe and Katie Loux, highlighted in the first article of this issue, are one such example of how we all benefit by having a wider age range demographic.

As President, I have always believed in the ability of ATADA to move forward and adapt when required. Our meetings in Marin, the quality 'classes' we have held during Indian Market in Santa Fe, and our dialog with the FBI have all been attempts to keep us moving in the right direction. Opposing forces in fact help us develop strategies by which to keep collecting alive, viable and sustainable.

As I enter this new term I must say that it will be the last – our nominations committee must start now if we are to attract fresh blood, young people, and vitality to this organization. We should put aside our competitive instincts and work towards the common good, and improving our internal communications will go a long way towards that end.

Head, African & Oceanic Art, New York.

And of course, thank you to both Mike and Michael, for allowing the ATADA News to publish their stories. Michael Auliso's tribalmmania.com interview will run in two parts, the first in this issue, the second in the Spring issue.

It is with great personal sadness that I added Jim Phillips's obituary to this issue. He meant a lot to many ATADA members, and certainly to me. I know everyone who knew him is thinking of Lauris now and wishing her the best.

Happy 2013.

As we head into the new year, I am holding the presidential reins again for another two-year term, but this time with some trepidation. Newton's first law of motion - sometimes referred to as the law of inertia-- states that objects at rest stay at rest, and objects in motion stay in motion unless acted upon by an unbalanced force. ATADA's 'unbalanced force' might be comprised of our revised ATADA magazine, better articles, advertising, our calender and debut on Facebook, as well as our virtual on line magazine with workable URL links to cited articles. All these changes are viable attempts to keep

Editor's Desk

Thanks to several people, this is a very big issue. First, thank you to Joe and Katie Loux and to Joan and David Wenger, for all their help with this issue's profiles.

And a special thank you to Clinton Nagy for alerting the ATADA News to two interesting stories he read online, Mike Cowdrey's Origins of the American Indian Art Market, a Brief Memoir, and Michael Auliso's interview with Heinrich Schweitzer, Sotheby's Senior Vice President, Department

MEMBER CLOSE-UP

Joe Loux

Look for Joe and his wife and business partner, Katie, at shows in the Bay Area and in Santa Fe. This August, their new son Oscar will join them in their booth at the Whitehawk Ethnographic show, and perhaps, in years to come, in the family business.



For so many people in our field," tribal art dealer Joe Loux says, "the Peace Corps was formative. I went to university and got an English degree, but right after graduation, when I was in my early 20s, I joined the Peace Corps. I was sent to Guinea-Bissau, a very small West African country with a population

of about one million. I was an English teacher in a small village.

"The Peace Corps was a great experience," he continues. "I learned languages, and it got me traveling." Joe had been outside the U.S. before, but never in a place so geographically and culturally remote.

As it turned out, Guinea-Bissau was not the place to start a collection, or a tribal art business. "I saw fascinating tribal culture in Guinea-Bissau. I had a seaworthy Senegalese canoe and made several trips to the Bijagos Islands with friends. Living with Africans and speaking the local languages, one comes to know about animist beliefs which pervade everyday life. The carvings that we were exposed to were mainly tourist art," Joe recalls. "I was probably most impressed by the use of amulets in Guinea-Bissau. For any problem related to work or health, Guineans visit a shaman and have a leather amulet made around a piece of string or paper that the shaman has imbued with magic. I was instinctively drawn to this kind of ornament."

Joe says he started as a jewelry dealer. After he left the Peace Corps in 1994, he traveled overland to Morocco. In Marrakech, "inevitably, I was in the souks, haggling for things over a glass of mint tea. A friend who was with me said I looked very comfortable, haggling and sipping tea."

After Marrakech, he went to Fez by himself, and from there went to Spain through Tangiers. "How different our world was then," he recalls. "There were no credit cards, and when my cash ran out (I spent it all on two carpets in Fez), I had to figure out how to get more. I ended up selling my camera to someone at the guest house where I'd been staying in Malaga to buy a plane ticket to London. The fact that I'd spent all my money on carpets is a significant detail."

After London, he went home to South Bend, Indiana, "thinking I needed a job. I got my M.A. in Education so I could be a high school English teacher. But I realized immediately that I didn't want to teach.



Joe and Katie Loux's home gallery in Noe Valley, San Francisco.

MEMBERCLOSE-UP

I had a strong itch to travel and wanted to go back to North Africa. So I went back to Morocco and Mali with an interest in Saharan jewelry. I spent all my savings and I figured I would find a way to sell the things that I had bought.”

When he returned to the U.S., he went to Santa Fe “and realized there was a flea market. I got started there almost immediately. I had a folding table that I had to move from space to space each week. My original display was 20 Tuareg amulet boxes and a handful of other things. I quickly saw that my inventory was too narrow and esoteric for retail. I realized I had to come up with more merchandise to get through the summer. But the rent was cheap and I didn’t need to make much.”

As Joe says now, “I met everyone at the flea. It was a meeting place for dealers. It was seasonal, so I’d work at the flea in the summer and travel during the rest of the year. For me, it was perfect, and I spent seven years that way. My presentation evolved from 20 Tuareg amulets to a broader spectrum of decorative things that I could sell to a wider audience. I spent six years traveling in North Africa, mostly in Morocco, buying jewelry, textiles and decorative objects from the Saharan countries.

“By 2000, I had begun to discover the great jewelry traditions of Asia. There were many places in Southern China that were just opening up to trade with the outside world. Southeast Asia and India provided fantastic opportunities. I became interested in figurative sculpture and masks.”

Back in Santa Fe, Joe exhibited in the Whitehawk Ethnographic show in 1999. “It was my first art fair. I was given a space upstairs at the old Sweeney

Convention Center. In those days the main floor was occupied by established dealers and the upstairs rooms were filled with entry-level dealers like myself. When I eventually got a booth on the main floor of the Ethno show, I thought of it as a big step for my business.” The first year Joe exhibited at the Caskey-Lees Tribal & Textile Arts Show at Fort Mason in San Francisco, he had a similar reaction: “Wow! Here is the tribe.”

By then, he says, “I was a Santa Fe local” with a fixed schedule: the San Francisco Tribal & Textile Arts Show, the Los Angeles Asian & Tribal Art show, New York Tribal & Textile Art Show, and Whitehawk Ethnographic (the LA and NY shows are now defunct). “By then, I had lived in Santa Fe for ten years. In 2006 I moved to San Francisco. I wanted to live in a bigger city, and San Francisco was a good place for getting to Southeast Asia. Most

importantly, it has a thriving community of tribal art dealers and collectors.”

Joe met his wife, Katie, in 2008, “and we married almost immediately. She had worked at *Hali* magazine for seven years writing and editing. She joined my business and we started traveling together on buying trips and to art fairs. She also continues to work for *Hali* on a freelance basis.” Says Joe, “Suddenly there were two perspectives in the buying process. More attention was paid to detail and to presentation. The business was more casual before Katie.”

Together, Joe and Katie built a website (www.joeloux.com). Joe calls their website “a significant part of our business; it makes our sales more consistent throughout the year, and allows us to have contact with the European market. It is a good way to meet new clients around the world.”



Joe and Katie Loux's home gallery in Noe Valley, San Francisco.



Look for Oscar in the Loux booth at the Whitehawk Ethnographic show in August.

Asked about his heroes and role models in the tribal art business, he begins by saying, “Katie and I are generalists. I think that this comes out of being mainly a jewelry dealer in the early part of my career, and being exposed to such diverse traditions of ornament. My role models are dealers and collectors with esoteric vision who are interested in mixing art from many cultures. This seems relevant to my way of doing things.”

Joe goes on to mention Brussels dealer and non-European Art Fair president Patrick Mestdagh (“he is interested in graphic things from many places”) and Joe Gerena (“He had a mix of things from many places, but found a continuity that made aesthetic sense. That’s the trick: aesthetic continuity.”). Also, “I pay a lot of attention to Andres Moraga and Joel Cooner. These dealers all have great taste and can bring disparate objects together in a way that makes sense.

“But I am equally appreciative of someone like Oceanic specialist David Rosenthal and Africanist Jim Willis. It is important to consult with these experts. Authenticity is tricky. You need a specialist to help you outside your core areas of knowledge.”

Much has changed in the tribal art business since Joe set up at the Santa Fe Flea Market. “The material in the field is harder to come by. You have to search for new ways to find material. You can’t just go to Asia for a month and return with great things. And keeping energy in your business is important – when people recognize you as someone who is active, things get offered to you.”

The Internet, Joe says, “creates a more global business,” but can be a double-edged sword. “Countries that were poor are now becoming rich. There is more competition with local collectors now.”

In August, Joe and Katie welcomed a son, Oscar. Will that affect the way they do business? “The pace of our traveling will change, but that was happening before Oscar’s arrival,” Joe says. “In the 1990s, I would stay in Morocco for three months. Now I stay away for a shorter time. Being a new dad means more pressure, but it is a good kind of pressure. And we both want him to see the world. We won’t stop traveling, there will just be a different rhythm.”

When he talked to the ATADA News, Joe was preparing to exhibit at the San Francisco Tribal Art Dealers’ Association local show opening a few days later at the Fort Mason Center in San Francisco. As President of SF Tribal, Joe is responsible for organizing the show. This experience has helped him to understand how much work is involved in making an art show a success. One of the challenges for promoters is to find ways to reach out to new collectors. “There is a great deal of wealth in the Bay Area. Why aren’t we seeing the educated Silicon Valley elite at our shows? After all, we sell amazing material. We need a fresh approach to presenting tribal art to a younger generation. It’s crucial to the future of our business to introduce new collectors into the market.”

Grave Marker (Sunduk)
Bajau ethnic group, Sulu Archipelago, Philippines
Wood, 42 inches (w) x 19 inches (h) x 8 inches (d)



In Memoriam: Jim Phillips **With his wife Lauris, Jim was given ATADA's** **Lifetime Achievement Award in 2012. Here is** **his family's obituary.**

James Albert Phillips III

James A. Phillips III, 86, died of cancer, in his San Marino home on December 7, 2012, surrounded by his loving family. Born in Los Angeles on July 2, 1926, to James A. Phillips Jr. and Florence Reilley Phillips, he was a fourth-generation Californian whose great-grandfather, Major Horace Bell, was a noted chronicler of life in early Southern California.

Jim attended Catalina Island School for Boys until WWII prompted its closure. He graduated from South Pasadena/San Marino High School in 1944. Starting at the age of 14, he worked with his father at Phillips Aviation Co. in South Pasadena, learning the basics of mechanical engineering.

While attending Pomona College, where he belonged to Sigma Tau fraternity, he eloped with Lauris Earle Jardine, herself the great-granddaughter of prominent early California settlers. They married in a formal ceremony after his graduation in 1949, at Church of Our Savior in San Gabriel. When his father died suddenly in 1950, Jim, at age 24, took the helm of Phillips Aviation. After a brief foray into toy manufacturing, he acquired Marples Gears in 1959, becoming a leading manufacturer of high precision gears for the aerospace, medical and defense industries. He received a letter from President Lyndon B. Johnson commending his firm's contribution to NASA's lunar program.

Upon retiring in 1989, he turned the company over to his son, James A. Phillips IV, and shifted his focus to Fairmont Trading Company, a tribal arts venture started with Lauris in the 1970s. The couple became nationally recognized experts as well as collectors and traders of antique Native American art and artifacts. Jim served on the board of the Southwest Museum and, with Lauris, was honored earlier this year with a rare Lifetime Achievement Award by the Antique Tribal Arts Dealers Association. He also became an avid world traveler, taking a special interest in the art, architecture and cuisine of France. He was an expert amateur photographer, wine connoisseur and lover of Dixieland jazz.

Jim impressed all who knew him well with his strong work ethic, sharp analytic skills, broad range of interests, and sly sense of humor. He cared deeply for his family and his pets as well. He is survived by Lauris, his wife of 65 years; daughters Cassandra B. Phillips (Robert L. Burkey) of Waimea, HI; Holly H. Phillips of Los Angeles; Shelley P. Hauser of Etiwanda; and Poppy Phillips Mehlhaff (Allen) of Riverbank; and son James A. Phillips IV of San Gabriel. He was preceded in death by daughter, Melissa E. Phillips. He also leaves eight grandchildren and one great-granddaughter. Services were

held at the Angelus Rosedale Cemetery on December 24th. Donations in his memory can be made to the Pasadena Humane Society.



COLLECTOR'S CORNER

Joan and David Wenger

Collector/dealer Joan Wenger has a great eye for material, as many dealers who buy from her know. She exhibits at the Whitehawk Indian show. Her husband, chemist David Wenger, is a collector who has become part of Navajo blanket history. Working with Joe Ben Wheat, David created a method of testing dyes to help determine a blanket's age. He has seen and tested many great blankets, including the First Phase chief's wearing blanket that sold for \$1.8 million in Pasadena in June 2012.



Joan and David Wenger met when she was 15, he 16. "Both of our parents encouraged us to join a youth group at the local synagogue outside Philadelphia," she says. They started to date but broke up soon after

going together to David's high school senior prom.

They started dating again a few years later while in college. Joan graduated from Carnegie-Mellon, where she studied textiles and design. Her first job was as a fashion designer, and she has always had a great appreciation for design and craft.

"We were married in 1966 while David was in graduate school and I was working in fashion design in a small boutique," Joan tells the ATADA News, "David then did a post-doctoral fellowship at the Weizmann Institute in Israel, where we enjoyed going to archeological sites. In 1969, we moved to Southern California, where David was a post-doctoral fellow at UCSD in La Jolla. On the drive from the East Coast to San Diego, we bought a small piece of Hopi pottery at a diner in Page, Arizona. It was made by Frogwoman. After moving to San Diego, we started to see more Indian art at museums, galleries and auctions. We started to see how beautiful many of these objects were, and that piqued our interest in collecting."

While living in La Jolla, they started going to Ron Milam's auctions, "and we were amazed by the high prices for Indian art, especially baskets," David remembers. That's also when they met Hubert Guy and became subscribers to Guy's Indian Trader (David says he remembers the first issue). They went to the Los Angeles Tribal Art show in 1970. Says Joan now: "We were starting to learn."

Joan studied pottery making in La Jolla, and she continued making pottery after the Wengers moved to Denver when David accepted a faculty position there. That's where they met the Denver American Indian art community, which included David Irving and Michael Katzner. "We'd all bring objects to our meetings for show-and-tell, and we all were trying to learn," David says. "Joyce Herold from the Natural History museum came to our meetings, and eventually we got to meet Joe Ben Wheat, and that really got a lot started," he adds. While in Colorado they also met Jonathan Batkin, then at the Taylor Museum in Colorado Springs.

By that time, they were starting to build a small collection of American folk art, quilts, and some American Indian art. Joan started to exhibit at antique shows in 1975 in Denver. "I sold quilts and folk art, as well as some American Indian art."

As they learned more about American Indian art, "we purchased more" David says. And they started going to Santa Fe more often. "It was a place to unwind and enjoy the mixing of cultures. We met Andrew Nagen, Josh Baer, Ray Dewey, and many other dealers. From these dealers we learned a lot about the differences in quality

COLLECTOR'S CORNER

among objects," David says. Then, in 1978, Joan exhibited at Don Bennett's first Santa Fe Invitational antique American Indian art show at the Santa Fe Hilton.

David remembers: "We just put our objects on tables. We were next to Gallery 10. The first day, Joan put out a Seminole man's shirt. No one bought it, so I wore it the next day. When Jimmy Economos saw me, he said 'I have to have it!' We've always enjoyed the spectrum of people we've met through collecting and selling."

Their daughter, Kira, fondly remembers going to the shows in Santa Fe. "She used to play with Mike Bradford's daughter, and Ari Maslow," Joan remembers. Kira is now 41 years old and is the mother of a seven-year-old daughter, Emilia.

David's association with Joe Ben Wheat became very meaningful because David was a biochemist who was interested in Navajo blankets. "Dr. Wheat was writing his book," David says, "and was very generous with his time and knowledge. And when he'd show us blankets at the museum, he used to say about his research, 'the only thing missing is dye testing' which would help date the yarn used in the textile.

As a biochemist, David knew how to use a spectrophotometer, but the published method for dye testing required several inches of the material to be analyzed. But few museums or collectors with 19th century Navajo blankets were willing to give up inches of their textile. So in 1981, David perfected a way to do the analysis in miniature, so that he could work with a piece of yarn only about 1/8 of an inch long. He analyzed over 300 red wool samples from documented blankets in museums for Dr. Wheat. Since then, he has analyzed thousands of samples of red yarn "from many private and public collections," including blankets from the School of American Research, the Smithsonian, and the Peabody Museum. "While many times I only see the small piece of wool to be tested, some collectors/dealers, like Tony Berlant, sent photos of the textile with the sample." David did the dye analysis that helped date the Bayeta First Phase blanket that sold for \$1.8 million at a Pasadena auction in June 2012. "Having this interest in dye testing combines my love of science with my love of art," David said.

David remembers Joe Ben Wheat on a visit to his laboratory, "as we extracted dyes and ran them on the spectrophotometer, he was like a kid in a candy store. What a wonderful man. I am glad I could help him, and working with him has led to others asking for the same help."

The Wengers moved back to Philadelphia in 1986. "That's when I changed my inventory emphasis to American Indian," Joan says. "There were many quilt and folk art dealers in the East, so I chose to offer more Native American art."

Joan continues: "We acquired many fine Native American objects through our years as dealers and collectors." And although David's day job is working as a biochemist doing research on genetic diseases in children, when it comes to collecting, "we have enjoyed it together," Joan says. "We almost always agree on what to buy."

"The hardest part of the business," David says, "is not selling good things, it is finding good things."

The couple's main collecting interest is Pueblo pottery, including Hopi pottery made by Nampeyo. How do they differentiate between what they keep and what Joan sells? "If we both really like it, we buy it for the house," David replies, "but things move in and out. She wants to sell high-quality items, so there is no hard and fast rule. Some things we'd like to have at home, at least for a while."

Who are Joan's customers? "Mostly dealers, private collectors, and

some museum shops. I set up at shows in Albuquerque and Santa Fe in August." She doesn't like to compete – especially at auctions – with dealers who count on selling as their sole income. "I know I have to buy at the right price to sell to dealers." Joan and David buy from dealers also. "We shouldn't buy more," David says, "however, when we see something great, we still try to buy it."

Would that that were true of the next generation of collectors! "Nowadays," David says, "a young hedge fund guy doesn't think of Native American when he wants to impress his friends. It's not the same to say 'look at this great Acoma jar.' But dealers are knowledgeable, and they appreciate quality objects for sale."



Hopi double-handled dance wand, circa 1900.

After decades of buying, selling, and collecting American Indian art, Joan and David have met almost everyone involved in the business. David remembers Ray Dewey as “very fair. We once sold him a small classic blanket, and a few weeks later, he sent a check for an additional \$1000. ‘I did better than I thought I would,’ he wrote.”

They also talk about Jonathan Batkin (“What a great job he has done at the Wheelwright!”) and praise Marti Struever and Terry DeWald for their knowledge and scholarship. They admire many dealers “for their good eye and their depth of knowledge.” Joe Ben Wheat, of course, makes David’s list of memorable people he’s met through Indian art: “It was so much fun to be with him. There’s nothing like rolling out textiles with someone who wants to talk about them.” Speaking of which, David remembers textile and pottery symposia held in the past at the University of Pennsylvania Museum, and wishes for more in the future. “They used to have great events, but there haven’t been many lately. Ann Hedlund’s symposium in Washington, DC, is the last one I remember.”

“I’ve sold some great pieces,” Joan remembers, “but I don’t begrudge selling them. Sometimes they can get so valuable, and ownership becomes a big responsibility. We do like good things to go to a good home.”

When asked to pick favorites from their American Indian art collection (the Wengers also collect modern paintings and sculpture), Joan lists some early Nampeyo pottery among her favorites. She describes their collection as “not massive in size, but wonderful to look at.”

Joan and David are not the only collectors in the family. Because of their influence, Joan’s father, Fred Boschan, became a serious collector of Native American material. Fred and his wife, Mimi, emigrated to America from Europe in 1939. “They were both interested in art,” Joan says, “but neither of them knew anything about American Indian art. When we lived in Denver, we took them to see collections in museums. In 1971, after our daughter was born, they came to visit and we introduced them to [Denver dealer] Peter Natan. When they went home to Philadelphia, Fred started looking, and was lucky enough to find some early material. “He would send us photos of what he bought to get our opinion about tribal attributions,” David says. “He built a

beautiful collection,” says Joan, “and he has great taste.”

“And he really enjoyed the characters in the business,” David adds. “In 1987, he sold some of his collection at auction. Those were the days of the big buyers – Gene Thaw, Richard Manoogian, Josh Baer. It was an exciting time.”

“He subsequently changed his focus in collecting to Northwest Coast objects, and after a second auction he focused on Oceanic art,” Joan says.”

David’s Ph.D. is in biochemistry. “Even as a graduate student, I asked if I could do my thesis on brain development, which could have some relevance to human disease.”

At La Jolla, he studied with the leading research team on Tay-Sachs disease. He has 240 publications and/or chapters related to relatively rare genetic diseases. The Conquistadors brought several genetic diseases to the Rio Grande Valley, he says, and a relatively high incidence of those diseases can be found in today’s Hispanic residents of Northern New Mexico. David goes on, “In addition, another genetic disorder which is found in all ethnic groups, has a high incidence in Yupik Eskimo and Navajo children. These two groups have the same exact mutation, one that is not found in any other population. This finding indicates that sometime in their early history, Navajos interacted with Yupik Eskimos, and when the Navajos migrated south, they took that genetic mutation with them. I’ve been to both places to collect blood samples. So my interest in Native American cultures coincides with my research interest.”

David says gene therapy and other treatments are being developed for these disorders, so it is a very exciting time, and he has no plan to retire yet. “Right now, I enjoy going to work,” he says.

“And going to shows, shops and auctions keeps me going,” Joan says. In November, she had recently returned from attending an antique show in New York City, where she purchased some fine examples of American Indian and Mexican jewelry.

“Our interest continues,” David says, and then adds somewhat wistfully, “When we got started, collecting was affordable. Now it is hard for young people to get started. We were lucky – we grew up with the field.”



Pueblo lidded jar, Tesuque, circa 1890.



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.

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Origins of the American Indian Art Market, a Brief Memoir

Mike Cowdrey's response to a member of an online chat group who believed the Indian artifact market originated in the mid-1980s (!). Edited for the ATADA News and printed here with Mike's permission.

American Indian art began to acquire "investment potential" beginning in 1968, on the West Coast, with the first Indian exhibition held by Doug Allard (then a Walnut Creek real estate agent) at Jack London Square, in Oakland, California. I was there, purely by coincidence, having seen a flyer for the event at a gas station where I had stopped.

By 1970, Allard and another promoter named Ron Milam were sponsoring several, large "Indian sales" each year; and Allard was busily engaged in weekly auctions in either the San Francisco Bay Area, or Los Angeles, a tactic subsequently engaged in by many others.

From my perspective, the phenomenon of the burgeoning Indian artifact market was an accidental conjunction of historical events that produced the sudden interest. First, there was a generational turn-over, circa 1970-1980. Tens of thousands of people who had been born 1890-1910, died during the 1970s. Many of them had inherited artifacts associated with the Buffalo Bill's Wild West show phenomenon or other Western entertainments. Whole trunkloads of early-reservation beadwork and quillwork came out of attics all across the country during estate sales, and all of that material quickly made its way to the "Indian shows" as well as to select galleries. Then, in 1970, the movies "Little Big Man" and "A Man Called Horse" were seen by millions of people, reawakening a national interest in "Westerns" in general, and Plains Indian culture in particular.

In 1968, NOBODY had much cared about collecting historic American Indian art. By June 1970, at the first Indian Show held in Los Angeles at the Great Western Exhibit Center (where the L.A. Lakers basketball team now plays at the Staples Center), during a three-day weekend FIFTY THOUSAND people each paid \$5 admission just to walk through a densely-packed auditorium where several hundred (newly-minted) "dealers" were trying to sell anything that looked vaguely "Indian." Three months later, on Labor Day weekend, they did it again, and even more people showed up. For the promoters, it was like having a license to print money: they made a quarter-million dollars at the entrance gate plus \$100 or more for an exhibit space times 500 "dealers." And

the same level of interest continued into the early 1980s. This was followed in November, 1971, by the Col. George C. Greene auction at Sotheby's Parke-Bernet, New York City, which established American Indian fine arts of all cultural areas as of viable interest to a buying public. By 1975, the "industry" was broad enough to support the publication *American Indian Art Magazine*, which 37 years later still features an "Auctions" column, something that was pioneered by Doug Allard in dozens of "fly-trap" venues on the West Coast.

My friend Dennis Lessard always drove out from Mission, South Dakota, near the Rosebud Reservation, to set up his "Del Trading Post" inventory of Indian books and hobbyist materials at the L.A. shows. Often, he would invite me to meet him there and I'd help him handle the huge crowds. At that first show in 1970, Dennis just "sat back" and observed what was going on around us. Hundreds of complete amateurs, newly set up as "Indian dealers," were hoping to make "the BIG score," each desperately trying to sell at least ONE item (for too much money) so that they would be able to buy enough gas to drive home again. The ONLY items offered for sale were (mostly Hong Kong) squash-blossom necklaces for perhaps \$500 - \$1,000, or other "decorator" artifacts (Navajo weavings, Hopi pottery, Southwestern and California baskets, etc.). Dennis noticed that there were a LOT of families with young children (whining: "Daddy, BUY me something!"), but there was hardly ANYthing in the whole building being offered for less than \$500. At the Labor Day Show, Dennis returned with piles of \$1 "Indian coloring books," and 50-cent bumper stickers ("Custer wore Arrow Shirts"). What he had understood was that it made a whole lot more sense to get \$1 from EVERY ONE of 50,000 people, than to try to sell one bad necklace for \$1,000 to some sucker. And he was one of the few who ever figured that out.

Dennis Lessard made tens of thousands of dollars at nearly EVERY show he attended, circa 1970-1985. On the last day, when 499 other "dealers" were down to their last \$10 and looking very desperate, Dennis would walk around the show and buy up any mid-19th century Indian masterpieces, for pennies on the dollar. That was how he and his wife Rosemary, while raising three young children, assembled the Lessard Collection (which was later sold to the developer Richard Manoogian in Michigan; and most recently was bought by John Warnock, CEO of Adobe Acrobat Systems, who has renamed it the "Splendid Heritage Collection.") Splendid, it certainly is. And for about five years it was my pleasure to help Dennis Lessard sell the coloring books and bumper stickers that bought it all.

The Case for Daisy Poblano

Ernie Bulow takes another look at the history of Zuni jewelry and jewelers

Not too long ago I wrote the opinion that Daisy Hooee had not had much influence on the work of Leo Poblano—this was largely based on published writing about the two of them, and the lack of known work by Daisy. Since then I have talked to many people in Zuni and looked closely at a large number of pieces, and I apologize for minimizing her affect on modern Zuni jewelry.

Unfortunately, most of the living participants in Daisy's life in the middle of the last century were children at the time. They remember happenings quite well, but have no idea of the exact year they took place.

Born in 1905—though various writers have the date anywhere from 1900 to 1910—as Daisy Healing, this famous potter had an astonishing life and career. As Daisy Hooee she still stirs controversy in the village of Zuni, where she spent most of her adult life. One wonders why such a famous lady is so hard to pin down, and why even some of the basic facts of her life are so elusive.

Her father Willie Healing was Hopi, her mother Annie, daughter of the legendary Nampeyo, was Tewa. Though the Tewas of First Mesa have inter-married with Hopis for three hundred years, they have maintained their own language and culture through the centuries and resent being called Hopi.

Daisy started going blind as a young girl and a wealthy California socialite, Anita Baldwin, took a liking to her. Not only did Baldwin restore Daisy's sight, she changed the young girl's life in a marvelous way. After an education in California, Daisy's mentor took her to Europe and enrolled her in art school in Paris. The young Tewa girl was on her own in the bohemian capital of the world.

When Baldwin came back to retrieve Daisy from Paris, the two of them took off on a world tour, and Daisy got a real education in the world of art. But as the saying goes, "you can't take the mesa country out of the girl," and she returned to her family in Polacca, Arizona.

It sounds like she was never really happy with her marriage to Neal Naha, nor with the tiresome duties of housekeeping and child rearing. She had three children before she left Neal and returned to her family. Life in Hopi didn't last long following her divorce, but the next move is hard to pin down.

Daisy is said to have landed in Zuni in 1939.

The Hopi census of 1937 lists her as an unmarried head of household with three children so that date may be correct. The Zuni census of 1940 lists Leo Poblano with a Zuni wife and children—number three of five, possibly.

There are many versions of how Daisy came to Zuni, and the defining moment in most versions is either Ceremonial or Shalako, depending on the teller. But it seems that Ernest Jamon, a famous runner and jeweler (among other things) was being initiated into a clown fraternity in Hopi. Ernest, known as Colechi, invited her to stay with his family in Zuni. The Jamon house is the rambling stone building just south of the bridge in Zuni and at the time it was home to a large number of creative people.

The patriarch, Charley Jamon, had invited his daughter, known as Mrs. Wallace, to move in about the same time. The Wallace girls included famous jeweler and olla maiden Eleanor Ahiyite and Effa Boone, a well-known potter who



Daisy Hooee and Georgeana Kennedy

had a daughter with legendary silversmith Horace Iule. That daughter, Myra, would marry into the Vacit family and then hook up with Lee Tucson. Effa later married Jimmie Boone who was known for his antler carvings.

Charley's son Benny would become a skilled smith with his Navajo wife, and his children in turn were important silver workers. Being part of that huge and talented extended family must have been exciting indeed. The words talented,

famous and even legendary run through the crowd.

When Daisy decided to live with Leo Poblano, Charley gave her a parcel of land some distance to the southeast of the village. Leo's main source of income at the time was livestock, though he had part time work as a local policeman, and carved fetishes on the side. Dates for this period are as elusive as snipe.

One of Leo's nieces recalls visiting at their house and says that Daisy had one of the best gardens in the village, including peach trees. She was also an excellent baker. Their only close neighbors were the Ed Beyuka family.

When trader John Kennedy arrived in Zuni in 1943 he said Daisy and Leo were already turning out superior inlay. Kennedy was only able to tolerate his partnership with C. G. Wallace for three years before he broke it off and moved back to Gallup. In those three years, the Kennedys developed a close friendship with Daisy and were buying her large pots and jewelry.

In the Ceremonial edition of the *Gallup Independent*, August 1948, there is a prize-winning piece by Daisy and Leo on the front cover, and the caption says, "The Rainbow [Man] was made by Daisy and Leo Poblano who designed the first inlay figurines." The headline above that photo credits Ted Weahake [sic] with the first inlay work in 1932.

The article was written by J. Wesley Huff, the editor of the *Independent* at the time, and he quotes Teddy extensively from personal interviews. This important article is seldom cited in the literature.

That would seem to give credit for the first human figures in Zuni inlay to the Poblanos, as opposed to the popular Knifewings and Rainbow Men. Carol Fowler's juvenile biography of Daisy credits Leo with teaching her how to make the figures. That book is so full of misinformation it would be tedious to detail all the errors, but some of them are pertinent here.

Fowler, who actually interviewed Daisy for her book, states that all three of Daisy's children lived with Leo. In fact, son Ray stayed in Polacca and later pursued his own successful art career, dying tragically young. For years Ray was a regular winner at Ceremonial for his Katsina dolls and magnificent paintings. Fowler consistently calls Leo a "silversmith" though neither he nor Daisy worked in silver. Their pieces were set by other artists; many of them by friend Dan Simplicio.



This dancer has the carved face that is Daisy's trademark

Fowler, noting Daisy's move from pottery to stone work, states that it was unusual for Pueblo artists to change mediums. On the contrary, most Zuni artists are adept at several arts; Teddy Weahkee did silver, stone carvings, hide painting, and easel painting. Daisy never quit making pottery at any point in her life.

It is Fowler's assertion that the clay near Zuni was inferior and that forced Daisy to import her material from Hopi. It is different--several kinds of different--but hardly inferior. Experts have ruled that some of the best clay in the country comes from the mesas around Zuni. It is industrial grade (high firing) and amazingly clean. Daisy just wanted a particular color for her pots.

Fowler also describes Daisy as whanging away with chisels to carve her figures. Considering the tallest one was only a few inches high it is a ridiculous assertion. Several writers have insisted that the only grinding wheels in the village of Zuni were primitive hand-turned contraptions.

In reality, at least two carvers had motors. Teddy Weahkee used a gas motor from a washing machine. Leo and Daisy supposedly had a lawnmower motor. Shirley says it was a regular gas powered machine that Daisy had purchased with money from her pottery. When she and the girls separated from Leo, they left the motor and everything else behind. By 1947 Leo was with Ida Vacit.

Shirley Benn especially regrets that her mother's notebook of designs was left behind in the little stone house. It has never surfaced.

In 1945, John and Georgiana Kennedy gave Daisy a photograph of an employee named Amy Chuyate in Zuni ceremonial dress and asked her to recreate it in stone. It was such a success they gave her pictures of their son and daughter. There has never been any suggestion that these were collaborative pieces in any way.

Her depiction of a Hopi maiden, said to be her first figurative creation, was mounted on a silver box. It was featured anonymously in the August 1952 issue of *Arizona Highways*. It was on display at Maisel's in Albuquerque for many years. Daisy herself, dressed as an Olla Maiden, graces the back cover. She was a beautiful woman even after she started to grow stout.

Her Shalako figure, also mounted on a box, drew the wrath of some religious leaders. They objected to the public display of the sacred figure. Daisy pointed out that photos and paintings were already public. In that case, they ruled, you can't do it because you are Hopi. She didn't make any more of them.

Daughter Shirley says she also made Kumanche figures, various Hopi maidens and even a Harvey Girl. Daisy drew the figures directly on the stone and then shaped them.

Many Zunis were aware that Daisy was carving figures for C. G. Wallace, presumably using equipment in his shop. Those same people recall that Wallace, an inveterate womanizer, hit on Daisy relentlessly. When Daisy had enough and quit him, Wallace angrily assigned her pieces to other carvers of the time, mostly to Leo.

In Wallace's inventory there are thirty carvings attributed to Leo, only four to Daisy. It is clear that the assignment—by Wallace—of the ten figures in the American Indian Art article in the Winter 1993 issue is doubtful at best.

Figure four is identified by Shirley Benn as her mother's work and this is confirmed by others who remember seeing the piece. If some dealers are correct in asserting that Zunis will tell Melikas [Anglos] whatever they want to hear, there is further proof of Wallace's deception. Some years ago Bob

Bauver and Marti Streuver traveled to the Heard Museum to look at these pieces. Figure four is actually signed by Daisy with the initial D.

Daisy's real contribution to Zuni was threefold: she added dancing to the Olla Maiden routines, which made them even more popular; she revived pottery making at the village, devoting many hours to teaching the art to young people; and she created a whole new jewelry form with her figures.



Maiden grinding, incised face style, erroneously attributed to Sam Poblano

Here is another of the Daisy Poblano mysteries: which pieces are hers? Since C. G. Wallace blackballed her from his collection and pieces were almost never signed, how can we tell which pieces belong to her? How much collaboration went on?

High relief faces are definitely hers. There is another group of pieces with incised facial features darkened with a mixture of soot and adhesive that are very sophisticated and artistic, but I can't get anyone to conclusively say they belong to Daisy.

A few months ago I reproduced half a dozen items, three of which were attributed to Leo's brother Sam, with whom I have spent a good bit of time lately. To begin with Sam denies that any of the pieces attributed to him were actually his creation. "I made knifewings and dragons," he told me. He meant dragonflies. In reality he didn't make a lot of jewelry at all.

The next choice would be Eddie Beyuka, or any of his several family members who do figurative inlay. His ex-, Madelaine, does maidens, but they are her own creation. She showed me some of her old patterns recently, though she wouldn't let me reproduce them. Years ago she made a number of different and very sophisticated dance figures, somewhat on the order of her son Jonathan Beyuka's work.

When they split up, Eddie had to teach himself how to cut stone and do inlay. Philbert works in the style of his father. None of them would take credit for any of the pieces I was showing around. The only person who would claim them was Veronica Poblano. She stated that all of them were the work of her father Leo.

When Daisy left Leo she returned to the Jamon house for a while. The girls went off to boarding school and Daisy took a housekeeping job with the Kennedys in Gallup. They had gone back to town in 1946 and lived for a couple of years in a house at the end of Logan Street near Ford Canyon. A few years later, they moved to a place on Green Street. It had a basement and Daisy joined the family who set up a workshop for her downstairs.

At that time—1948 or 49—she was still making jewelry. Mrs. Kennedy doesn't remember how long Daisy stayed with them in Gallup, but at some point she began her courtship with Sydney Hooee, who had a wife and small children at the time.

Zunis say it was a difficult period for the Hooees because nobody wanted them as guests for long. Shirley adds that her mother was very independent and liked her own space. Daisy and Sydney eventually built a Shalako house south on Pia Mesa Road and she and Sydney lived there. Sydney was another prominent jewelry maker, mostly cluster work, and Daisy helped him cut and set stones.

Hooee would occasionally be gone for periods of time as a firefighter and Daisy would turn out rings and other small jewelry pieces for grocery money.

Leo Poblano was killed in 1959 fighting a fire in California. It was in the foothills north of Los Angeles, not Long Beach as generally reported. He was the victim of "friendly fire," when a lump of fire retardant fell on him, not a burning tree as usually claimed. He was working because, in spite of his growing fame, his jewelry didn't bring in enough to keep his family. His widow, Ida Vacit, and her daughters were left behind. Daisy Healing Naha Poblano Hooee (AKA Nampeyo) was not his widow as reported. They had split up more than a decade before.

The first figurative work in Zuni jewelry seems to have been the creation of Daisy Poblano. There are numerous distinctive variations emerging in the years immediately following

Daisy's Hopi maiden box, and artists like Ed Beyuka and John Lucio did magnificent work in the genre.

Later artists like Dorothy and Bruce Zunie, Dixon Shebola and Martha Hustito, and Shirley and Virgil Benn would be known for imaginative and detailed creations. Ida Vacit and Veronica Poblano would carry on the work of Leo Poblano.

It is still difficult to date or attribute figurative pieces from the 1940s and 1950s, and Leo Poblano couldn't have made all of them. I don't believe there is any reliability in C. G. Wallace's defective, aging memory. If anyone can help me with this information please call (505) 879-0980.



Daisy's first Maiden piece featured in 1952
Arizona Highways

Michael Auliso's Interview with Heinrich Schweizer

Part I of Tribalmania's Michael Auliso's long and fascinating interview with Sotheby's Senior Vice President, Department Head, African & Oceanic Art, New York. With Michael's permission, the ATADA News is reprinting this interview in two parts. The interview originally was published on Michael's website, tribalmania.com. To read Part II before it appears in the Spring issue of the ATADA News, and/or to see illustrations of the pieces Michael and Schweizer discuss, access tribalmania.com.

Heinrich Schweizer, after coming to Sotheby's in 2006, quickly made himself an indispensable and key figure at the Number One auction company. A prodigy at an early age, through his deep curiosity and thirst for knowledge, he is today one of the preeminent experts in African and Oceanic Art. He has studied individual workshops, physically handled more great objects, and seen more private collections than most of us will in a lifetime. Sitting at the helm in New York as "Department Head," he is uniquely qualified to bring us deep insights into every aspect of the marketplace: how it has changed, where it is going, and how Sotheby's serves its buyers and consignors. In this rare interview he lifts the veil of the corporate firm's mystique, answering all questions thoroughly and honestly for [tribalmania.com's] visitors. The core of this interview occurred "live" on the fifth floor of a private viewing room in May 2012 at the Sotheby's offices in New York and was amended later.

Auliso: Can you tell me about your career path which led you to eventually becoming a specialist at Sotheby's?

Heinrich Schweizer: My parents were both artists: my father a sculptor and my mother a painter and school teacher. My father, like many artists, had a collection of non-Western artworks that served as a source of inspiration. He collected Antiquities, Pre-Columbian, Indian and Southeast Asian, Japanese, and Chinese art, as well as a few works of African Art. As a child, for reasons unknown to me, I reacted to African art most strongly. Growing up in this kind of family, I also perceived that collecting was something natural to do. So I bought my first African sculpture when I was 10 years old, a small Ashanti gold weight I found in an antique store in my hometown of Munich. The owner of the store didn't really know what it was and I was very proud because I could identify it. The price was 50 German Marks (the equivalent of about 25 dollars), which was much more than I had as a ten-year-old. I always enjoyed negotiating – the store owner was open to helping me – and eventually we agreed on payment terms that allowed me to make the acquisition. This little figure became the first piece in my collection and I still own it today. Much later I became interested in Oceanic art and bought my first piece in my early twenties. I always had a strong interest in art in general. Growing up, I especially appreciated modern art, first paintings by the artists of the Blaue Reiter (Blue Rider) and Bruecke (Bridge) groups, later on the Cubists. However, I never thought I would do anything professionally with my interests. My family was

entirely artistic, everybody was a visual artist, performing artist or writer, and a great many collected art. In a way I was the black sheep of the family because I had more analytical interests. I had a couple of friends at school whose parents were lawyers, whom I greatly admired for their command of language and their structured and logical approach. So I wanted to study law and did so. After my graduation I went into legal academia and specialized in Foundation and Trust law and "Art Law" in a broader sense. It was with that background that I came to America.

Auliso: Early on, as a personal hobby, you were interviewing important people in our business?

Schweizer: Yes, I still do this for my own curiosity. I always greatly enjoyed meeting people and learning from them, especially those with much life experience. In turn, I have a preference for curious people. Curiosity and experience make for an interesting life. In terms of African and Oceanic

I had just met a man who dedicated his entire life to art and questions of aesthetic appreciation, and I realized how much there was for me to learn. After this meeting I was determined to make African and Oceanic art an integral part of my life...

art, I had a catalyst moment when I was around 20. At the time there was a big annual art fair in Munich where one of the dealers exhibiting was the legendary Philippe Guimiot. I met him as a novice to the world of international art fairs and not knowing that much about that world, and asked him whether I could meet with him outside the context of the fair to ask him some questions on aesthetics and African Art. He was maybe a bit amused at this request by a very young man who obviously would not qualify as one of his customers, since I made it clear I didn't have the funds to buy from him. He agreed to the meeting, which was supposed to be about 30 minutes, but one word led to the other and it lasted for five hours. We would be talking about aesthetics and quality, and I would say something pretty naive and unformed. He would then go into a separate room in his hotel and pull out a few sculptures at a time, figures and masks, and explain not just every aspect of the actual works but also elucidate the cultural and stylistic relationships between them, and place the whole into the larger context of world art. His mind was operating on a much broader bandwidth than what I had ever encountered before in this field in Munich. At the end of our conversation there were 50 or 60 African sculptures laid out in his large hotel suite. The whole experience was quite shocking to me – shocking in the most positive sense of the word. I had just met a man who dedicated his entire life to art and questions of aesthetic appreciation, and I realized how much there was for me to learn. After this meeting I was determined to make African and Oceanic art an integral part of my life, a second pillar alongside my interest in law. Although subsequently I did not see Philippe for many years, it goes without saying that I owe a lot to this man. He was as important to me as an inspiration as my parents. He gave me a magic moment that changed my life.

Auliso: What were the circumstances leading to your hiring as a specialist at Sotheby's?

Schweizer: In a way this also had to do with my early meeting with Philippe Guimiot. I had bought a Nok terracotta head in the mid 1990's when a lot of the Nigerian terracottas came onto the market. At the time you could buy very good quality for relatively little money. I studied the piece and developed a certain familiarity with this material, but after a while found myself more drawn to wood sculpture.

He said approximately: "You could go to a museum but you can't handle the works in the way you need to in order to learn about them, or you can go to a commercial gallery, but the largest volume of objects you'll see will be at an auction house."

There I felt age and authenticity much harder to judge than in terracottas, and in fact I had been fooled a couple of times already. Being quite systematic in my approach to such issues I asked Philippe what advice he would give to a fledgling collector as to how best to learn about the age and authenticity of wood sculpture. His advice was simple: "Touch as many pieces as you possibly can, look at their collecting history and compare." He said approximately: "You could go to a museum but you can't handle the works in the way you need to in order to learn about them, or you can go to a commercial gallery, but the largest volume of objects you'll see will be at an auction house." He said: "You are so young that at some point you could interrupt your law studies for a few months and go to a big international auction house like Sotheby's." That made a lot of sense to me and we just left it there.

A couple of years later, when I was just about to finish my law degree, I remembered what Philippe had told me and contacted Sotheby's and made a strong case that I wanted to come to New York to the African and Oceanic Art department. To get my visa, I had to justify my application with my legal background. So I started working as an unpaid intern one day a week in Sotheby's legal department, where I worked on some quite interesting cultural property protection law cases. The rest of each week I was able to work in the African and Oceanic art department. This was in 2000 during the Egon Guenther single owner auction, so there was much material for me to look at. I vividly remember the fantastic time I had. I was a fanatical worker. Every day I would come in before 9 am and often would stay until 9 or 10 pm. I would come in on weekends, too, and as often as I could I went to the local museums such as the Metropolitan Museum of Art, the American Museum of Natural History, and the Brooklyn Museum. I was taking everything in like a dry sponge. After this apprenticeship was over, I went back to Germany, finished my law degree and then went on to academia. I enrolled in a Ph.D. program in Art Law and came to realize that I had to finance this somehow. There was a distinguished newspaper in Germany called the "Frankfurter Allgemeine Zeitung (FAZ)" which I subscribed to for many years. It is one of the few newspapers in Germany that has a dedicated section on the art market. One day I just called them up, curious whether they would ever run stories on the African Art market. I said to them that is something I would like to read. They said: "Well, is this an important field? It is a bit esoteric and we don't really know much about it. Is this a relevant market?" I said: "Yes, there are big auctions in Paris and New York and top prices can be a million dollars." They

said: "That sounds interesting but we don't have someone who can cover that, but it seems you know this field quite well, maybe you would want to try that?" They initially didn't promise that what I wrote would be published. However, they liked my style and indeed published the very first article I submitted as a small column. This happened in the spring of 2001. A few weeks later I was in Paris to attend the sale

of the Hubert Goldet collection of African, Oceanic and Pre-Columbian art. The newspaper didn't ask me to go but I went anyway as it was a highly anticipated event and I just wanted to see it. It turned out to be this historic success of a two-day auction making some 88 million francs, at the time an unprecedented amount for a collection of this material. Reuters had it among the

top ten news stories of the day and all the other newspapers got the Reuters news ticker. Not knowing this I shyly checked in with the newspaper and said I had just attended another African Art auction in Paris. They said: "Was this the Goldet auction that broke all those records?" I said yes, and they said: "You get a quarter page." I wrote the article and it appeared on the front page of the art market section. From then I had my foot in the door with that newspaper. I published many articles thereafter and this, in turn, opened many doors and allowed me to meet lots of collectors. In the following years, if I wanted to visit a collector I just called them and explained my affiliation with the newspaper; people were generous and accepting of me.

I returned to America in 2004/2005 as a Visiting Researcher at Harvard Law School and a fellow of the German National Merit Foundation. Through the years since my Sotheby's internship, I stayed in touch with Jean Fritts, who had been my mentor then. Jean, who is not only very knowledgeable in African and Oceanic art but also a great communicator with a fine sense for timing, informed me of a vacancy in the New York African and Oceanic art department just a few weeks before my term at Harvard was about to end. In a way, this shook me up as it was not part of my life plan and my feelings were mixed. On the one hand, my legal career was shaping up nicely and promised to be successful. On the other hand, very few people ever get an opportunity to do something that was their earliest childhood passion. Remember that I bought my first piece when I was ten years old. The question was whether I wanted to throw this secure legal field overboard to take a risk for my passion.

What made the difference in the end was a great interview process at Sotheby's. I asked my interviewer, a Sotheby's Vice-Chairman: "Why would you be interested in hiring someone like me who doesn't really have any credentials in the art market?" While I knew a decent amount about African and Oceanic art I had not done anything in business. My interviewer was very blunt which I appreciated. She said: "We'll know soon enough, when you jump into the water you'll either sink or swim. If you swim you stay, if you sink you'll go back to law!" I decided to take the chance. My first contract had a two week notice for both parties without cause. When I started the job I knew the first day that this experience could be very meaningful for my life. I quickly realized that there was a key part of my personality that I could never fully "live out" in academia: my competitive side. Today, competition is what I like best about my job.

Auliso: Did success seem to come easy for you at Sotheby's?

Schweizer: Since 2006, Sotheby's African and Oceanic Art department in New York, the department for which I am responsible, has sold more than \$150 million of African and Oceanic art through auctions and private sales. We placed about \$100 million through auction and about \$ 50 million through private sales. By contrast, in 2005, the year before I started, the department's annual auction total was about \$3.4 million, and private sales were entirely negligible. In hindsight, if you have made the right decisions, it always looks easy. In my very first year I was presented with a great opportunity which some might call a lucky circumstance: the collection of the New Yorker William Brill about to come onto the market. This opportunity fell into my lap and I did not have much to do with winning this business. I basically entered the stage when the collection had already been consigned to Sotheby's. Having been assembled primarily in the 1960s, the Brill collection was absolutely fresh to the market. The potential was obvious and I was extremely excited and motivated. However, seizing it was long and hard work.

As always with large projects, a great team of people supported me and helped put it all together. As this was nothing I had ever done before, however, everything took a huge amount of time. With 175 lots this was the largest collection of African art sold in New York since the Harry Franklin Collection in 1991. When working on the catalog, for about six weeks I got an average of three hours of sleep per night. There were a few nights when I napped for only 30 minutes on top of my office desk. I would keep working into the night and then had to meet clients the next morning in the same suit, shirt and tie I had been wearing the previous day. It was a very intense experience, but also an immensely rewarding one. I felt like that sponge again.

This was a time when the market was also ready for a jump in America. In June 2006, the V^{er}it^e auction in Paris had brought a number of new records; the sale of the Brill Collection followed suit in New York in November. The V^{er}it^e sale had been very successful. It was favored by a combination of factors, including a distinguished and specifically French provenance, the newly opened French auction market with Paris at its center, the opening of the Quai Branly Museum the same week as the sale, and very strong French media interest surrounding these events. Many people thought that the V^{er}it^e auction would mark the all-time-high in the market for many years to come and that such a success would only be possible in Paris with its rich tradition of collecting in these fields. New York was perceived as a market in decline which would never be able to resurrect to its past glory as the most important auction venue in the world. Little did they know. The Brill auction turned out to be hugely successful, with every single lot sold and the total result two times the presale high-estimate. The following spring, we presented the Saul and Marcia Stanoff Collection together with a few masterpieces deaccessioned by the Albright-Knox Art Gallery in Buffalo. This auction broke all records and generated \$25 million – half the sum that the V^{er}it^e sale had totaled but with only one quarter of lots. That sale of May 2007 was the true turning point in the market, marking the beginning of a new era. The quality of the works on offer was so great that it attracted the interest of art collectors outside the African and Oceanic art field, who, for the first time, entered the market

on a broad front. Our cultivation and continuous expansion of this collector group led to the reassessment of the top of the market in our category that we have been witnessing in the last five years up through today.

This trend became still more evident the following year, 2008, when we were entrusted with the sale of an iconic masterpiece of African art, the Dinhofer Baga Serpent. For many people it was never conceivable that a Baga serpent figure, so abstract, could ever go for an important price. This sculpture, however, was distinguished from many other African artworks by what I would call its universal appeal, which opened it up to the new group of buyers that had made its first appearance in the market the previous year in the Stanoff auction. When it sold for \$3.3 million (New York, May 16, 2008, lot 58) it became the fifth most expensive work of African art of all time and today it still ranks among the top ten. Here was confirmation that the auction market was moving into a very different direction from before. Today we know that it was heading to a New World.

Auliso: I noticed changes in the Sotheby's catalogs right around when you were hired.

Schweizer: I believe that whenever one comes into a new position, one oughtn't to carry baggage from the past. This allows one to try new things. All the changes we implemented were not radical but rather small. However, many small tools together still added up to really changing the way we presented African and Oceanic art. I'll mention a few things. First, there was the terminology. I always looked at African and Oceanic art from a universal perspective, which was how my parents brought me up. I never "compartmentalized" between different categories of art or bought into how you must use different lingo when talking about Western art versus Indian art, say, or Antiquities or African and Oceanic art... What amazed me when I entered

When working on the catalog, for about six weeks I got an average of three hours of sleep per night. There were a few nights when I napped for only 30 minutes on top of my office desk. I would keep working into the night and then had to meet clients the next morning in the same suit, shirt and tie I had been wearing the previous day. It was a very intense experience...

this field was that most people were still calling it "tribal art." Galleries and auction houses, big and small, even certain museum curators used that term. I mean, what does it really say? The emphasis is placed not on art but a somewhat vague concept of "tribalism" and "tribal culture." It evokes certain preconceived associations, almost like "sweet and sour sauce" on the menu of a Chinese restaurant. There is no doubt that the term "tribal" is a historically contingent or quasi-imperialist remnant of the colonial era. It is the result of a Western imperial perspective with condescending overtones and reveals a unilateral view on civilizational progress. We don't talk about the "Irish tribe" or the "English tribe" so why would we use this terminology when talking about African or Oceanic people? The more antiquated term "Primitive Art" is by no means better. What these terms basically suggest is that the most important common denominator of these artworks is their origin in tribal societies. This logic is obviously very arbitrary and of little help if one compares

the small surreal artworks created by the Lega, an isolated people of hunters and gatherers living in the eastern Congo, to the majestic Benin metal casts, an art form centered in the dynastic traditions of the ruling family of an empire that for several centuries was the dominant military force in Western Africa, and had trade relationships with the Portuguese since the 15th century. To both examples, in my mind, it is problematic to apply terms such as “tribal” or “primitive”; rather, the very use appears as holdover from the colonial era. By contrast, I have always thought more in terms of the “individual artist.” And if we have categories such as French Art, English Art, Chinese Art, Japanese Art, Indian Art, why wouldn’t one at least talk about African Art and Oceanic Art? So it was important to me, first off, to apply the same art historical principles that were established in other disciplines also to African and Oceanic art. We thus adopted this terminology consistently, and introduced art historical standards into our catalog presentations. A direct consequence of this approach and one of my strong personal interests is the identification of individual artists, their workshops and regional styles in African Art. I am sure you have also noted this in our sale catalogs.

Albright-Knox Benin Bronze Head on an Oba, ca. 1575-1650 (New York May 2007, lot 121) Selling price \$4,744,000. Page to the left showing another Oba Head and a Horn Blower from

Now it seems everybody is shooting on white, and it is of course gratifying to know we had come up with this idea. It seems like such a minor thing but when you think of it: now, as you open a book or catalog for Old Master Paintings, Greek and Roman sculpture, Contemporary Art and African Art -- it all has the same look and you don't have the feeling anymore that you are walking into the “dark-forest-of-tribalism.”

the British Museum which were made at the same time for the same altar likely by the same artist.

[Go to www.tribalmania.com to see this page illustrated and all other illustrations.]

Another change we introduced was the visual way we presented African art inside our catalogs. For decades, auction catalogs as well as most scholarly and other publications photographed African and Oceanic sculpture on black backgrounds. Why? In talking to many photographers, I was always told that sculpture benefits from dramatic lighting, as opposed to painting where you want the lighting to be very flat and even. Because of the shadows on the background that dramatic lighting can produce, it was common sense to use a dark background. There is also a technical challenge if one photographs on a light background: the reflecting light from the background can lead to a loss of definition of the sculpture’s outline. This was a technical issue, not quite easy to figure out but turned out to be solvable.

So for my entire first year, working with Sotheby’s photographers, we experimented a lot with different backgrounds. In the end we found a way to shoot sculptures on white backgrounds without losing either definition or dramatic effect, and we have perfected our technique continuously in that regard. We launched this new look for the first time in 2007 starting with the Stanoff sale. It was quite interesting to hear the reactions. The traditional collectors of African Art all said “hmm, this looks strange but

not bad.” But when I talked to other colleagues at Sotheby’s across other departments, they all said this looks really sexy. Most importantly, the fine art collectors who entered the market in 2007 responded positively. We used this look again in 2008, 2009, and 2010. And then all of a sudden other auction houses started doing it, first Christies and then Bonhams. Then you saw galleries using this look in their ads. Then new scholarly publications also adopted this look. Now it seems everybody is shooting on white, and it is of course gratifying to know we had come up with this idea. It seems like such a minor thing but when you think of it: now, as you open a book or catalog for Old Master Paintings, Greek and Roman sculpture, Contemporary Art and African Art -- it all has the same look and you don’t have the feeling anymore that you are walking into the “dark-forest-of-tribalism.” And if you are a collector new to this field, you want to be able to relate to it and not be repelled by a look you are not familiar with.

Auliso: What are the most challenging and gratifying aspects of your job?

Schweizer: The most challenging is to maintain a consistently high level of quality in whatever you do. Most important in our profession is to protect our clients, be it the buyer or the seller. In the art market there are large amounts of money involved. First, you always have to be aware of the risks for a “buyer.” The worst that can happen is that an artwork one sold turns out not to be authentic or is discovered to be heavily restored or is for some other reason not worth the money that the buyer invested. At the same time, one has to protect the “seller,” which means avoiding selling his property below its market value, for example, because

one hasn’t researched it sufficiently and doesn’t recognize its rarity and value. So there is a lot of responsibility on those two fronts, protecting clients on both sides. The most gratifying experience is when it all works, making the seller and buyer happy and delivering a high-quality service and product.

Auliso: Do you see any broad trends emerging in the market?

Schweizer: I think that the art market in general in the 21st century is becoming less compartmentalized by regions or categories of artworks. There is one category that everybody wants: the universal masterpiece, the artwork that defies categorization and transcends regional styles and eras. Once you are discussing such an artwork, it doesn’t matter whether the work is African or Oceanic, 500 years old or 50 years old. We’ve seen a number of such works in the past two years going for very strong prices at auction. One great example would be our Hungana Ivory Pendant which we sold in Paris last year (December 14, 2011, lot 64). It had an estimate of 30-50,000 Euros and was sought-after by a dozen of bidders, eventually selling for over \$1million to a client who was bidding with me on the phone. It didn’t sell for that much because it was an “ivory” or a “miniature”, or an “amulet” or “Congolese.” Of course it could be categorized in all those terms, but it was much more than that. In the end it sold for an outstanding price because the artist had created a sculpture that carried so much dignity and spirituality that

it became accessible to a very broad audience reaching far beyond the limits of the traditional African Art market.

Auliso: Is there a specific piece you're especially proud of playing a key role in bringing to market?

Schweizer: The first especially important work to me on a personal level was the Dinhofer Baga Serpent (May 16, 2008, lot 58). At the time we put it up for sale, it was given the highest estimate ever placed on an African sculpture, \$1.5-2 million. I think before the Dinhofer Baga Serpent only the Fang "ngil" mask in the Vérité sale ever had a similar estimate, after converting its price of 1-1.5 million euros into dollars (\$1.25-1.75 million). But there, you're talking about Fang, one of the most iconic genres of African Art - and it was not only just a Fang mask but a mask of the most iconic type (ngil) and arguably the best in the world. For the Dinhofer Baga Serpent it was a much bolder move to go out there and say "this is a Baga sculpture from Guinea Bissau" - traditionally not one of the most popular and sought-after genres in African art - place it on the cover of the catalog and appraise it higher than any work of African sculpture at auction had ever been appraised. The highest price a similar sculpture had ever sold for was a fraction of our estimate. On the other hand, there was no work of comparable quality on the market in probably the last 40 years. In absolute terms it was one of the best two or three in the world, and this count includes the Lazard Serpent at the Louvre which will never be for sale. I was talking before about "responsibility". This was the most important artwork in the collection of Shelly and Norman Dinhofer, two very passionate collectors who never had a lot of money in their life, but shared a great eye. They had been living with this masterpiece in a modest house in Brooklyn since 1967, having bought it then from Pierre Matisse in New York for \$3,600. The Dinhofers had three children who grew up together with that sculpture. There was this kind of "family myth" that the serpent was watching out for them. They believed that as long as the serpent was in the family, it offered protection and nothing could ever happen to them. You meet people like this and have a chance to get to know them, and over time you become friends. You talk to their children. It was apparent how important this object was to them, and they never really wanted to sell. Then, at one point in time they were in their 80s, their house with an old-fashioned staircase was becoming uncomfortable to move around in, and they were looking at how they could possibly move to a smaller space in Manhattan. They needed a certain amount of money to do that and knew they wouldn't have all that much space anymore, and this is why they heavily-heartedly decided to sell their collection. So one day you find yourself in a position where you are entrusted with this magnificent work, and of course you want to do justice to this object, which I believe to be one of the great monumental sculptures of African Art. Then, however, there is the personal component. Back to "responsibility": you meet these wonderfully passionate people, you start to care about them, they become your friends and you know that their life plan depends on the success of the sale. It is not just them, either, but also three children and a couple of grandchildren, all of whom look to you with their hopes and expectations.

And everything is public - the presentation in the catalog, the auction, and every step you take can be seen. You must be made for the auction business, for what you sometimes need are very strong nerves. As everybody knows, though, it all worked out well in the end.

What is fascinating about the Dinhofer Baga Serpent sale is that on the other side my story with the buyer was very special, too. I was bidding on the phone with this collector

The room lit up with applause and I believe that everybody realized there was an inner struggle going on in this collector who corrected his previous decision and decided to fight to the end for his passion. In this very moment a great collector was born and what I had said to him in the storm of the situation proved absolutely true. This purchase changed his life, and what he has bought afterwards does not compare to what he bought before.

who, while an ambitious man with a great eye, had never spent this amount of money for a work of African sculpture. Before the auction he said to me: "You know what, this figure is for a museum, it's too important for me... How could I justify owning something like this?" We had a lot of discussion before the auction and he finally said to me "If it goes within the estimate, I'm ready to buy it, but if it goes above that I'm out." So, we were bidding together and went in at \$1.4 million and bid it up at \$2 million - when he dropped out. Two other collectors went on battling and it shot up to \$2.5, \$2.6, \$2.7, and on to \$2.8 million and then stopped. With the auctioneer waiting a little I said to him: "Now you get a second chance. Do you want to own this work?" He said "I don't know... what do you think?" I said: "The only thing I know is if you buy this work and live with it, it will take you, as a collector and as a person, to a whole new level in your life. Living with such a masterpiece means you'll never look at art the same way you did before." He said: "OKAY, I'm in", the auctioneer said "Welcome back!" and we managed to place the winning bid at \$3.3 million. The room lit up with applause and I believe that everybody realized there was an inner struggle going on in this collector who corrected his previous decision and decided to fight to the end for his passion. In this very moment a great collector was born and what I had said to him in the storm of the situation proved absolutely true. This purchase changed his life, and what he has bought afterwards does not compare to what he bought before. He has bought only great works afterwards and if he continues this way and stays disciplined he is sure to build one of the greatest collections in the world, with the Baga Serpent as the centerpiece. So, from the seller to the buyer - it was a truly rewarding experience.

Michael Auliso
Tribalmania Gallery

Part Two of this interview will appear in the Spring 2013 issue of the ATADA News.

Sandra Horn Update

A Letter from Ari Maslow

Dear ATADA members and friends,

I am sorry for not thanking you all sooner for the outpouring of cards and donations to my mom, Sandra Horn. It has almost been daily that the joy of a well-wished card has brightened the mailbox and cheered mom's spirits. You have all truly shared your love and it has made a tremendous difference.

Over the past 94 days [this letter was written in November] we have literally lived hour to hour, not knowing how this stroke and tracheotomy would play out, and quite frankly we still do not have a clear prognosis. Currently, Sandy is at the Rossmoor Kindred facility in Walnut Creek, California in hopes that their reputation for excellent tracheotomy care and stroke rehabilitation will help to cultivate some true and sustainable progress. Sandy is still completely paralyzed on her left side though has sensation and appreciates massages, and we hope that through continued efforts she will regain motion as well.

Thus far, her second tracheotomy has represented the biggest setback, in that it prevents eating, drinking and speaking, as well as precludes the ability to move far from an assisted breathing apparatus for prolonged physical or occupational therapy... and no, she is not changing her occupation. The need for this second tracheotomy occurred when admitted to the hospital for a UTI and they accidentally let the first cannula pop out and close up overnight. This also led to a minor heart attack which left her weak and in ICU for over three weeks.

At this time, mom is suffering immense pain from atrophy and joint deterioration. For this, I massage her several times a day and regularly spend six to eight hours tending to her comfort and communicating with staff about her myriad of needs. As Sandy's only family less than three degrees removed and within 500 miles, the responsibility falls squarely on my shoulders to keep her spirit high and encourage her will to live. To this, I see it as both an honor and responsibility, and for those of you who know us, you know that we have always been a close team.

As I look towards the future having no predictable outcome, I can only say that I will tend to Sandy's recovery and continue the family legacy of Fine Native Art appreciation, and hope to see you all at the upcoming shows, auctions, and events when possible.

Thank you again for your cards and gifts, we now have enough in the fund for 1/4 of the emergency evacuation costs from New Mexico or the cost of a hospital bed for the house.

Thank you:

Mike Bradford, Bob Gallegos, Terry Schurmeier, Victoria, Joe Loux, James & Anita Shearer, Fred King, Turkey Mountain Traders, Mary Crouch, Al and Carol Hayes, Gene Quintana, Frank Wiggers, Clinton & Susan Nagy, Alice Kaufman, Mystic Warriors, Mark & Rea, Mac

Grimmer and Nancy, Darlene Frederick, Phil Garaway, Roger and Pat Fry, Tad and Sandy Dale, Kim Martindale, Gregory & Angie Schaaf, Mr. West, Marcy Burns, Ramona Morris, Russel Kloer, John Kania, Joe Ferrin, John Hill, John Krena and Four Winds Gallery, Terry DeWald, Leonard Ritt, David Roche, Thomas Murray, Carol Ann MacKay, David Cook... I apologize if I forgot anyone, but please know that every thought and prayer has been a light in a dark tunnel.

We wish you all a joyful holiday season and look forward to someday seeing you all again.

Sincerely,
Ari & Sandy
736 Alta Vista Rd.
Mill Valley, Ca 94941

415 233-0566
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Archeological Institute of America/National Parks Service Policy on "site looting"

Read about their policy and read comments on their policy from ATADA members

The links below show what was discussed by a joint National Parks Service- and Archeological Institute of America- sponsored public meeting in San Antonio, TX on October 20, 2012. The main point is the archaeologists' quoted policy:

"...By some recent estimates, 85-90 percent of Classical and certain other types of artifacts on the market do not have a documented provenance. While it is possible that some of those artifacts come from old collections, it is more likely that most of these are the product of recent site looting, and their acquisition encourages further looting. The essential disagreement between museums, private collectors and archaeologists is whether museums and private collectors should acquire these undocumented artifacts; archaeologists believe most undocumented antiquities are the product of recent site looting and therefore museums should not acquire them..."

Please check out the following links:

<http://www.archaeological.org/events/10009>

<http://www.archaeological.org/sitepreservation/faqs>

<http://www.archaeological.org/news/advocacy/2564>

Here are responses from ATADA members Jim Owens and George Brown.

From Jim Owens:

We should not lose focus here. The issue for most of our members- those who deal in American artifacts- is to convince museum directors, curators, and boards that the 1970 Convention has nothing to do with American artifacts.

It really doesn't, both because of its language and American law. In America we have the right to own artifacts that come from private land and artifacts that were not obtained in violation of federal or state laws (most other countries do not allow this). We could not file a lawsuit to establish this because we would not have standing and for many other legal reasons. We can make a strong argument under ARPA, in my opinion, and general private property law that American artifacts are an entirely different issue.

I think we need to get our position known by these museum people who archeologists are trying to wrongfully influence. HOWEVER, I think our strongest position is to let museums know that collector-dealer organizations and collectors are not going to support museums that take the position that they will no longer take American artifacts, no matter what their reasoning. I would hope our international dealers and collectors can come up with additional arguments.

From George Brown:

The following is a comment on Jim's message. As Jim implied in his conclusion, these issues are larger in scope than issues with American [i.e. USA] artifacts and antiques. What seems to be evolving in the US is a blanket restriction on the import of many categories of artifacts, ancient and/or antique.

Many of ATADA's dealers handle foreign origin material and of course the effect of these restrictions is to choke off the supply of legally exported material from foreign countries, which affects the livelihood of many dealers and galleries. A broader issue is the negative effects on the rights of American citizen collectors to purchase imports; also the entire US public is being culturally impoverished by the refusal of museums, out of fear or political correctness, to acquire foreign-origin archaeological treasures and display them as new accessions to their collections.

Even more damaging, to the extent that museums are cowed by the AIA's dogmas, are the trends to "repatriate" objects to foreign countries for no other reason than they were not originally crafted within the borders of the territory now occupied by the US. Museums that are founded and in many cases endowed with gift contributions from private persons and families who wished to contribute to posterity the rich cultural heritage that their collections represent are now involved in deaccessioning their collections to foreign governments without compensation. This is in many ways an American tragedy.
George Brown

From Jim Owens:

I read George Brown's comments with great interest. I think the AIA dribble carries over to the American Indian market, both historic and prehistoric as well. However, they have no authority to stand on and their assertions are simply wrong.

First, and most importantly, the AIA's basic premise is wrong. ARPA has a grandfather clause which grandfathers in collections obtained prior to Nov. 1979. The 1970 date has nothing to do with American Indian artifacts that I can see. The Feds made a big deal of the 2009 raids stopping the black market in SW items "centered in Santa Fe." Nothing in their own records proved those assertions to be true. The Fed's own records, provided in discovery, showed that there was not a single sale by the indicted Blanding people to a dealer, or for that matter collector, in Santa Fe. As a matter of fact the Blanding defendants made no sales to a dealer or collector ANYWHERE.

The undercover agent, because he offered 10 times the value of items, got people to take things off their walls they had collected for years for their own interests. This is fact and the Feds own records to prove it. Unlike England and elsewhere, Americans have the right to artifacts found on private land. It is the owner's personal property and is protected by the Constitution. Proof that artifacts come from private land in the US can be shown by archaeologists' own writings. I think we need to prepare a formal response to the AIA and send it to museums and the Feds.
Jim Owens

Here is more from Jim Owens on this subject:

Federal Myth #2: All Perishables are found on Public Land

From Northern Utah to Southern Arizona and locations all over the Four Corners area, there are private sites where perishables have been found. Perishable items include baskets, atlatls, rabbit nets, sandals, hide moccasins, wands, wooden flowers, bows, arrows, and wooden objects, to name a few. While the older books on digging artifacts discuss digs on public land, other archeological books chronicle the digging of perishables on private lands.

By the time archeologists began digging the southwest, primarily 1910-1940, most of the west was settled and private ranches in the Four Corners and farms in the south of Arizona and New Mexico were in operation. Some of these private land owners let prominent archaeologists such as Kidder, Guernsey, Jennings, Haury, Neusbaum and others explore and dig on their private land. Many did not. Most private land was not "surveyed" as to the existence of locations for prehistoric perishable material because owners did not allow trespassing on their private land.

Indeed, the locations where artifacts and perishables are found vary greatly. Perishable artifacts are often found in caves or amphitheaters in the Four Corners region. However, many, many perishables have been found, as will be shown below, in areas hundreds of miles from the Four Corners. Besides in caves and amphitheaters, perishables are discovered in fissures in the land, in the malpais, on shelves in steep canyon walls, in sealed pots, and on the floors in ruin rooms. When one considers the land area involved in the states of New Mexico, Arizona, Utah, and Colorado, it staggers the imagination as to the vast area in which perishables can be found. A conservative estimate would be 10,000 to 30,000 ranches and farms that may contain perishables.

As ranchers, farmers and their ranch hands, and other landowners explored their land, more and more artifacts and perishables were discovered. Most of the public land perishables were found in earlier times by archeologists and their cohorts as was mentioned above. The "unexplored" private land was and is where the perishables have been discovered since the 1940s. Archaeologists seem to be jealous of the avocational archaeologists and land owners because they have land available containing perishables still to be discovered. The perishables on public land had already been found by the 1940s, and today modern archaeologists have little or nothing left to explore.

There are areas in the southwest where people are actually buying land with ruins, not only to build houses upon, but to explore the ruins. The area north of Cortez, Colorado, is a prime example. Such purchases are a private property right Americans embrace.

The proof that the above statements concerning perishables existing on private land is true is easily found in earlier archeological books and papers. Let us review these books and facts as documented by archaeologists themselves. In Northern Utah, the University of Utah explored a cave known as Hogup Cave. The result of their exploration was chronicled in the book *Hogup Cave* by C. Melvin Aikens, published by that university.

Before beginning their digging the University obtained permission from the landowner:

"Permission to excavate Hogup Cave and to establish a field camp nearby was granted by Mr. Roy Austin, owner of the land on which the site is located. To him is due a special thanks; none of the work here reported would have been possible without his generous and friendly support." p.(v)

Most interestingly, after the University of Utah finished its work in August 1968, Mr. Austin, the landowner, allowed private individuals access to the cave. Those "diggers" found what is considered to be the best Fremont atlatl in existence (p.238), a fabulous rabbit net 120' in length (p.129), and a baby's moccasin made of buffalo hide and fur (p.286).

These three well documented perishable items were found on private land. It should also be remembered that ALL of the items in the Aikens book came from private land. These perishables and other artifacts from Hogup are currently on display in the University of Utah Museum.

Next, let us travel about 1,000 miles south to Bonita Creek Ceremonial Cave near Point of Pines, Arizona. The Claridges, owners of the cave, noted while looking for cattle, that part of the cave face had collapsed when a large boulder dislodged, destroying the cave mouth. At the bottom of a draw where cave debris fell they discovered a Maverick Mountain olla. Emil Haury and William Wasley were called by the landowners to explore the debris. See *A Ceremonial Cave on Bonita Creek Arizona*, William W. Wasley, Society of American Archaeology (1958).

Inside the olla Haury and Wasley discovered a startling amount of prehistoric items. The surrounding debris yielded other prehistoric perishables. The items found on the Claridges' private land included wooden flowers, wooden wands, bows, pahos, sandals, and other wooden objects. Fearing that the boulder blocking the cave entrance was too unstable, Haury did not explore the cave itself. A few years later, the Claridges returned to the cave and discovered many additional perishable items and other similar material as found by Haury. The writing of Wasley documents their finds and the location of the cave.

Example three is found in the book by Jesse Nusbaum entitled *A Basketmaker Cave In Kane County Utah* (1922). Nusbaum writes of his exploration of Cave DuPont, a Basketmaker cave northwest of Kanab, Utah. The cave was located a mere 300 yards from the main ranch house of the Robinsons. The contents of this cave on the Wilber Robinson ranch included numerous Basketmaker perishable items. A list includes wooden feather boxes, baskets, sandals, wooden handled knives, mats, nets, bone rasps, bone implements, and digging sticks, to name a few. These finds were very similar to the Basketmaker perishables found by A.V. Kidder and pictured in his book: *Archaeological Explorations In Northeastern Arizona* (Bull.65). This region near Kanab has many private ranches with numerous cave complexes and amphitheaters. Not only are Basketmaker perishables found on these ranches, but also Virgin River Anasazi locations are found, which are rich with perishables from that culture.

Add to this the Waldo Wilcox Ranch (*National Geographic* Aug. 2006 p.80) and the Nine Mile Canyon area, which is laced with early historic (Ute and Piute) and prehistoric Fremont perishables, and the list of private land with perishable material continues to expand.

Example four adds the New Mexico area of the San Lazaro Ruin to the list. Since San Lazaro is a ruin, the artifacts and perishables come from rooms and not from caves. The perishables found on this private site include some of, if not the best, dance masks ever found (p.38.) See: *The Secrets of San Lazaro Pueblo* by the ruin owner Forrest Fenn (2004). Other perishable items found in the ruin rooms included wooden staffs, wooden and antler ritual objects, a wooden effigy (p.66), wooden beads, cane pipes, plaited baskets, corn husk medicine bundles and raw hide wrapped bundles. Again, these items were in RUIN ROOMS of which there are hundreds or thousands on private land throughout the Southwest.

A number of caves in the Upper Gila and Hueco areas of New Mexico and Texas are on private land and contain many perishable items. The paper written by C.B. Cosgrove titled *Caves of the Upper Gila and Hueco Areas In New Mexico and Texas(1947)*, Collotype figures 49-149 documents the numerous perishables found on the private ranches in these areas.

Contained herein are vivid examples of perishable material documented and discovered on private land. How many more perishables existed and still exist on private land in the Southwest conservatively number in the tens of thousands. The cultures highlighted above include Basketmaker, Anasazi and Fremont. How many similar locations exist in areas inhabited by the Hohokam, Mimbres, Mogollon and along the Little Colorado and San Juan Rivers? The short answer is MANY. For anyone to contend all perishables come from public land is to deny logic and to turn a blind eye to the well documented sample of archaeological writings discussed above.

Addendum: Two additional caves on private land should be added to the list above. The first is U-Bar cave in New Mexico. U-Bar is famous for the painted wooden U-Bar Kachina painted black, turquoise and red. See *The Casas Grandes World*, Curtis Schaafsma, figure 12.16. The second is Winchester Cave on the border of Arizona and New Mexico. A wealth of artifacts and perishable material found there is chronicled in the article *A Ceremonial Cave in the Winchester Mountains*, William S. Fulton, The Amerind foundation, Inc. No. 2, 1941.

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 Arts or Tribal Arts on this page. Please send any suggestions for additions or corrections to Alice Kaufman at acek33@aol.com. The Antique Tribal Arts Dealers Association, Inc. can take no responsibility for errors or omissions in this calendar.

Please note: not all dates and event info for 2013 are available. This is noted on the event's listing as "event and dates to be confirmed" by the estimated/projected date of the event.

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. There will also be 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.

January 23, 2013, Prescott, Arizona
The 7th Annual Cowboy Collectors Gathering, Prescott Frontier Days Rodeo Grounds. Quality Dealers and Collectors - Old Cowboy Gear Bought, Sold, Traded. For more information, please contact Larry Howard, (928) 710-8255

January 23 - 27, 2013, Los Angeles, California
Los Angeles Art Show. The 18th Annual Los Angeles Art Show at the Los Angeles Convention Center. Thursday January 24, 11am-7pm; Friday January 25, 11am-7pm; Saturday January 26, 11am-7pm; Sunday January 27, 11am-5pm. Opening Night Gala - Wednesday January 23, 6pm. Location: Los Angeles Convention Center West Hall A, 1201 South Figueroa Street Los Angeles, CA 90015. For more information about exhibitors, directions and more, please visit <http://www.laartshow.com/>. Phone (310) 822-9145 or (561) 822-5440

January 26 - 27, 2013, Litchfield Park, Arizona
Litchfield Park Native American Art Festival "The Gathering" Native American art, entertainment and food. A real Native American cultural experience. Scout Park Litchfield Park, AZ 85340; Daily 10:00a.m. - 4:00p.m. For more information, phone (623) 935-9040

January 26 - 27, 2013, Mesa, Arizona
High Noon Western Americana Show & Auction - Mesa Convention Center, 263 N Center St, Mesa, AZ 85201. Public enters antique show via Building B. Show open to the public on Sat: 9am - 4:30pm & Sun: 9:30am - 3pm; The auction is held in Phoenix Marriott Mesa; preview is January 24-26. Auction starts Saturday, January 26, 2013, 5:00 pm, sharp. For more information or to consign, visit <http://www.highnoon.com/> or contact (310) 202-9010 or info@highnoon.com
Many ATADA members/dealers historically participate in this show - come and meet them in person

January 27 - February 17, 2013, Tucson, Arizona
American Indian Exposition 150 Tribal Nations, 21 days. The finest collection of American Indian Art, arts and crafts, and food directly from the Native American artists. An official event of the Tucson Gem Show. (520) 622-4900, email info@usaindianinfo.com

February 2013, San Francisco, California
The San Francisco Arts of Pacific Asia Show - As of 2013 future shows are postponed. For more information, please call (415) 581-3788.

February 7 - 10, 2013, San Francisco, California
The San Francisco Tribal and Textile Arts Show - February 7 - 10, 2013, Fort Mason Center, Festival Pavilion, Marina Blvd, San Francisco, CA. 100 International Dealers Exhibiting Pre-1940 Folk, Textile; Tribal Arts from Around the World; Opening preview is February 7th to benefit Textiles and the Art of Africa, Oceania, and the Americas in the de Young Museum. For more information, please call (310) 455-2886.
Many ATADA members/dealers historically participate in this show - come and meet them in person!

February 15 - 17, 2013, Litchfield Park, Arizona
Wigwam Festival of Fine Art Wigwam Resort, Native American and Western Art, Native American musicians, dancers, storytellers and traditional foods. Litchfield Park, AZ 85340; Daily 10:00a.m. - 5:00p.m. For more information call (623) 734-6526

February 2013, Casa Grande, Arizona
Annual O'Odham Tash Indian Days - Casa Grande's largest annual Indian Art event held in February, dates to be confirmed. Parades, Pow wows, queen's pageant, Indian bands, carnival, largest all Indian rodeo, arts & crafts. Call (520) 836-4723 for more information.

February, 22 - 24, 2013, San Rafael, California
The 29th Marin Show: Art of the Americas by Kim Martindale will be held in the Marin Civic Center and the Embassy Suites hotel adjacent to the Civic Center on Saturday and Sunday, February 23 and 24, 2013. Opening night preview is February 22nd. For more information about exhibitors, directions and more, please visit <http://www.marinshow.com/>.
Many ATADA members/dealers historically participate in this show - come and meet them in person!

March 2 - 3, 2013, Phoenix, Arizona
The Heard Museum Guild Indian Market is one of the most prestigious art events in the entire Southwest. On Saturday March 2 and Sunday March 3, 2013, the Heard Museum Guild Indian Fair & Market will, for the 55th consecutive year, be celebrated on the Heard Museum campus on Central Avenue. This year's theme: "Weaving Worlds with Wool," a celebration of the weaver's art. The Indian Fair features more than 700 top American Indian artists including potters, katsina doll carvers, basket weavers, jewelers, sculptors, weavers, clothing designers, photographers and painters and more display a stunning selection of unique fine art for viewing and purchase. Fair hours are Saturday and Sunday

9:30 a.m. - 5 p.m. To obtain current information, please call (602) 252-8848

March 2012, Mesa, Arizona, dates to be determined
Doug Allard's Big Spring Auction 2013 2013 info is not available on the website. Please visit the website at the end of the description to confirm auction dates and times Example of previous auctions times - Day 1: Preview reception: 5:00 p.m.; Day 2: Preview: 8:00 a.m. Auction Start: Noon; Day3: Preview: 8:00 am; Auction Start: 10:00 am. Telephone: (406) 745-0500 or (888) 314-0343 or visit www.allardauctions.com.

March 9 - 10, 2013, Glendale, California
Annual Antiques, Objects & Art L.A. 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, March 9, 10:00am - 6:00pm & Sunday, March 10, 10:00am - 4:00pm. 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 <http://www.antiquesandobjects.com/> or email ATADA members Ted Birbilis and Sandy Raulston at info@antiquesandobjects.com.

March 15 - 16, 2013, Prescott, Arizona
Smoki Museum Winter Navajo Rug Auction Preview Friday, 1 pm, auction 5 pm; preview Saturday 9am. Auction begins at 11 am. Over 300 vintage and contemporary weavings. Consignments for this Navajo Rug Auction will be accepted at Oggs Hogan from March 12 to 15th. For more information, please contact Smoki Museum, 147 N Arizona St., Prescott, AZ 86304; phone (928) 445-1230.

April 2013, Henderson, Nevada
The Twenty-second (in 2010) Invitational Annual Native American Arts Festival was cancelled in 2011, but normally held at the Clark County Museum, 1830 South Boulder Highway, Henderson, Nevada. This is a three-day program highlighting the history and artistry of Native American arts, crafts, and cultures. Featured are guest artist demonstrations, dance and music performances, lectures and films, fry bread, and a Native American Arts and Crafts Market. For more information, please call (702) 455-7955.

April 25 - 27, 2013, Albuquerque, New Mexico
Annual Gathering of Nations Powwow, Miss Indian World, and Indian Traders Market. More than 3000 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: 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 the 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. Hubbell Fall Auction September 14th, 2013.

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. www.maysbrimfield.com. Also July 9th-10th and September 3rd-8th.

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.

Dates and info below is for 2012, not updated for 2013 yet.

May 26 - 27, 2012, Flagstaff, Arizona
The Twenty-second 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 26 - 27, 2012, Jemez Pueblo, New Mexico - event and dates to be confirmed.
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 4, 2012, San Francisco, California
Bonhams' Fine 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 8 - 10, 2012, 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 8, 9 and 10, 2012 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 23, 2012, Flagstaff, Arizona

Museum of Northern Arizona Navajo rug Auction. 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 23, 9am-1pm Museum of Northern Arizona. Auction Begins: June 23, 2 pm. Museum of Northern Arizona. Phone: 928-774-5213.

June 24, 2012, 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.

June 22 - 24, 2012, Denver, Colorado

The Brian Lebel's Old West Show and Auction now in its 23d year will be held at 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 30 - July 1, 2012, Flagstaff, Arizona

The 79th 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 the museum for further information at (928) 774-5213.

July 13 - 15, 2012, Taos, New Mexico

27th 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, 2012, 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 28 - 29, 2012, Eagle Nest, New Mexico

The High Country Arts and Crafts Festival - Last weekend in July, in its 30th 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 3 - 5, 2012, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the LUJAN BUILDING AT EXPO NEW MEXICO (STATE FAIRGROUNDS). Early entry is Friday, August 3rd from 2 p.m. to 7 p.m., General admission 9 am - 5 pm, Saturday, August 4th. The show hours are 10a.m. to 4p.m. Sunday, August 5th. 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. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 4 - 5, 2012, Flagstaff, Arizona

The 63rd 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 the museum for further information, (928) 774-5213.

August 8 - 12, 2012, Red Rocks State Park, Gallup, New Mexico

The 91st 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, 2012. More than 30 tribes throughout the US travel to Gallup for this annual event.

August 9 - 11, 2012, Santa Fe, New Mexico

29th Annual Antique Ethnographic Art Show Ethnographic and tribal art from around the world. Over 100 dealers. Preview Gala: Thursday, August 9, 6:00 - 9:00pm. General Admission: Friday, August 10, 10:00am - 6:00pm; Saturday, August 11, 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 10 - 14, 2012, Santa Fe, New Mexico

ATADA sponsored events - all activities are at the Santa Fe Convention Center (except as stated in the event) Friday, August 10, 8:30 am - workshop - Doing Business on the Internet Saturday, August 11, 8:30 am - workshop - Making a video/podcast and posting to YouTube or your own website. Bring a short script and an object to describe for your own video. Monday, August 13, 8 am - Free appraisal clinic. Monday, August 13, 5:30 pm - Spider Kedelsky and Robert Morris will speak about their conversations with the Merchants of Marrakech accompanied by Joan Zegree's video and photographs at The Santa Fe Show: Objects of Art, El Museo Cultural, Santa Fe, New Mexico. Tuesday, August 14, 8 am - Annual ATADA General Meeting Members and friends are welcome!

August 10 - 19, 2012, Santa Fe, New Mexico

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Rail Yard district from August 11-13 and August 17-19, 2012, 11 am - 5 pm., covering two weekends. The Opening Night Gala, August 10, 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!

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.

“Cambodia Is Seeking 2nd Statue,” one in a series of news stories about the legalities of selling one 10th century Cambodian Khmer statue at Sotheby’s and Cambodia’s attempt to claim that statue’s companion piece, on exhibit at the Norton Simon Museum since 1980. Ralph Blumenthal wrote this story, which appeared in the Times on September 26. Read the full story at <http://www.nytimes.com/2012/09/29/arts/design/cambodia-now-seeking-return-of-norton-simon-statue.html>.

The Cambodian government has asked the United States to help it recover a 10th-century Khmer sandstone statue from the Norton Simon Museum in California,” the story begins. The Cambodian government says “the work was looted from a Cambodian temple complex during the country’s political upheavals in the 1970s.”

Both the statue at the museum and a “matching statue” at Sotheby’s are “each five feet tall and 600 pounds,” both depict mythological warriors.

But the judge in the Sotheby’s case had doubts about the U.S. government’s claim (the U.S. is representing Cambodia): “...This isn’t the strongest case of knowledge of stolen property and ownership by clear and unambiguous language,” he said.

“...The Cambodian government has also requested the return of two life-size statues from the Metropolitan Museum of Art...”

The museum “...said it purchased the statue on Sept. 13, 1976, from the New York dealer William H. Wolff, that the work had been shown to representatives of the Cambodian government, and that ‘in more than three decades of ownership, the foundation’s ownership of the sculpture has never been questioned...’”

According to court papers, the Sotheby’s statue was purchased in 1975 from the British auction house Spink...”

This is the first of three stories in this issue about Cambodian statues.

“Seeking Return of Art, Turkey Jolts Museums” is the headline of Dan Bilefsky’s September 30 story in The New York Times. Read excerpts below, read the full illustrated story at <http://www.nytimes.com/2012/10/01/arts/design/turkeys-efforts-to-repatriate-art-alarm-museums.html>?

Datelined Istanbul, the story begins “An aggressive campaign by Turkey to reclaim antiquities it says were looted has led in recent months to the return of an ancient sphinx and many golden treasures from the region’s rich past. But it has also drawn condemnation from some of the world’s largest museums, which call the campaign cultural blackmail. “In their latest salvo, Turkish officials this summer filed a criminal complaint in the Turkish court system seeking an investigation into what they say was the illegal excavation of 18 objects that are now in the Metropolitan Museum of Art’s Norbert Schimmel collection.

Last year, Murat Suslu, Turkey’s director-general of cultural heritage and museums, “presented Met officials with a stunning ultimatum: prove the provenance of ancient figurines and golden bowls in the collection, or Turkey could halt lending treasures. Turkey says that threat has now gone into effect...”

Suslu says the Met’s objects in question are from Anatolia, which the Times describes as “the Turkish region known for its ancient ruins.” Suslu believes the objects are “‘rightfully ours...’”

“...Museums like the Met, the Getty, the Louvre and the Pergamon in Berlin say their mission to display global art treasures is under siege from Turkey’s tactics...” Turkey signed a Unesco treaty “that lets museums acquire objects that were outside their countries of origin before 1970. Although Turkey ratified the convention in 1981, it is now citing a 1906 Ottoman-era law — one that banned the export of artifacts — to claim any object removed after that date as its own...”

“...Turkey’s aggressive tactics, which come as the country has been asserting itself politically in the Middle East in the wake of the Arab Spring, have particularly alarmed museums. Officials here are refusing to lend treasures, delaying the licensing of archaeological excavations and publicly shaming museums...”

Says the head of the Pergamon Museum, “They should be careful about making moral claims when their museums are full of looted treasures’ acquired, he said, by the Ottomans in their centuries ruling parts of the Middle East and southeast Europe...” He also “pointed out that Westerners had been at the forefront of safeguarding Turkey’s rich history...”

The question is, to quote the title of Kate Fitz Gibbon’s book on the subject, who owns the past?

“Native American artifacts ‘hot’ collectibles for Antique Roadshow appraisers” was the headline for Dave Masko’s story at www.huliq.com. The story was posted on October 18, and if you were wondering whether “hot” meant super-trendy, the subhead read, “When Antiques Roadshow visits Seattle today it will remind those with Native American artifacts that many of these vintage tribal treasures are banned for sale.” See the entire story at <http://www.huliq.com/10282/native-american-artifacts-hot-collectibles-antique-roadshow-appraisers>

The story: “Rare Native American artifacts – such as relics, arrowheads, pottery and Stone Age tools related to the Indians’ way of life – are banned for sale by the Native American Graves Protection and Repatriation Act. Thus, when Antiques Roadshow visits Seattle Aug. 18 – to film an episode for the new fall season - it will remind those with Native American artifacts that many of these vintage tribal treasures

She says the Wari “...were to the Inca as the Greeks were to the Romans...” The Wall Street Journal writer calls the exhibit “full of mystery and ambiguity.”

are banned for sale. In turn, Roadshow appraisers also informed collectors - when Roadshow visited Tucson, Arizona, earlier this year – that the Native American Graves Protection and Repatriation Act (NAGPRA), Pub. L. 101-601, 25 U.S.C. 3001 et seq., 104 Stat. 3048, is a United States federal law “...requiring federal agencies and institutions that receive federal funding to return Native American ‘cultural items’ to their respective peoples... Still, “Roadshow experts note that ‘many illegal Native items’ seem to show up when they visit towns around the U.S.”

“...Antiques Roadshow has been bullish on why the buying and selling of these rare items from Native antiquity is a real no-no...”

Even the unexcerpted story did not make a point of saying that it is totally legal for private collectors to buy, sell, and own most antique American Indian art.

“Gov’t to allow Indians to possess eagle feathers,” Pete Yost’s Associated Press story, appeared on Salon.com on October 15 and can be read in its entirety at http://www.salon.com/2012/10/12/govt_to_allow_indians_to_possess_eagle_feathers/ Excerpts appear below.

Datelined Washington, DC, the story began, “The Justice Department is going to allow members of federally recognized Indian tribes to possess eagle feathers, although that’s a federal crime.

“This is a significant religious and cultural issue for many tribes...”

“...the Constitution and federal laws give tribes

local sovereignty for self-government...”

This was a tiny story about a big issue, and the new ruling allows “tribal members” to wear or carry “federally protected birds, bird feathers or parts.”

“A Champion of the Wari” was the headline of Judith H. Dobrzynski’s October 25 Wall Street Journal story about “the first great empire of the Andes.” Excerpts are below, the story at <http://online.wsj.com/article/SB10001424052970203406404578073270528198596.html?>

The story: “As Susan E. Bergh walked through the special exhibition galleries of the Cleveland Museum of Art...she was surrounded by wooden crates... Inside were many of the objects with which she will reveal an ancient culture that is all but unknown to most Americans but is now recognized as the first great empire of the Andes...”

The Wari lived “...in the 15th and 16th centuries...near the present-day city of Ayacucho, to the Pacific coastal zones... from about 600 to 1000.” Bergh call the Wari civilization “very complicated, sophisticated...beautiful and enchanting...”

The show includes “about 150 objects—intricate textiles, ceramic vessels, colorful featherwork hangings and four-cornered hats, inlaid ornaments, and stone and wood sculptures—from 45 museums and private collections in the Americas and Europe...”

She says the Wari “...were to the Inca as the Greeks were to the Romans...”

The Wall Street Journal writer calls the exhibit “full of mystery and ambiguity.”

The civilization that time and museum curators forgot?

“Pre-Columbian Works” was the mini-headline for Eve Kahn’s mini-story in her New York Times Antiques column on October 26. Read the story at <http://www.nytimes.com/2012/10/26/arts/design/ceramic-pieces-pre-columbian-art-and-byzantine-jewelry.html>

The story began, “A Swiss family has withdrawn long-term loans of pre-Columbian artifacts to a Barcelona museum, which closed on Sept. 14. The Barbier-Muellers, two generations of Swiss art collectors active in fields ranging from Renoir and Picasso paintings to African masks and ancient Vietnamese daggers, had planned to sell more than 300 pre-Columbian pieces to Spanish government groups for about \$26 million, but the financing fell through.”

Instead, the museum’s contents will be sold at Sotheby’s in Paris in March, and are being exhibited at Sotheby’s branches on other cities.”

Some of the estimates for the Sotheby’s sale “reach into the seven figures apiece for terra-cotta, stone and wood vessels, masks and statues of deities

and animals, made by cultures scattered from Alaska to Patagonia.” Former owners of the pieces on offer include John Huston “and the French-Canadian collector Guy Joussemet...”

“...At the Barbier-Mueller Museum in Geneva, a show of 100 masks includes pieces from Asia, Africa and the Americas, along with contemporary face protectors for athletes and workers...”

The story goes on to mention other museums and galleries showing the family’s varied collections.

It will be interesting to see whether there are any objections to the March sale in Paris.

“When Artifact ‘Became’ Art” was the headline for Carol Kino’s October 26 New York Times review of a new show at the Metropolitan Museum of Art. Read excerpts below; read the full story at <http://www.nytimes.com/2012/10/28/arts/artsspecial/how-african-artifacts-became-art-inspiring-modernists.html?emc=tnt&tntemail1=y&r=0>

Kino writes first about the 1913 Armory Show in New York, which “introduced the New York art audience to movements like Cubism, Fauvism and Futurism, as well as the work of artists like Pablo Picasso, Henri Matisse and Marcel Duchamp, jolting them out of their romance with realism and toward newer, more experimental interests.

“Less heralded, however,” the review continues, “is the fact that the Armory Show and its promotion of Modernism also helped create a taste and a market for African art in New York. This is the territory to be explored in ‘African Art, New York and the Avant-Garde,’ ”which runs through April 14.

The period covered – 1914-1932 – was “the time when New York’s artists, dealers and connoisseurs first began to appreciate African wood sculptures as art objects rather than ethnographic artifacts... European and African works, as well as American photographs and ephemera” form the exhibit, which includes “about 40 masks, figurative sculptures and other decorative objects from West and Central Africa; paintings, and photographs...”

Says the curator who put together this exhibit, “If visitors to the museum have one thing they know about African art,” it’s that “it had an impact on Modernism.”

“Sotheby’s Accused of Deceit in Sale of Khmer Statue” was the headline for an article by Tom Mashberg and Ralph Blumenthal printed on the first page of the Arts section of November 13. See the full story at <http://www.nytimes.com/2012/11/14/arts/design/sothebys-accused-of-deceit-in-sale-of-khmer-stature.html>

The story begins: “Federal prosecutors trying to seize a multimillion-dollar 10th-century Cambodian statue from Sotheby’s have accused

the auctioneers of colluding with the item’s owner to hide information that it was stolen from a temple in 1972, according to papers filed in United States District Court in Manhattan.

“Prosecutors say that in 2010, when the statue was being imported into the United States, the owner submitted an inaccurate affidavit to American customs officials, at Sotheby’s request, stating the statue was ‘not cultural property’ belonging to a religious site.”

The government disagrees, saying “that both parties knew the statue, a mythic Hindu warrior known as Duryodhana, valued at up to \$3 million, was stolen when they agreed to ship it from Belgium to New York...”

“Sotheby’s on Tuesday denied the allegations, saying the government is straining to bolster a thin case by picking selectively through the evidence provided by the auctioneers...”

“...At the heart of the case are the questions of when the statue left Cambodia and whether Cambodian laws and international accords in effect at that time would have barred the item’s removal...”

“...In September, a federal judge expressed skepticism about the government’s case, saying that Cambodia did not have ‘clear ownership established by clear and unambiguous language...”

A companion piece to this statue is on display at the Norton Simon Museum. “...Cambodia has identified the two massive pedestals where the statues once stood

“...the Armory Show and its promotion of Modernism also helped create a taste and a market for African art in New York. This is the territory to be explored...”

because their feet match the statues, which were broken off at the ankles.” Cambodia wants both sculptures back.

Federal investigators identified the looting ring that took it the Sotheby’s statue, followed it to “a Thai middleman, a “collector,” and finally ended up in the hands of a “collector,” who sold the statue to “a London dealer, Spink & Son, a major purveyor of Asian artifacts now reincorporated under the name Spink.” A private collector bought the statue from Spink, and gave it to Sotheby’s to sell in 2010.

“...Prosecutors also say Sotheby’s tried to mislead potential buyers and the Cambodian and United States governments by concocting a tale that the sculpture had been seen by a ‘scholar’ in London in the 1960s, four years before its actual theft...”

Dates are significant “...because most American museums will no longer purchase antiquities without proof that they left their countries before 1970, the date of a United Nations covenant aimed at protecting cultural heritage items from looters and disreputable buyers.”

How significant? The government’s evidence includes an email from a Sotheby’s specialist that read in part, “If I can push the provenance back to 1970, then U.S. museums can participate in the auction without any hindrance.”

“MoMA Gains Treasure That Met Also Coveted” was the headline for Patricia Cohen’s November 28, 2012, New York Times front page story. The tax woes of the owners of “Canyon” – a tax bill of \$41 million for a painting that was unsellable because eagle feathers were part of the mixed media “combine” collage -- were written about in The New York Times and the Wall Street Journal, and those stories were excerpted in previous issues of the ATADA News. For the full story and an image of “Canyon,” go to http://www.nytimes.com/2012/11/28/arts/design/moma-gains-treasure-that-metropolitan-museum-of-art-also-coveted.html?_r=0.

“In its most sweeping use of the Endangered Species Act, the nation’s oceans agency on Friday proposed listing 66 species of coral as endangered or threatened...”

The story: “When Glenn D. Lowry arrived 17 years ago as director of the Museum of Modern Art, he and the curator Kirk Varnedoe sat down and wrote out a list of the 10 works they most wanted. ‘Canyon,’ a landmark of 20th-century art by Robert Rauschenberg... was at the top.

“Now that wish has come true. ‘Canyon’ is to go on display on Wednesday at the Modern... Its owners agreed to donate the work as part of a \$41 million settlement with the Internal Revenue Service.

“MoMA made a concerted effort to woo the work’s owners, the children of the New York art dealer Ileana Sonnabend, who died in 2007. Mr. Lowry said it agreed to add their mother’s name to the Founders Wall in the lobby of the museum...and to devote an entire show to ‘Canyon’ and Ms. Sonnabend, an important figure who helped introduce and nurture modernist artists...”

Said the Sonnabends’ lawyer: “What was important was that it would be more of a star at MoMA. It was at the Met, and was not featured as a star...”

“...‘Canyon,’ [is] an audacious combination of personal photographs, cardboard, wood, fabric, paint, string, a pillow and a stuffed bald eagle on canvas that helped redraw the bounds of postwar art... The presence of a bald eagle — a bird protected by federal laws — means that the work cannot be legally sold or traded... Rauschenberg provided a notarized statement to the government explaining that it had been stuffed by one of Theodore Roosevelt’s Rough Riders before the laws’ passage.”

The Times summed it up best: “In any case, the eagle has now landed.”

“66 Species of Coral Proposed for Endangered or Threatened Listing by US” was the headline for an NBC online story by Miguel Llanos posted on November 30. Excerpt appears below, the full

story can be seen at http://usnews.nbcnews.com/_news/2012/11/30/15577394-66-species-of-coral-proposed-for-endangered-or-threatened-listing-by-us?lite.

The story began, “In its most sweeping use of the Endangered Species Act, the nation’s oceans agency on Friday proposed listing 66 species of coral as endangered or threatened -- and cited climate change as driving three key threats: disease, warmer seas and more acidic seas...”

“...the benefits extend to fishermen -- some of whom are worried that any coral protection could mean less fishing. But the US government believe that “Corals provide habitat to support fisheries that feed millions of people...as well as generating jobs through recreation and tourism, and protecting coastlines from storms and erosion...”

Says the government: “Our coral reefs are dying and need federal protection...”

“...The polar bear is the only other species listed under the Endangered Species Act because of climate change, and that’s because of shrinking sea ice...”

Will this affect sales of jewelry, past, present and or future?

“Dallas Museum Volunteers to Return Mosaic to Turkey” was the headline of Randy Kennedy’s December 3 story in The New York Times. See excerpts below, read the complete story and see the mosaic at <http://artsbeat.blogs.nytimes.com/2012/12/03/dallas-museum-volunteers-to-return-mosaic-to-turkey/>

The story: “The Dallas Museum of Art voluntarily returned an ancient marble mosaic in its collection to Turkey on Monday, after determining that the work - which dates from A.D. 194 and shows Orpheus taming animals with his lyre - was probably stolen years ago from a Turkish archaeological site.

“The decision, part of a new plan by the museum to court exchange agreements with foreign institutions more actively, comes at a time when the Turkish government has become more aggressive in seeking antiquities it believes were looted from its soil. In recent months it has pressed the Metropolitan Museum of Art and several other museums around the world to return objects and, to increase its leverage, it has refused loan requests to some...”

“...The Dallas mosaic, bought at auction at Christie’s in 1999 for \$85,000, is thought to have once decorated the floor of a Roman building...in southeastern Turkey...”

“...the museum has also transferred legal ownership of several objects to Italy, including a pair of Etruscan shields and three kraters, or earthenware vessels used to mix wine and water.”

The Dallas museum “has no Anatolian collection to speak of, and so the hope is that the agreement with

Turkey will allow... ambitious exhibitions of work lent from that region.”

The New York Times story about Turkey's new, aggressive policy with museums who possess objects that the Turkish government considers to be stolen from Turkey appears in this issue on page 31.

“Claims of Looting Shadow Expert in Khmer Art” is the headline in Tom Mashberg’s December 13 New York Times story. The story is excerpted below, the full illustrated story is at <http://www.nytimes.com/2012/12/13/arts/design/us-links-collector-to-stature-in-khmer-looting-case.html>?

Datelined Bangkok, the story begins, “For decades Douglas A. J. Latchford, an 81-year-old British art collector, has built a reputation as one of the world’s great experts in Khmer antiquities, one whose generous return of treasures to Cambodia garnered him knighthood there in 2008.

“But last month Mr. Latchford, who lives here in an apartment brimming with Asian artifacts, was depicted less chivalrously in a civil complaint filed by the United States attorney’s office in Manhattan.”

Federal lawyers who are trying to help Cambodia reclaim the statue from Sotheby’s say that Latchford (“the Collector”) knew the statue of a 10th century Khmer warrior early 1970s purchase of a 10th century Khmer warrior “had been looted from a jungle temple during the Cambodian civil war” when he purchased it in the early 1970s. Latchford denies ever owning the statue, saying “This is somebody’s imagination working overtime.”

The Times says this case “has brought unwelcome attention to a long career in the tangled world of antiquities collecting, where the tenets of private property, cultural preservation and national patrimony often clash.”

Latchford says without collectors, “ ‘what would be the understanding of Khmer culture today?’ ”

Elsewhere in this story, Langford says he believes he was Khmer in a former life, and is just reassembling a collection of what was once his.

“Where Opposites Attract” is the headline for Holland Cotter’s December 13 New York Times story on the Yale University Art Gallery.

The story begins, “In a museum era dominated by the vying forces of bad economics and compulsive building, it’s a miracle when something comes out right, which makes the opening of the splendidly renovated and expanded Yale University Art Gallery here a happy event... The country’s oldest university art museum has arrived at a kind of institutional ideal of opposites in balance...”

Cotter calls the collection “closer than ever to being encyclopedic, with a mix not found in a



courtesy Joan and David Wenger

masterpieces-only museum. Objects grand and modest keep company; high sits with low; silly with serious; flawless with ruined...”

“...And art kept coming, often from alumni, often in waves shaped by international politics, market trends and period fashion.” It included Peruvian textiles..”

“In 1953 a third building, by Louis Kahn... remains controversial as an art setting. But it still feels innovative and daring, and atmospherically right for Yale’s two youngest non-Western collections, those of African and Indo-Pacific art...”

“What you see at Yale is its expressiveness, complex but straight to the heart. The sight of rows of terra-cotta heads, lined up as if sprouting from the

Federal lawyers who are trying to help Cambodia reclaim the statue from Sotheby’s say that Latchford (“the Collector”) knew the statue of a 10th century Khmer warrior early 1970s purchase of a 10th century Khmer warrior “had been looted...”

earth, makes a powerful impression, deepened by the knowledge that most of the sculptures were field-collected in Africa in the 1950s and ‘60s by the civil rights leader Bayard Rustin...”

The major news, though, is the debut of the Indo-Pacific gallery... The installation is enrapturing, as intricately patterned as the Indonesian textiles and Borneo carvings that fill it...”

There are so many more kinds of art at this museum than what is mentioned in these excerpts. Which is what the writer likes best about it. She feels many museums today exhibit too much of a "muchness."

"A Continent's Art on a Long American Journey" was the headline for Karen Rosenberg's December 20 New York Times story on a current exhibit at the Metropolitan Museum of Art. Read excerpts below, see the full story with illustrations at <http://www.nytimes.com/2012/12/21/arts/design/african-art-new-york-and-the-avant-garde-at-the-met.html>

Rosenberg's review of " 'African Art, New York, and the Avant-Garde,' a small but highly compelling show at the Metropolitan Museum of Art is...one of several exhibitions timed to the centennial of the Armory Show of 1913, where many New Yorkers caught their first glimpse of Modern art from Europe (much of it influenced by African sculpture)."

The exhibit "tells the story of African art's early reception in the United States with exceptional candor. And it makes clear that Americans received Modern art and African art as a single import, derived from French and Belgian colonies, distilled in Paris and presented on these shores by a few tastemaking dealers and collectors."

They include Alfred Stieglitz, who "titled his first show of African art 'Statuary in Wood by African Savages,' or that it incorporated backgrounds of bright yellow and orange paper that his collaborator, Edward Steichen, likened to 'jungle drums.' " They also include Picasso: a French dealer said, " '...Modern art discovered Negro Art. Picasso was its discoverer.' "

Two photographs of Georgia O'Keeffe with African artifacts by Steiglitz are included as well, "and so are many others that disappeared into private collections after those early New York gallery shows and have not been seen in public in close to a century..."

The show also includes works from the 1923 exhibit "Recent Paintings by Pablo Picasso and Negro Sculpture" at the Whitney Studio Club, Albert Barnes bought "many of the African works in the show for the Barnes Foundation museum..."

"...The point, reinforced over and over in this show, is that the world of African art in New York was quite small and market-driven..."

The show runs through April 14 at The Met.

The article mentions MoMA's 1984

"controversial" show, 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern" that was, to some - including this editor -- unforgettable.



Last Word

Extinction

By Wilbur Norman

As a child, Rosa Stonaker was taken to see Buffalo Bill's Wild West and Congress of Rough Riders of the World show. She was mightily impressed by the parade and spectacle. It was unlike anything she had ever experienced: a combination of the circus, a trip to the far corners of the world, and the fantasia of the American West all in one. Horseback riding and shooting were familiar activities but the colorful foreigners and bedaubed, feathered Indians — that was another matter altogether!

Rosa was my grandmother. She was born into a pre-electric 19th century and died in the fourth quarter of the 20th, her life bridging the jump from steam train to Maglev. It was a long, full life but she never forgot her excitement at seeing the 'wild' Indians all eastern Americans grew up reading about; a world that evolved and morphed, as all worlds must, with both winners and losers in the struggle for survival.

The more scientific amongst us may think of human populations as being part of the process of adaption and evolution, but rarely do most of us consider ourselves as vulnerable to the process of extinction. We are, after all, the pinnacle of living organisms; not for nothing are we "king of the hill, top of the list, head of the heap!" There are hundreds of examples, however, where specific, discrete human populations have declined in numbers to the point where they, inexorably, floated over the abyss and into the void we call extinction. As Paul Ehrlich wrote, "it is not always necessary to kill the last pair of a species to force it to extinction." (Ehrlich, Dobkin, Wheye. *The Passenger Pigeon*, 1988.)

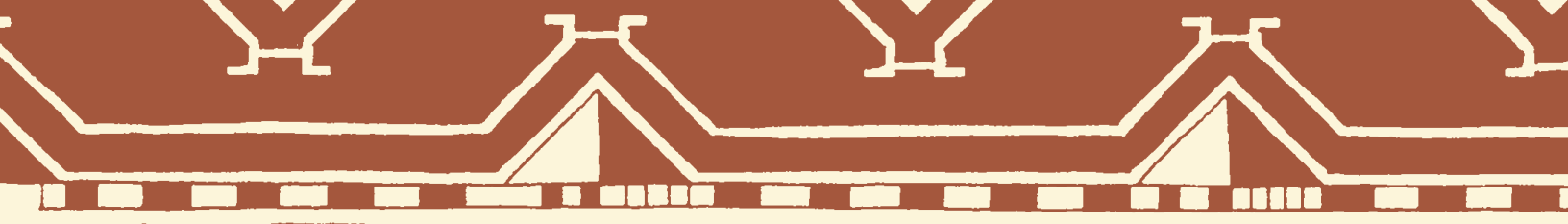
If we find our human origins, that 'first cause', to be a somewhat vague and unknown terra incognita, rife with speculation and subject to mutating scientific theories, we are sure to be discomfited by the brute force of evidence concerning the terminal 'endings' of many of our kind. As we move through our galaxy, gliding on the slick principles of celestial mechanics whose properties, if not wholly

described, are at least glimpsed, we have come to learn that species extinction is, in fact, a wholly natural, and, pardon the expression, rather common event in the story of the earth. It is a fact of life — or death, shall I say, whether we like it or not.

Central to our attitude is that when we look into the mirror of extinction the face we see is our own — both as cause and consequence. We are, to borrow words from the educational theorist Paulo Freire, subjects as well as objects, that is, those who know and act and those who are known and acted upon.

Despite the horrors of the 20th century, it is possible to write that warfare, in the case of tribal peoples, is not today the predominant engine of their obliteration. Cultural erosion has been, for a long time, a 'by-product' of modernization, assimilation, societal values (and their loss), habitat change and destruction and other types of activities whose focus is not the eradication of a people, per se, but reflects the contemporary world at work and the multi-various ways we do business. In most instances it is a hash of selective blindness coupled with a benign neglect of the consequences of our actions. It penetrates almost every culture on earth; all global roads are now cul-de-sacs.

There have been and still are well-intentioned attempts to assist endangered populations. These efforts are themselves fraught with peril for those populations no matter how well-meaning the aid or the giver. Just as the 'observer effect' may alter an outcome in science, the observation and injection of foreigners into societies transforms those societies; the act of observation and involvement changes the people observed. I am not writing here about something as esoteric or New Age as the old idea that a butterfly beating its wings in the Himalaya affects me here in the western hemisphere. I am thinking more along the lines of events as important as the introduction of epidemic/epizootic diseases and other actions as seemingly insignificant as the introduction of Chicago Bulls t-shirts. Introduction of ideas, objects and principles into societies is anything but deterministic. It is, instead, a stochastic process of the highest order, a system in which a collection of random variables lack pre-determined outcomes; there are only probabilities, and not always defined ones at that. You may well know where you start but where you end is anything but certain.



Extinction of a tribe does not measurably threaten the survival of homo sapiens as a species (unless, perhaps, they had a plant they used to cure cancer). Rather, as a bookman, I think of it as a large and beautiful library in a quaint alpine inn. An old, dog-eared brochure on the mantel tells us there are about 10,000 volumes in the library, assembled over the span of 500 years by a family that valued learning and the quality of rarity for its own sake. The brochure also says that 6,000 of the volumes are unique to this library with the remainder being books one might find in libraries elsewhere. Imagine the innkeeper using those book's pages to kindle the library's fireplace. About every two weeks a body of knowledge would disappear, much of it not replicated elsewhere. If a scenario like this does not make you shudder, substitute something else close to your heart; imagine Indian baskets or varieties of fruit trees.

There are significant instances where a named population is, or has been, described as extinct when, in fact, they have simply assimilated into other cultures. They may be extinct as an historical unit but their genetic code is still there, living on in the bodies of 'others.' Two examples of this can be found in my home state.

At one time, the largest pueblo in New Mexico was near the modern-day town of Pecos. The people lived in a forty-mile stretch of land along the upper Pecos River and encountered Spanish conquistadors only fifty years after Columbus. Beginning in the early 17th century Franciscan monks set up shop, bringing European manners, foods and, of course, Catholicism. The Pecosños eventually began to suffer a steady decline in numbers and were further decimated by enemy Indian raids, first from the Apache, then from the Comanche. The pueblo had the great fortune — and then misfortune — to be one of the front lines between northern New Mexico's agricultural pueblo peoples and the nomadic tribes of the Great Plains. Enriched by trade, they then became targets. By 1793, after a Comanche raid killed most of the men, the Pecos pueblo population numbered 152 people. In 1838, the remaining men, women and children of Pecos Pueblo, a culturally unsustainable seventeen people, moved to live with their Keresan Tiwa-speaking cousins at Jemez Pueblo. Over time they have been absorbed into that pueblo and are no longer a wholly separate peoples.

And where did the Pecosños come from? Their forebears may be seen in the ancestral Puebloan (Anasazi) culture at Chaco Canyon and its hinterlands. In the first half of the 12th century, the people at Chaco left in droves. In school we learned they disappeared, vanished essentially, leaving no trace other than, in many cases, their possessions in situ. In truth, probably facing increasingly tough environmental pressure, they moved elsewhere, to places where there was water and defensible habitation. The present day Pueblo peoples of New Mexico owe their existence to their genetic and cultural forebears, the Anasazi.

These sorts of examples hold true for the animal kingdom as well. The dinosaurs are extinct but some of their genetic offspring are to be seen flying all around us. The birds we admire are direct lineal descendants. The current proof is from recent paleontological discoveries of dinosaurs with feathers, survivors of the massive die-off from what is called the K-T extinction at the end of the Cretaceous Period 65 million years ago. The instigating event is believed to have been an asteroid impacting the earth in what is now Mexico. The Chicxulub astrobleme, a crater with ginormous dimensions is the evidence.

With regard to animals, amidst the dismal record of human-caused plant and animal extinctions there are a few bright spots where species in dire straits have been brought back from the brink. Whether they will prosper remains another matter. In 2003, I trekked with two companions up a mountain in the Hustai National Park in Mongolia to get a glimpse of, and photograph, the Przewalski, or Takhi, horse, of which 300 survive in the wild. But 300 is great progress!

In 1960 the species was down to only twelve of these magnificent horses, all in zoos. Through the diligence and hard work of a Dutch couple these twelve horses were exchanged among the zoos for breeding, allowing horses to be reintroduced into Mongolia. There are now around 1,200 animals in zoos in addition to the wild stock. In light of the fact that no one has ever successfully domesticated the Tahki horse, it is wonderful to be able to write that of the world's three subspecies of horse, we still have two with us, the domesticated and the Takhi. The third, the tarpan, lost the battle in 1909 and there exists only one taken-in-the-wild photograph and one drawn-in-the-wild print of a living,

probable tarpan. (The horses we call wild in the western U.S. and in Australia are really domesticated animals gone feral.)

There is something to be said for at least knowing what species exist — and are going extinct. The Smithsonian Institution houses the Biodiversity Heritage Library (BHL) making so-called gray literature less, well... gray (difficult to find written material). They describe their operation as, “a consortium of...libraries that cooperate to digitize and make accessible the legacy literature of biodiversity... and to make that literature available for open access and responsible use as a part of a global biodiversity commons.” BHL also serves as the foundational literature component of the Encyclopedia of Life.” (— BHL website)

The Encyclopedia of Life is an on-line cataloging effort seeking to document the 1.9 million living species known to science. Like astronomy, it is one of the few technical areas where non-scientist experts can make a contribution. I was fortunate to be present at the National Geographic Society book party for E.O. Wilson’s new one-volume edition of Darwin where he enthusiastically described the plans for what eventually become EOL. The site’s popularity very quickly required a total reworking to accommodate its vast readership.

Language devastation is on the agenda, too. We have lost one-half of all historical languages in the last 500 years and are on the path to losing thousands more. There are about 6,700 current languages (UNESCO) with around 2,500 of those in danger of extinction. Five hundred are spoken by fewer than ten people. Aside from past colonial policies, language hegemony is a contributing factor; 25% of the world’s peoples speak Mandarin, Spanish or English in countries where, it must be remembered, there are many other rich language

traditions. “There are now more students of English in China than there are people in the United States.” (Alex Rose, *Lost in Translation*, 2010.) One of the instructive and surprising facts is that since 1950, the United States has lost 53 languages, a greater number than any other country. We have lost a total of 115 since our ‘discovery’ by Columbus.

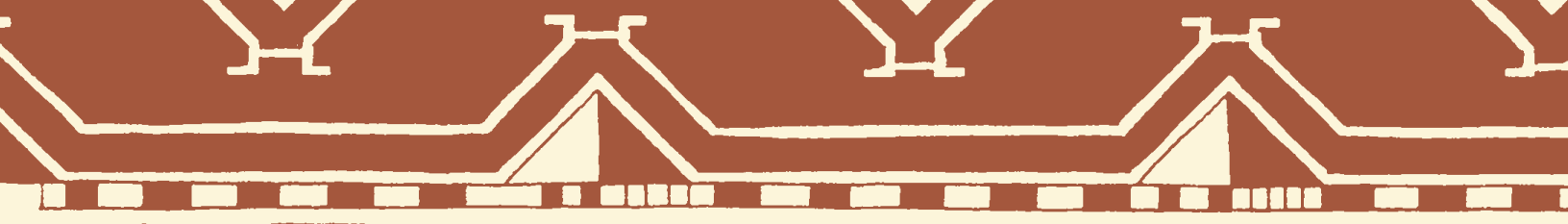
The Living Tongues Institute for Endangered Languages reported several years ago, “every 14 days [now closer to ten days] a language dies. By 2100, more than half of the... 7,000 languages spoken on Earth... will likely disappear.” In partnership with the National Geographic Society they have



Wild Takhi horses in Mongolia. Note the short manes and striped legs. Copyright W Norman 2003

identified five ‘hotspots’ where languages are vanishing faster than in other regions.

- Northern Australia
- Central South America
- North America’s upper Pacific coastal zone
- Eastern Siberia
- Oklahoma and the southwestern United States



Why, one may ask, should we care about the loss of a language? My answer is that language is the ligature between thought and action, between one's own mind and the mind of a neighbor. Languages are a mental picture, the flesh and blood manifestation of human adaptation to the wide variety of ecosystems on our planet, adaptations that may have taken millennia to develop. Languages are road maps to the workings of the human brain, repositories of history and culture, libraries of a people's existence. Like an outdoor art commission, languages are site specific. The loss of any one of the world's languages, many of which have no written vocabulary, is a loss that cannot be made right. There are people who believe we may one day take the genetic material from a frozen mastodon and clone a living, breathing animal, that, with back-crossing, will yield a pachyderm 95% similar to the mastodons of ancient times. No such magic is available in the realm of human languages. Language is the product of group cognition and mind in a living culture, the wisdom, if you will, of a world entire. Dictionaries, as important as they are, cannot impart the full feel and nuance of the verbal interactions represented between their pages.

surviving American passenger pigeon. Martha, the last of her kind, spent her final years in the Cincinnati Zoo. The sadness on that occasion must have been palpable. Extinction is a one-way street.

The current edition of *Ethnologue: Languages of the World* (2009, 16th edition) provides a sobering list of 473 of the world's most endangered languages. Each of these languages has only a handful of native, almost always elderly, fluent speakers. Here is the roster by continent:

- Africa (46 total)
- The Americas (182 total)
- Asia (84 total)
- Europe (9 total)
- The Pacific (152 total)

It is a sad inventory, especially as the languages on this list are almost certainly beyond recovery. At an attrition rate of two to three per month, 72 to 108 languages have been lost since *Ethnologue's* 16th edition was first published three years ago. When I took the time to read the actual list of languages, pondering the expiring populations that speak, think, act, play and worship in them, it made me appreciate how my grandmother Rosa must have felt in the first decade of the 20th century when she viewed the still-living Martha, the sole

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Collectors Guides	10.00
Dues	
Full	48167.12
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Directories & Newsletters Sold	374.52
Interest (On CD)	<u>175.31</u>

Total Generated: \$69002.97

OPERATING EXPENSES

Accountant	3237.06
Advertisements	5153.92
Artwork (Newsletter & Ads)	2928.76
Bank Fees	83.85
Credit Card Fees	253.06
Food (Meetings)	510.82
Executive Salary	23333.32
Foundation Contributions (ATADA)	7000.00
Insurance (Liability)	2168.00
Labor	455.00
Newsletters (4)	21174.56
Postage	3425.96
Professional Services	2021.00
Supplies	2778.00
Miscellaneous	<u>480.00</u>

TOTAL <\$75003.31>

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