

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

SUMMER 12

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**Close-Ups: Jack Curtright and Arthur Erickson,
Ingmars Lindbergs**

Mysteries of Zuni Silver, Part II: Phantoms

August Whitehawk Workshops



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Cover Photo: Ikat Chief's Poncho "Poncho de Cacique", handspun wool, Mapuche culture, Chile, 19th century.
From the collection of David S. Irving.

See an exhibit of David Irving's textiles at "Mapuche: The People of the Land,"
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President's Note



I would like to welcome you to Albuquerque and Santa Fe August 2012. In addition to the fabulous shows and auctions, there will be five ATADA-sponsored events. Look for the schedule on page 40 of this issue.

Business has been picking up. Starting with the winter shows, dealers have consistently reported better results than in the past couple of years. Come to Santa Fe with a positive outlook — you will find more and better art to buy and sales that are easier to make than in previous years!

There is a note of caution that I must add. The California Department of Fish and Game is now actively enforcing state laws prohibiting the sale or intent to sell of ivory and other animal parts. Numerous shows, auctions, and flea markets have been raided, pieces seized, and citations issued. The California statutes omit the exclusions for Alaskan Native art that are contained in the Federal statutes, and apply to many more species. ATADA's advice is to leave all such items home and keep them in your personal collection. The risks of violating the California statutes are too great even to sell this material in another state.

Have fun in Santa Fe!

Arch

Editor's Desk

Our August Whitehawk workshops have moved this year from the political to the practical. We hope to offer hands-on instruction in doing business online, including participating in social media, making educational/promotional videos for YouTube, and making and posting podcasts. Instruction will be by ATADA members who have done it themselves and who are happy to share their Internet experience.

Thank you to Ernie Bulow, for his fascinating stories exploring the "mysteries" of Zuni Jewelry. Part I was in the Spring issue, Part II is printed here, and Part III will be printed in the Fall Issue.

Thank you also to Jack Curtright and Arthur Erickson, and to Ingmars Lindbergs, who agreed to be the subject of this issue's Member and Associate profiles.

And finally, thanks again to Spider Kedelsky for his great story, The Merchants of Marrakech, which should sound exotic yet familiar to ATADA dealers. Spider and Robert Morris will be speaking about their Marrakesh experiences at Kim Martindale's Santa Fe Show at El Museo on Monday, August 13, at 5:30 PM. The talk will be illustrated with videos and photographs taken by Joan Zegree.

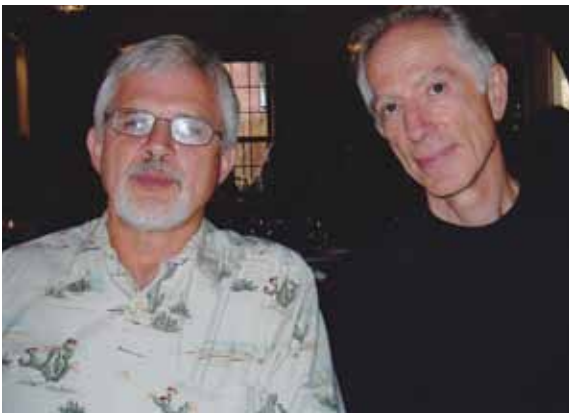
See you in Santa Fe!

Alice

MEMBER CLOSE-UP

Jack Curtright and Arthur Erickson

Most of us see them together at Whitehawk and the Marin show. Some of us lucky enough to live in or travel to the Northwest can visit their galleries. Arthur Erickson and Jack Curtright took different paths to the world of buying/selling/collecting American Indian art, but they ended up at (almost) the same place. Along with their retail work, both men volunteer their time to work with museums.



Jack Curtright and Arthur Erickson

Are they business partners? “Not in any legal sense,” answers Arthur Erickson, of his relationship with Jack Curtright. “We are old and close friends who share a passionate interest in Indian arts and enjoy

working and socializing together and have a good time setting up together at the Santa Fe and Marin shows.”

“We met in 1974,” Jack says. “Arthur had a store in Portland. I was vice-principal of Longview High School, about 45 miles from Portland. I would visit his store, see what I could smoke out of him that was a treasure.”

“We did a lot of trading back and forth over the years,” Arthur adds. “We both have wonderful pieces in our personal collections which we obtained from one or the other over the years.”

Arthur became an active Indian art buyer in the 1960s, when he was in law school in Berkeley, CA. “As long as I can remember, I have been enamored by Indians and their culture. My mother’s family came to Oregon by wagon train in the early 1840s, and I grew up with wonderful stories of her family’s relationship with the Indians from Warm Springs. As a young boy in the 1940s, I remember seeing groups of teepees on part of my Grandfather’s ranch in the fall.

“I was in an antique shop in San Francisco with a friend in 1967 when I first learned that one could buy old Indian-made items. I made my first purchase at that time, an old Navajo rug. With my interest piqued, I started going to the

Alameda flea market on the weekends to look for other pieces. Doug Allard, Rod Sauvageau, and Ron Milam each conducted auctions of Indian items in the East Bay at that time, and I started attending these as well. After law school, I taught in a small liberal arts college in Oregon, and then traveled for nine months through the Middle East, ending in India and Nepal. Eventually I practiced law from 1975 to 1977, but, I didn’t enjoy it.

“I started going to the Great Western Indian Shows in Los Angeles in 1972, and then went to more shows, initially as a collector with a few things to sell, then as a dealer. I opened my first shop in Portland in 1974. It was called Eclectic Arts, but many people did not know what ‘eclectic’ meant, and I would



Northwest imbricated and twined baskets from Jack’s collection

MEMBERCLOSE-UP

get calls for light bulbs and extension cords.”

Jack was working in Longview then, and someone he knew, aware that Jack was a fan of Indian material, told him about Arthur and his store in Portland. Jack made the 45-mile trip to see him, and a decades-long friendship began. “I always felt Arthur had a great eye for good pieces, and not just Indian things. He was such an easy, honest man. He’d tell me the age of and the stories about the pieces he had. It was a really comfortable situation.” Jack was already a sophisticated collector by the time he met Arthur. “My great-grandmother was half-French, half-Escalum Indian. My dad had some things from her. I had a penchant for old material – coins, baskets...” And when his father showed Jack a collection of his grandmother’s old baskets, “I realized I had a strong interest, and committed to chasing it. I’m still looking for that treasure.”

Jack says his specialty is cedar-root coiled baskets, material made in the region from the mouth of the Columbia River to Alaska, and material from eastern Washington.

Arthur says his specialty is the material culture of the Columbia River, particularly east of the Cascades, but adds that he is a generalist.

“We both deal in the broad spectrum of North American Indian culture,” Jack points out. “Arthur has some Pre-Columbian art and Folk Art in his store and we both deal in paintings, photos and historical material.” Jack is quite knowledgeable about Arts and Crafts furniture, pottery, and metal work, which he sells at his gallery.”

“We both focus on buying locally,” Arthur says. “We don’t go to a lot of auctions out of the area. Our material is usually fresh to the market, which is why we often do well at the shows.”

Jack Curtright was still working as a teacher, living north of

Tacoma when he opened his first store in Tacoma in 1986 called Curtright’s Gallery. When his son was born in 1991, he changed the name to Curtright & Son Tribal Art.

Jack took early retirement in 1992. “It was time to do this full time,” he says. But full time means different things to different people. Curtright & Sons is open Thursday, Friday, and Saturday. Arthur W. Erickson, Inc. is open on Wednesdays and by appointment. Over the years, Jack has had three different shops in downtown Tacoma, Arthur has had shops in five different locations in Portland.



Jane Curtright and Margianne Ann Erickson

Jack’s interest in Indian material has some roots in his summer job fishing in Alaska in the Icy Straits. “From 1963-65, I worked near Hoonah, Alaska. I would bring a native jewelry maker four quarters, and one week later, he would have made a silver bracelet for me. They were decorated with orcas, sea lions, ravens, and eagles. I became friendly with a curator at the Alaska State Museum, and he sent me to The Nugget Shop, where he told me to ask to see the baskets in the basement from the James Wickersham collection.” Wickersham was the first territorial

governor of Alaska, and later represented the small tribes of Western Washington from 1890 to 1900.

What he found there were “beautiful Washington baskets, many of which had tags reading ‘J.W. 1899’ for James Wickersham.” When Jack returned the next summer, he had saved enough money to buy “two huge boxes – 15 baskets. “I spent every nickel I had to buy those baskets.”

Where are those baskets today? “Two of the best are in the Burke Museum,” Jack says,

“donated by John Putnam, who was a teacher in Alaska in 1940. The group of Wickersham baskets sold for \$115,000, but not by me. I still have two, one classic Skokomish, one Nisqually.”

In 1971, Jack worked at a school in Neah Bay, located at the



Very rare, early 19th century Plateau woman's hat

northwestern-most point of Washington. "I displayed my entire collection there in the school's multi-purpose center. Nora Barker, a member of the Makah tribe and a language teacher at the school, used to tell me about 'the old days,' and what it was like to pull halibut lines to feed her family. She kept her collection of baskets in a china closet. When she died, Delbert McBride, Curator of the Capitol Museum, and I put an eagle feather on her casket at her funeral."

Each man has a private collection. Says Jack: "Arthur has a good collection of Plateau material including some rare 19th Century Plateau woman's hats as well as other Indian items and folk art. Jack has a great collection of 19th Century Western Washington baskets and sculptural pieces as well as great Northwest Coast art and wonderful furniture and decor. Arthur says of Jack, "He has great taste in what he collects and how he displays his art. I always look forward to my visits to Jack's house as well as his gallery."

"I am very interested in who the weavers were," Jack adds. "I try to identify the women who made the baskets." He has been a detective in this search, "ferreting out" descendants of basket weavers.

Most of us see Arthur and Jack sharing a booth at Kim Martindale's San Rafael show and at Marcia Berridge's Whitehawk Santa Fe show. Arthur sets up alone at the San Francisco tribal art show each February ("Jack gives me material"), and Jack sets up alone at the Arts & Crafts show in Seattle.

When asked which dealers they both admire, they mentioned Tad Dale as someone who they were both close to as an old friend and colleague, and Bob Vandenberg who often stays with one or both when he makes his annual trip through the Northwest. But were quick to add that there are so many dealers in the business who they are close to and whose integrity and knowledge they respect. The list would be too long. "We are loyal to the people who are loyal to us," says Jack. "We are dealers' dealers. We enjoy selling to dealers and sell a number of good pieces to other dealers, knowing that they will be able to sell them to their customers."

"Jack and I lived through the Golden Age," says Arthur. "We were young when we started, and everyone seemed to be our age, both the dealers and the collectors. The last two recessions have been different from earlier ones in that a

number of collectors have stopped collecting or limited their purchases because they can't afford to collect at the level they once could. We also see fewer collectors with the same passion for the material that we did 20 years ago."



Large figured Klickitat huckleberry basket, circa 1900

"It continues to be hard to find good material," he continued. "People are not as willing to sell better pieces during this recession. The best material I have been able to buy has come out of estates or situations, where because of age or health, someone has had to move to assisted living or a retirement home and have had to downsize. I believe that once the housing market stabilizes, people will once again begin the process of selling their existing home and moving into a different home and this will cause more good material to come into the market."

"We started to see a change in 2006/07," Jack says. "That's when people started buying online, and there were treasures there then. Now, online sales are still part of the market, but there is a lack of passionate young people willing to pay the entry fee to

get into the market for a special treasure."

"There are so many auctions," Jack says. "So many things that come to the market go to auction houses. But the 25 percent premium they charge buyers hurts both collectors and sellers."

Jack adds that there is yet another "challenge" to selling Indian material, but this is a challenge he enjoys. "I'm constantly teaching young people, and trying to connect people who want to know with people who know." Arthur and Jack know.

Mysteries of Zuni Jewelry Part II: Phantoms

The second in a series by Gallup Journalist Ernie Bulow. Look for Part III in the Fall issue of the ATADA News.

There are at least two competing definitions of “phantom” and both are being used here. Illusive and fictitious both come to mind—a real thing that won’t take form, or something with form that really isn’t there. Many of the best Zuni jewelers of the first half of the last century are completely unknown, though their work is admired; often under somebody else’s name.

More sinister are the jewelers who never existed. Some of them were real people, like Raymond Quam (1938) and Kempsey Kushanna (1916), but did not do the work attributed to them. In the case of “Kemp” Kushana, even his jewelry is phantom. He would be a disembodied name except for the fact that he and his family were major carvers of stringing fetishes for necklaces and he was an uncle of the famous fetish carver George Haloo. They lived in the same house. Some Zunis say Kempsey was as important to fetish carving as either Leekya or Teddy Weahkee.

Kemp Kushana takes life from the catalog for the 1958 Southwest Indian Arts Exhibition in San Francisco. His family says the piece could not be his because he never made any silver jewelry. When Paula Baxter was researching her book, *Southwest Silver Jewelry*, she followed up on the elusive Kushana.

Baxter was told by more than one curator of major Indian museums in the southwest that Kemp Kushana was one of the really great Zuni artists and on that basis she included him in her list of major Zuni silversmiths in Appendix A at the back of her excellent book. Dr. Greg Schaaf, in turn, cites Paula Baxter in his entry. Thus a legend is born.

The piece listed in the 1958 catalog is easily explained. Anglo traders did nearly all of the entering of items to be judged in Native American shows like the Gallup Ceremonial until very recently. They could, and did, put any name on them they liked. The Kushana piece may have just been a glitch in some trader’s brain.

It took me a while, but I have talked to numerous family members — a difficult task because the name has died out. His grandson, Rocko Yamutewa, told me he used to help his grandfather make adobe bricks along the Zuni River with Minku Dooley (probably the source of the name Mingos House). Most of the older Zunis recall with a measure of pride, that Kempsey was the first disc jockey to ever broadcast in the Zuni language.



One of the smaller pieces in Henry Kawayuka's Knifewing necklace

KGAK in Gallup was a pioneering station in offering native language programs, and won the prestigious Peabody Award in 1954 (the Pulitzer of broadcasting) for their Navajo Hour. That show launched the career of Ed Lee Natay and Canyon Records. The prize began in 1950. According to Zunis, Kempsey was on the air much earlier than that. Later a Zuni governor, Edison Laselute, took the mike.

The first appearance of the family name was Kootchana, born in 1875. For many years after the U. S. Government arrived, it was common to write down a man’s name on the census papers, then use that as the family name for his wife and all his kids. Kempsey was a veteran of World War II and a major figure in the religious life of his Pueblo.

It is too bad this humorous and respected Zuni didn’t make any jewelry because it would probably have been excellent. At least he doesn’t get ridiculous attributions like so many others.

It isn’t clear where and when R. QUAM became Raymond Quam, but Barton Wright includes him thus in *Hallmarks of the Southwest*, 1989. He further notes that signatures R & F QUAM indicate Francine Quam as his collaborator.

I have spoken to an ex-wife, several children, and Raymond’s sister, and they all say he never did any original silverwork

that they know of. At least two of his wives were silversmiths, a member of the Iule family and another lady, and he helped both of them, but had nothing to do with the design of the jewelry.

In the search for Raymond Quam, not known as a jeweler by other Zunis, I came across Ralph Quam (1914), an early silversmith who did some fine work in collaboration with his wife Fannie (1919). Fannie's father was Frank Calavaza, before he married Ruth Simplicio and started his family of famous jewelry makers.

One of Ralph's most popular designs is the Kumanche (Comanche) head, both profile and full face. Because the details of the facial features were scored on by hand, they are sometimes slightly skewed, even humorously so, but very distinctive. According to Fannie, the features were incised into the stone, then colored with a mixture of soot and glue, and buffed down.

Fannie states emphatically that she, her husband Ralph, and one son were the only ones who did these pieces. One of the Quams listed in Schaaf was a daughter-in-law, the other they never heard of. Family members have some of Ralph's pieces, and there are photos of other family members wearing them, so there is no room for error here.

Fannie, who is still alive now and in her nineties, did some amazing work of her own. She made peacocks inlaid with abalone shell that are very impressive and not widely known. She also did very elaborate cluster work and has an unfinished squash-type necklace she hopes her daughter will complete. so she can take it with her.

The Quam story is an unfinished chapter in the history of Zuni jewelry because there are several more silversmiths by that name who are waiting to be "discovered."

The quest for Zuni silversmiths has become something of a treasure hunt, and success, even momentarily, is a real thrill. Several months ago Robert Bauver mentioned the photograph of a Zuni dancer loaded down with jewelry which appeared in the first special turquoise issue of *Arizona Highways* back in 1974. On the bottom of the pile, but visible, is an all turquoise knife wing necklace with five figures and some spacers. Robert threw me the challenge of finding out about that piece.

Though the magazine was published in 1974, the photo was

taken by Esther Henderson at Gallup Ceremonial in 1957. In the caption on the picture gave the girl's name as Bowekaty. Hugh Bowekaty, one of the early great makers of needlepoint, knew who she was. Of course it wasn't that easy. The lady whose name I had said it wasn't her in the magazine, but a friend she had danced with all those years ago.

She knew the girl's name, but not what family name she was currently using. More searching and knocking on doors, I turned up the girl who told me she had never seen the photo before, but that it was, indeed, she. I must have lit up like a roadside flare. It turned out that her grandfather had made the piece and it was still in the family, but it had been broken down into parts, passed out to different family members and was currently used on dance costumes.



Belle Cooche wearing some of her own jewelry

She handed me one of the pieces, which the magazine photo hadn't done justice to, and I was blown away. It is completely hand fabricated, including the plate, and the flat balls around the wings are minutely graduated. The workmanship is superb and the stonework is composed of early high-grade Blue Gem turquoise, only slightly greened with age.

Of course she knew who made it—her grandfather Henry Kawayuka.

He did the stonework, another Zuni did the silver, and the piece was given to her grandmother, Lettie. Kawayuka was another name I had never heard before. The woman told me that she didn't know why not, because Henry had worked for years for C. G. Wallace. Another mystery.

Lettie's nephew, Henry Owlecio, had done similar work. Another unknown name. I have since seen some of his work and it is great. In the last years of his life he only did small, simple pieces, but he kept working until the end.

The search for early Zuni smiths of substantial merit — phantom and otherwise — has turned up some interesting facts. Many of the families in Zuni have preserved tufa molds, often of distinctly Navajo style, that date back to the early years of the last century. The Iule and Simplicio castings are well known and well documented, along with the great Juan de Dios. That is only the tip of the iceberg.

Steven Gia, talked about in John Adair's *"The Navajo and Pueblo Silversmiths,"* but elusive in the village of Zuni, left his son Willie several of his molds, his draw-plate, and his rolling



Zuni girl at 1957 Gallup Ceremonial

mill. It is hard to remember that total hand fabrication was going on down there a decade after WWII. Electric power didn't reach the village until the late fifties.

Another bunch of molds are in the possession of the Coochi family. Belle and Logan Coochi, somewhat known for their cluster work, did some wonderfully inventive pieces I hope to document better. Celestine Coochi, best known for his horse heads,

did other fine inlay and his family has some of his molds.

Arnold Tsipa left behind a large box of tufa designs, mostly in Navajo styles. His wife, who still does traditional beadwork, said his silversmithing tutor was a Navajo in the village. The recently released 1940 census lists nearly one hundred Navajo silversmiths living in Zuni at that time. Many of them were working for C. G. apparently.

Strangely enough many famous Zuni artists did not identify themselves as silversmiths in the census. Leo Poblano put down "stonecutter," and Teddy Weahkee described himself as a stockman. On the other hand, there were many Zunis who listed their occupation as silversmith whom I have never heard of and who are not found in Adair's list. More mystery.

During an interview I had with Lee Weebothee, he began talking about his father's work and his friendship with the great Juan de Dios. As a boy, Lee used to take their horses to water at Juan's well, near Wallace's store. Juan taught Wilbur Weebothee (1898) how to cast, as well as how to "pound out a slug into a plate without ever cracking the edge of the silver." Sadly, Wilbur's molds were lost in a house fire years ago.

What came out of the discussion with Lee was interesting in another way. All those dozens of silver bead necklaces with pendant najas and crosses seen in photographs of Zuni girls, like E. S. Curtis's views at the turn of the previous century, were actually Zuni made, not traded from the Navajos. I have since confirmed this with many older Zunis. All Zuni silversmiths in the early days made their own hollow beads. Most Zunis say the trade was in the opposite direction, Zuni-

made necklaces to Navajo's for horses, leather and stone.

Arnold Tsipa's son and wife had told me the same thing. Much of Arnold's early jewelry would be identified today as Navajo work.



Silversmith Henry Kawayuka worked for Wallace

COLLECTOR'S CORNER

You have seen Ing working with Jim Haas at the Bonhams booths at Whitehawk and at Kim Martindale's Marin shows. He's the tall, hip-looking guy who's always happy to show off material at auction previews, and who mans the phones next to Jim at Bonhams Native American auctions. Read his story below.

Ingmars
Lindbergs



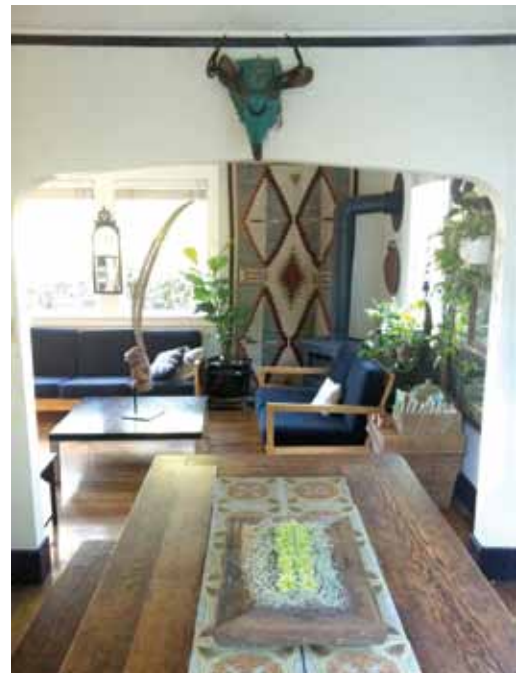
Ingmars and Ainsley Lindbergs at the Bonhams booth in Santa Fe

Long before he started working with Jim Haas at Bonhams' Native American Art department in San Francisco, Ingmars Lindbergs had an interest in tribal art. The son of Latvian-born refugees, Ingmars was born in Marin County, just north of San Francisco. In 1977, when he was 10, his father's work for Bechtel Industries took the family to Saudi Arabia. "We got to travel everywhere," Ing says, "Our very first trip was to India and Nepal, which really exposed my brother and me to a completely different world." In the early 1980s, he continues, "there was no education provided for Western kids in Saudi after the ninth grade - the company would give families a stipend for boarding schools; I was sent to Robert Louis Stevenson School in Pebble Beach, California. I had classmates who were allowed to miss classes to caddy the Crosby Pro-Am."

While at U.C. Santa Cruz, "among other things, I immersed myself in non-Western art history, African, pre-Columbian, Oceanic..." After getting his undergraduate degree in Fine Art, studying part of that time in Soviet Latvia, Ing completed a year-long postgraduate program, with an emphasis on sculpture, focusing on bronze casting and wood carving. Does he still make art? "A little, but what with the kids..." When he does find the time to be creative, he works with found objects and wire work ("It would be hard to install a blast furnace at home").

His Fine Art degree "led to a storied career in low-paying retail jobs. Some years

after college, I was managing a video store, still playing at the starving artist. Had I continued on that path, I might still be there today." But the owner of the video store



View into the Lindbergs' living room, a variant Deer Dan mask in the foreground, a Bwa mask acquired from Dave DeRoche and a Navajo pictorial rug in the back

was hired as a consultant by the recently-formed Netflix, and Ing joined him there, moving a short time later to a dot-com

COLLECTOR'S CORNER

start-up, "researching online recruiting trends. The money was good but it was incredibly boring work; I was grateful to be laid off when the dot-com crash came."

Ready to give up on the Bay Area and move to Portland, he answered a listing on Craigslist for the position of Inventory Controller/ Receiver at Butterfields (now Bonhams).

After a protracted interview process ("lots of 'creatives' were looking for work then"), the job turned out to be with both the Asian and Ethnographic art departments (Ing's desk was in the Asian department). "They warned me the job didn't pay well, and I told them I had been working in a book store." He worked with Jim Haas and Jill D'Allessandro (who now is a curator at the M.H. de Young Museum in Golden Gate Park). "In short order," he says now, "it was clear that I was most enjoying the tribal and Native American material, and Jim and I found common ground in that and in music." Jim's teenage sons were beginning to explore punk rock, and Ing at that time looked every inch the punk rocker, with multiple tattoos and piercings. He made mix tapes from his music collection for the Haas boys, and correspondingly, "Jim was giving with his knowledge."

Ing had what was in some ways a dream job, but he wondered if that job was to have a future. Butterfield & Butterfield was owned at that time by eBay, "and it clearly wasn't working out. There had been waves of layoffs, and rumors that they were about to shut us down, but there was also a rumor about a knight in shining armor, an auction house from England that might buy us. And, to huge sighs of relief, that's what happened."

At the new Bonhams & Butterfields, Ing moved away from the Asian art department and into Native American and Oriental Rugs (Haas started his B&B/Bonhams career in the rug department, then moved to what was called then Ethnographic Art when then-specialist, Russell Kloer left to become a private dealer in Sonoma, CA). Ing says he "transitioned" to his current job with the Native American department — Junior Specialist — after "I proved I was serious about the position when I paid my own way to work with Jim at the Whitehawk Show in Santa Fe in August."

Ing and his wife, Ainsley, a middle school teacher in the Davis (CA) school district, collect "what speaks to us." Their first co-purchase was a Northwest Coast button blanket that they bought at auction (Bonhams employees are permitted to leave absentee bids, but not to bid live or on the phone). He also has a "modest" collection of Southeast Asian edged weapons.

Ing and Ainsley have known each other since his video store days in Mill Valley. She was a student then at Dominican College in San Rafael, was a constant video store customer, and even got a job at the video store so she could hang out with Ing, "and I still didn't catch on. We lost touch with each other, but years later reconnected when she wanted to take a field trip with her class to see pre-Columbian art. When she Googled pre-Columbian art, my name came up."

Mr. and Mrs. Lindbergs have two children and marked each of their births with a special purchase. When Varis, now three, was born, they bought a Pueblo cradle board at Morning Star Gallery in Santa Fe, and for Tekla, who turned one in June, they bought a "huge" New Guinea house post "as tall as our house" at Michaan's auction in Alameda. They also collect Hopi mask parts, "not the masks, but the mouths or snouts. When masks are taken apart, their power is neutralized." They've bought examples from Galerie Flak, other dealers, and at auction. Ing and Ainsley are also putting together a collection of deer

dance headdresses from a variety of cultures. His dream acquisition? A Marquesas Islands u'u, which he describes as a "very distinctive-looking, large (more than five feet tall) club with the business end carved with tiki heads." As he would estimate the value of such a club to be \$70,000/80,000, this acquisition is purely aspirational right now.

Ing and Ainsley's collection also includes "one good pre-Columbian textile, a Nazca figural poncho that looks both Modernist and minimalist to us." Textiles, Ing says, "have always been a cornerstone of our collection, and Ainsley has been involved with textile arts for years." Her dream acquisition, "There's a woman's Pueblo manta she'd like."

Due to a variety of circumstances, Bonhams' Native American department has moved up to the top tier of auction houses that mount Indian art sales. How has this changed the



A Navajo textile and Asmat shield displayed on the stairwell



Southwestern mask elements

game at Bonhams? “We are offered quality collections more frequently now, and many of those are offered to us first.” And this is a moment in time with particularly rich consignments. “So many people collected in the 1960s and 70s; today they are moving to smaller places, or dying, and their thoughtfully assembled collections are becoming available.” Another source of quality material is museums, who are hoping to deaccession discreetly.

Like Jim Haas, Ing has his “little black book” of collectors who “may have something fantastic. I maintain relationships with them, and establish awareness of historical societies and smaller museums that may have changed their focus.” This awareness of historical societies paid off big in several auctions over the past few years, including the December 2009 sale of the

Berthussen Collection of Northwest Coast art from the Lynden (Washington) Pioneer Museum, which realized \$825,000, and last year’s sale of the Southern Oregon Historical Society’s Bones Collection for nearly \$340,000, which featured an early Cheyenne quilled war shirt.

With the number of quality consignments coming in from private collectors and museums, Ing says that his department is now “much less reliant on trade material.” Consignments also come to Bonhams through the auction house’s Trusts and Estates department, when an estate has material for multiple auctions and departments, including Native American.

Jim Haas’s predecessor, Russell Kloer, left to become a private dealer. Does Ing have thoughts about dealing privately? “I would love to in some distant future, but it takes time to establish a brand and forge relationships with clients. And at this point in my life it certainly is nice to have a steady paycheck and health insurance along with the educational opportunities of working at Bonhams. I am exposed to so much material. For example, I didn’t know much about old Southwest jewelry, but selling the Lynn Trusdell Collection in ‘08 and ‘09 was a crash course in the subject. Coming into work on any given day, I never know what might turn up.”

On May 14th, Bonhams held their first Native American auction in their New York venue. “The New York gallery

expanded our presence,” says Ing. At Madison Avenue and 56th Street, the sale rooms have what he calls “a high-end appearance, with lots of foot traffic.” But the results of the New York auction were disappointing. “People know us for our San Francisco sales,” Ing says. “In New York, we tried to reach out to the European market, but as it turned out it was not the success we had hoped for. We are better for having tried it, but the results didn’t justify the expense. I don’t foresee another Native American sale in New York City any time soon. We’re good where we are. We brought the mountain to Mohammed, but Mohammed didn’t bother to show up.”

When asked about Federal seizures of material from auction houses including Sotheby’s and Skinners (see this and practically any recent issue of the ATADA News/Media File), Ing replies, “We’ve been fairly lucky. We preemptively removed Peruvian pre-Columbian pieces after the problem at Skinners, and returned the property to the consignors. Peru has certainly been the most aggressive, acting as if their national laws should supersede American law here in the States. Now that Homeland Security has created a bureaucratic umbrella and incorporated what once were individual government agencies, it is easier for Peruvians to make themselves heard. We no longer offer Peruvian material, period.

“Some nations feel that everything and anything that ever left their territory should be repatriated. I disagree. While there are many legitimate claims against institutions, there are also clear international laws and protocols in place to address past claims and prevent illegal activity. When we are approached by people with volatile objects, we advise them what the laws are and, if appropriate, how to divest properly and legally.

“With well-advertised regularly-scheduled sales, auction houses are much more in the public eye than private dealers, and as such, can be bigger targets than individuals. As things change, auction houses have to adapt, just as dealers and galleries have.”



A Dogon plank mask is the focal point of the landing

The Merchants of Marrakech

By Spider Kedelsky, a former dancer/choreographer, a collector and sometime dealer in ethnographic art. Spider's story should resonate for art dealers, who have a lot in common with these merchants.

"DO NOT buy anything until you get to Marrakech," said Robert emphatically when I called him from Tangier. It was 2010, and my wife Joan and I were on our first trip to Morocco.

Robert was right. When we got there, Marrakech was a wonder. The medina abounds with small streets, alleyways, courtyards and covered arcades filled with souks selling myriad of goods with treasures secreted among the mundane.

Joan and I were staying in the home of our friends Robert Morris, a dealer in Pre-Columbian, Spanish Colonial and ethnographic art, and his wife Jewels, who produces jewelry fashioned with objects from many world cultures.

Acting as an informed ethnographic art "tour guide" to his delighted friends, Robert took us to many of the small shops of his favorite merchants, those who also provide Jewels with much of her raw material.

Joan and I were intrigued by their artifacts, and by the milieu, but the greatest pleasure was in meeting the elegant older gentlemen who owned the shops. Their obvious pride in their work, their expertise, and their refined manner were enormously impressive.

At home one evening, Jewels remarked that theirs was a way of life that seemed to be coming to an end and that we should do something to document it. Together we devised an informal oral history project that would combine interviews with visual recordings.

A year later, and after many email discussions with Robert,

Joan and I returned to Marrakech armed with a spiffy new camera that shot stills and HD video, and digital audio equipment.

Robert lined up several interviewees, and engaged the services of a bright young Marrakechi named Abdellatif Najih who was to prove invaluable to the process. Like many young, well-educated Moroccans, he was underemployed, working at night in a local hotel.

He was a translator of Darija, the dialect of Arabic with Berber and some French influence spoken in Morocco, and also acted as a cultural broker having come from a merchant family himself, therefore sensitive to the nuances of an interviewee's comments.

Among the Merchants



Mohamed Hassoune holding a formal portrait of his younger self.
Photo courtesy Joan Zegree

The most venerable, and most endearing of the merchants was 87-year old Mohamed Hassoune. He had grown up a farmer, fought with the French army in WW II, returned to work in Morocco as a miner, and then came to Marrakech to try a new life.

Hassoune's shop is one smallish room on the balcony of "Souk Fondouk Louarzazi" located just off Djemma el-Fna square, the tourist mecca of Marrakech. It is filled with scores of jewelry pieces hung from the walls, and shelves filled with pots, bowls, silverware and other objects, all lit by a single spiral CFL bulb. He started in the *fondouk* in 1968 selling jewelry, both original items and those he designed himself.

"There were people who only sold wool downstairs, and I was the first person to start this business, and afterwards people came here step by step. The owner was a very kind person, and people used to

come over and rent rooms upstairs and settle there for a few days to sell their jewelry and other things and then leave. Afterwards, people came one by one to rent actual shops and stay for longer periods of time so little by little people began making their shops and decorating them with different old Moroccan items."

There are a number of *fondouks* in the medina, some likely dating back several centuries, buildings with open courtyards traditionally used for stabling the animals of traders who came to Marrakech to sell their goods. Nowadays they can house motorcycles, bicycles and scooters, as well as shops and workshops. Balconies overlook the courtyards, and numerous small rooms off them served as sleeping quarters, storage, and “offices” for the visitors, now housing shops for the sellers of antiques and ethnographic material.

In the Fondouk Louarzazi’s upper floor are two other well-known merchants. Lahssan Ait Jallal is known to all as “Petit Taxi” after his tiny shop reminiscent of the micro taxis that abound in the city. Lahssan is in his mid-50s and as engagingly eccentric as his small space, so tiny that it was likely a closet at one time. Located in a precarious position two-thirds the way up a flight of stairs from the street level, it seems that every second sentence said by Lahssan to a customer is “attention l’escalier!”

He usually sits on a small bench with the standing customer often half out the door, his shop jumbled with layer upon layer of small goods. If one has the patience, lovely objects are to be found.

Lahssan first settled in Marrakech in 1978. “It was a very popular city, but there were fewer people around in this business then. People came from all parts of the country and rented rooms in the *fondouks* and gathered in groups, making meals together and also went out around looking for antiques to buy. When they finished they just left to other places to sell their items and buy others, and came back after to Marrakech.”

Most of the six older men we interviewed spoke nostalgically, like antique dealers worldwide, of the days when they could travel in Morocco and find a profusion of quality material. A lament also heard was that customers for these fine older things were also diminishing in number.

Said Lahssan “People used to come to the *fondouks* bringing very precious pieces in large amounts and exhibited them for sale to others — from Marrakech, from other parts of Morocco as well as from other countries. Now things are fewer and harder to find. Also customers are not asking as much for these things because they are rare and expensive. Now most people don’t really know the value of the historical items...still, there are some who come looking for specific old things and they have the knowledge about their value.”

The majority of the men still travel in Morocco to try to find old objects using connections they have built up over many



The shops of Hadj M'Barak and Najah El Hafid are located in Fondouk Alfatmi near Djemma el-Fna square. Photo courtesy Joan Zegree

years. They’ll also purchase things from runners and others who bring them to their shops, and buy and trade among themselves.

New Traditions from the Old

If any of the merchants interviewed is considered the most successful entrepreneur it would be Mohamed Bari, the third of the shop owners we interviewed at Souk Fondouk Louarzazi. A quick internet search will show several listings for his Boutique Bel Hadj. He actually has two shops, the second directly across from the boutique run by his son Abdelali. Like many of his colleagues, Bari started in the business with his father going by van to sell their goods in Taroudant, a city farther south, and by horses and donkeys to “the nomads.”

Early in his career (which started at age 9), Bari, now in his early 70s, learned that the beautiful gold and silver pieces that many people sold to be melted down for bullion were part of Morocco’s “history and heritage” and therefore should be preserved. “I used to make deals with the people in the foundries to give them double the price and buy back those old things in order to not have them melted down and lost forever.”

He also studied the various traditional techniques that were used to make Moroccan crafts, and began to design his own jewelry made from antique Moroccan artifacts, but later also from jewelry and beads from other countries. He created his own small factory to make new things using these old

techniques, at times employing up to 13 young people, including his own children.

“Most of the young people who come to this business now are highly educated and motivated but they don’t find jobs. So they just come looking for something better to do. These young people working in my factory leave and make their own projects. When I started this job I never hid how to do things...I am always trying to keep up to date with the market so I can keep in touch with the needs of the people. We brought new creations to the industry in designs for pottery, wood and bone.”



Hadj M'Barak seated at the far end of his shop tucked in a lower corner of the fondouk.
Photo courtesy Joan Zegree

At 36 years of age, Najah El Hafid, was the youngest man we interviewed. We came to “Fondouk Alfatmi” to interview someone who had not yet arrived at his own shop, and Abdellatif suggested that as we had some extra time we speak to his brother who had a shop upstairs. Offering us tea and nuts, Hafid spoke about his initiation into the trade.

“I didn’t travel with my father (also an antiques merchant) but he used to send me with some of his friends who were older and experienced to learn from them. My father did so to make me feel comfortable, and to avoid any embarrassment between us. When we traveled to look for old things we had to call loudly for people to bring us things if they had some. I

belong to a very conservative family so that was the hardest part...it was very embarrassing for me to shout in the streets, but at the same time so funny.”

A Passionate Business

All of the men with whom we spoke seemed Old School in terms of how they marketed their products and conducted business. Although I am sure they were, to a greater or lesser degree, aware of the Internet and its possibilities, theirs was still a business measured in terms of direct human engagement. Astute businessmen all, word of mouth, honesty, good will, and integrity in their dealings were the hallmarks of their trade.

In the series of interviews, we asked each man what object he treasured most, or thought most beautiful in his shop. Ayad Ben Mohamed, a younger merchant in his 40s, showed us an extraordinary string of large amber beads, some repaired with beautiful thick silver wire. Mohammed Hassoune’s treasured possession was his ceremonial dagger, worn with his traditional robe for formal occasions. Hadj M’barak, an 80-year old merchant in Fondouk Alfatmi, and Mohamed Bari keep small collections of prized items for themselves.

What became clear in talking to all these men was that though theirs was a business created to make a living for themselves and their families, there was also passion for and intellectual curiosity about their material, and its role at the core of Moroccan culture.

And what of the future? Although Marrakech has been a great center for trade in Morocco for a millennium, Hadj M’barak pointed out that the great influx of tourists started arriving only in the last 50 years or so, and with them the growth in the number of merchants involved with antiques and ethnographic art.

The merchants have generously advised younger people, and helped bring them into the field, as their own elders had done for them. A few we interviewed have brought their children into the profession like Hadj Beljeir, who runs a small shop in an arcade with the help of his two sons. At 76 he still sits behind the counter in an orderly space filled with wood and glass display cabinets replete with textiles, pottery, silver coins and utilitarian objects.

“When they stopped their studies, they started coming to help. It was me who asked them because I needed their help. When I used to travel they were the only ones who would take care of the shops. Now we have our own car and when I want to travel one son will come with me and the other stays in

Marrakech to take care of the business.”

Beljeir suggests that with their formal education the young people who enter into the business can take it in new directions. But not all children are interested. Says Lahssan, “I myself never brought my children to the shop because they studied in school...my children are not interested. He continues, somewhat ruefully, “this business is like an education, like being in school. It grows with you – every step helps to build and expand your knowledge. When you start at a young age you really keep things in mind and they just become habit.”

As we spoke with Had Beljeir and one son, his grandson Zouhair; perhaps 12 or so, stood and watched Joan as she made videos. We could only assume that here was the future for the profession. We asked him at the conclusion of the interview what he would like to do when he was grown.

“I’d like to be a football player and a doctor.”

A Final Note: Mohamed Hassoune, a pillar of the merchant community of the medina of Marrakech died earlier this year at age 88. He was a sweet, gentle and thoughtful man and will be missed by his many friends in Morocco and the United States.



Ayad Ben Mohamed showing a prized string of old amber beads to Robert Morris
Photo courtesy Joan Zegree



Spider Kedelsky and Robert Morris will speak about their conversations with the Merchants of Marrakech accompanied by Joan Zegree’s video and photographs on Monday, August 13, 5:30 PM at The Santa Fe Show: Objects of Art, El Museo Cultural, Santa Fe, New Mexico. For more information: www.thesantafeshow.com



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In Memoriam

Peter Nelson

Peter Nelson died of cancer at the age of 67 in his adopted country of Thailand on April 7, 2012. Born in New York City, Peter had a long and varied career in the tribal art field. A Yale graduate, he joined the Peace Corps in 1968 and spent three years in Liberia, West Africa.



Being the son of famous Modernist designer and tribal art collector George Nelson must have influenced his love of all things tribal and exotic. Peter began collecting African art in Liberia and many of his most treasured objects were from this period. He was hooked, and, like many others, this was the beginning of his lifelong passion.

From 1971-1973, he backpacked throughout Africa and Asia. In 1974 he co-founded, with two other former Peace Corps volunteers, Folklorica Imports in New York City. In 1976, he established Peter Nelson Imports. Living part time in South Africa helped him develop a market for contemporary Botswanan and Zulu baskets in the U.S. This, in turn, led to his dedicated pursuit of the disappearing antique beadwork of Mbukushu, Yei, and Ndebele. In 1978, he supplied material exhibited at "Crafts From Botswana" at the Museum of African Art in Washington D.C. In 1982, he was an inaugural donor of beadwork and folk art to The International Museum of Folk Art in Santa Fe. He was a tireless traveler who coupled his frequent buying trips with long road trips, selling and participating in shows all over the country.

In 1985 he switched gears, built a five-room guest house in Bali, and began importing from Indonesia, Burma, and Thailand. With the opening up of China in the 1980s, Peter was one of the first traders to travel extensively in the minority areas of S.W. China. Impressed by the wonderful

silk textiles, he made about 40 trips over the next ten years searching for, buying, and studying this emerging field. Stateside, he was an early field collector who placed these textiles in several museums, including The Textile Museum in Washington D.C., and the Mingei International Museum in San Diego.

In 1996, Peter formed Minzu Explorations and began leading small groups, which he called "textile tours," visiting the numerous minority cultures of S.W. China. With the exception of an occasional tribal art show, Peter retired in 2003, dividing his time between homes in Oregon and Thailand. Traveling the world to scuba dive became his mission, and he logged over 1000 dives.

To say Peter Nelson was peculiar would be an understatement; however, to those few who knew him well, he was a true friend with unmatched sarcasm.

— *Roland Lummis*



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Calendar of Events

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 3d from 2 pm to 7 pm, 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 63d Annual Navajo Festival of Arts and Culture will be hosted by The Museum of Northern Arizona Heritage Program. An authentic presentation of the Navajo "Beauty Way" philosophy of living in harmony is offered by more than 55 Navajo artists, storytellers and cultural interpreters from many clans. Please contact museum for further information, (928) 774-5213.

August 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!

August 11 - 12, 2012, Santa Fe, New Mexico
Doug Allard's Best of Santa Fe Auction, 2012 will be held at Scottish Rite Hall, 463 Paseo de Peralta, in Santa Fe, NM. For more information, please call (888) 314-0343 or e-mail info@allardauctions.com

August 11 - 12, 2012, Santa Fe, New Mexico
Auction In Santa Fe Manitou Galleries proudly presents the 8th annual "Auction In Santa Fe". It will be held at Historic Hilton Hotel in Santa Fe, NM. For more information, please call (307) 635-0019

August 12 - 14, 2012, Santa Fe, New Mexico
The 34th Annual Invitational Antique Indian Art Show. Oldest and largest antique event of its type in the world. Location - Santa Fe Community Convention Center. The Whitehawk Indian Art show Preview Opening: Sunday, August 12, 6:00-9:00pm. General Admission: Monday August 13, 10:00am - 5:00pm; Tuesday, August 14, 10:00 am - 5:00 pm. Preview tickets are \$75.00, show \$10.00, and all tickets available at the door, cash and checks only. For information e-mail whitehawk02@hotmail.com, phone (505) 992-8929 or visit the website at <http://www.whitehawkshows.com/> for updates.

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

August 13 - 17, 2012, Santa Fe, New Mexico

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

August 13-14, 2012, Santa Fe, New Mexico -

The 37th Wheelwright Museum Annual Silent Auction and Live Auction Preview Party will be held Thursday, August dd 4:00-6:00pm, and the Collector's Table and Live Auction of American Indian Arts and Crafts will be held on Friday, August dd.

August 18 - 19, 2012, Santa Fe, New Mexico

The Santa Fe Indian Market is the preeminent Native arts market in the world; it simultaneously embraces the past, present and future of Indian Arts. There is simply no other time and place in the Native arts world where the impact and influence of Native culture and identity is reinforced, reestablished and reinvented. The Indian Market features visual arts, literature, film, music, culinary arts, symposiums and much more. The Santa Fe Indian Market hosts over 1100 artists from 100 tribes and is the largest cultural event in New Mexico, attracting 100,000 visitors per year.

Indian market is held on the Plaza in Santa Fe, New Mexico.

<http://www.santafeindianmarket.com/>

August 23 - 26, 2012, Baltimore, Maryland

The Baltimore Summer Antiques Show is the largest summer antiques show in the U.S.A., Now in its 32nd year, 550 International Dealers, 70 Dealer Antiquarian Book Fair. Held at the Baltimore Convention Center, Downtown at the Inner Harbor, One West Pratt Street. 2 main entrances: West Pratt Street Lobby, Charles Street Lobby. Tickets: \$12.00; Good for all show days. For more information call the Palm Beach Show Group at (561) 822-5440 or visit <http://www.baltimoresummerantiques.com/>

September 2 - 9, 2012, Window Rock, Arizona

The 66th Annual Navajo Nation Fair with rodeo, arts, and crafts at the fairgrounds in Window Rock. The Fairground is located on approximately 100 acres, located 0.9 mile west of BIA Junction N12 & Highway 264 in Window Rock, Arizona Phone: (928) 871-6647.

September 4 - 9, 2012, Brimfield, Massachusetts

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

September 15, 2012, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Fall 2012 Preview 9-11:00 am. Bidding begins at noon, Mountain daylight saving time. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

September 30, 2012, Taos, New Mexico

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

October 5 - 6, 2012, Mesa, Arizona

IACA 2012 Fall Wholesale Trade Show at Mesa Marriott Hotel, Mesa AZ. Find amazing works of art and culture, and help support IACA to continue its mission of promoting, protecting and preserving authentic American Indian art. The show opens on Friday, from 9:00 - 11:00 a.m. with the IACA Members' Preview for IACA retail and wholesale members in good standing. The market is a wholesale show and not open to the public. The show opens for all qualified buyers at 11:00 a.m. For more information, please call (505) 265-9149 or visit Indian Arts and Crafts Association website.

October 6, 2012, Ann Arbor, Michigan

The 3rd Annual Indian Art And Frontier Antiques Show The Great Lakes Indian Art And Frontier Antiques Show will be held Saturday, October 6th, from 9:00 AM 4:00 PM, 2012, at the Washtenaw Farm Council Fairgrounds located at 5055 Ann Arbor-Saline Rd (just 3 miles south of I-94 expressway, exit 175, to Ann Arbor-Saline Rd. south). We have over 70 dealers bringing Quality Indian Beadwork, historic early Fur Trade items, Indian and Colonial Weapons and Tools, Burl Bowls and Effigy Wooden Ladles, plus many other related Frontier antiques for sale and display. Admission is \$5.00; free parking; all indoors. For more information, email FrontierAntiques@att.net, or call Dick Lloyd or Dick Pohrt, 248-840-7070 or 248-624-2029.

October 13 - 14, 2012, Glendale, California

The 6th Annual Golden California Antiques Show and Sale will be held at The Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale, CA 91208. (Centrally located in The Greater Los Angeles Area). Show hours are Saturday, October 13, 10:00am - 6:00pm & Sunday, October 14, 10:00am - 4:00pm. (dates are estimated for now). Admission is \$12.00 and good for both days of the show. A variety of merchandise including American Indian and ethnographic tribal arts from around the world will be on display. For more information visit our website at <http://www.goldencaliforniashow.com/> or email ATADA members Ted Birbilis and Sandy Raulston at tednsandy@goldencaliforniashow.com

October 13 - 14, 2012, Jemez Pueblo, New Mexico - event and dates to be confirmed

Open Air Market will be held at Jemez Pueblo, Walatowa Visitor Center, Multicultural Arts and Crafts Vendors, Traditional Jemez Dances, Bread Baking Demonstration, Food Vendors, and Farmers Market. Phone (575) 834-7235 for details.

November 17 - 18, 2012, St. Louis, Missouri

The 2012 St. Louis Indian / Western Art Show and Sale at the Heart of St. Charles Banquet and Conference Center, 1410 S. Fifth Street in St. Charles, Missouri. The sponsor is the Gateway Indian Art Club, 342 Thunderhead Canyon Drive, Wildwood, MO 63011. Call or email Paul Calcaterra (314) 664-7517, hdtannr@sbcglobal.net, or Joyce Mundy, (636) 458-0437, joyce@mundy.net for more information.

November dd, 2011, Phoenix, Arizona - event and date to be confirmed for 2012

A Gathering of Weavers: Navajo Weavings Marketplace More than 50 Navajo weavers are expected to gather to show and sell their textiles on Saturday, November 5, 2011 at the Gathering of Weavers: Navajo Weavers Marketplace at the Heard Museum. The event takes place in the enchanting Central Courtyard from 10 a.m. to 4 p.m.; (602) 252-8848

November 5 - 6, 2012, Los Angeles, California

American Indian Arts 2012 Marketplace at the Autry Pottery, jewelry, sculpture, paintings, mixed-media artworks, weavings, beadwork, woodcarvings, and cultural items created by more than 100 Native artists. Saturday, Nov 5, 2012, 10:00 am - 5:00 pm. Sunday, Nov 6, 2012, 10:00 am - 5:00 pm.

November 10- 11, 2012, Phoenix, Arizona

Doug Allard's Big Fall Auction 2012 will be held at the The Holiday Inn Hotel & Suites, 1600 S. Country Club Dr. Mesa, AZ 85210. Day 1: Preview: 10:00 a.m. Start: 5:00 p.m.; Day 2: Preview: 8:00 a.m. Start: Noon; Day 3: Preview: 8:00 am Start: 10:00 am. Telephone: (406) 745-0500 or visit <http://www.allardauctions.com/> for details.

November 10, 2012, Flagstaff, Arizona

Navajo Rug Auction Flagstaff Cultural Partners and Museum of Northern Arizona auction features 300 vintage and contemporary Navajo weavings; consigners and the R.B. Burnham & Co. Trading Post; free, preview from 9 am - 3:30 pm, auction at 4 pm, for additional info, please call (928) 779-2300 or visit <http://www.culturalpartners.org>

November dd - dd, 2012, Santa Fe, New Mexico - event, info and dates to be confirmed

2012 SWAIA Winter Indian Market Saturday, November dd, 9:00 a.m. - 5:00 p.m. Sunday, November dd, 10:00 a.m. - 4:00 p.m. The SWAIA Winter Indian Market, formally known as the "SWAIA Winter Showcase," is a yearly Native arts sale held during Thanksgiving weekend at the Santa Fe Convention Center. Like its summer counterpart, the Winter Indian Market hosts Native artists for a premiere Native art sale. It is an opportunity to buy authentic Native artwork directly from the artists. One noticeable difference, however, is its size. Rather than the 1100 artists selling artwork work during the summer Indian Market, only a select 130 artists are invited to participate in Winter Indian Market.



Media File

Excerpts from recent newspaper, magazine and Internet articles of interest to the Membership, and links are provided to access the full story. 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 ATADA News.

"Officials Are Set to Seize Antiquity" was the headline in The New York Times for Ralph Blumenthal and Tom Mashberg's April 4, 2012, story. See http://www.nytimes.com/2012/04/05/arts/design/ancient-cambodian-statue-is-seized-from-sothebys.html?_r=1&scp=2&sq=ralph%20blumenthal&st=cse for the complete story; see below for excerpts.

This recent New York Times article details further revelations around the move last April by the United States Department of Homeland Security to seize from Sotheby's a thousand-year-old Cambodian statue.

While the auction house initially claimed that the statue, which was consigned by a Belgian collector, had clear provenance and there was no evidence that it had been looted, Sotheby's had in fact received emails from a prominent Khmer art scholar warning that the statue was stolen from Prasat Chen at Koh Ker, an Angkorian site in northern Cambodia where the statue's feet are still in situ.

Archaeologists also voiced their contention of strong evidence pointing to the statue having been plundered during the upheavals of the Cambodian civil war in the 1970s. The statue was pulled from auction in New York in March 2011 when the US and Cambodian governments filed court documents to seize the statue. Cambodia, apparently emboldened by rediscovery of colonial-era anti-looting laws, has joined an increasing number of nations that are pressing for repatriation of artifacts and antiquities from American museums and collectors.

The statue is valued between \$2 to \$3 million dollars. A similar statue is currently on display at the Norton Simon Museum in Pasadena, California, but it remains unclear if the Cambodian government will also ask for its return.

The key sentence for dealers and collectors: "Cambodia joins a growing number of nations that are aggressively trying to recover artifacts and antiquities from American museums and private owners, a trend that has led to widespread concern among collectors." Provenance becomes more important than ever.

"Wild West Germany: Why do cowboys and Indians so captivate Germany?" by Rivka Galchen was published in The New Yorker's April 9 issue. A brief outline of the article appears below. New Yorker subscribers or paying customers can read the full article at www.newyorker.com/reporting/2012/04/09/120409fa_fact_galchen

The answer to the title's question is of course Karl May.

There are annual Karl May festivals that draw 300,000-plus fans, and May's books featuring the Indian hero Winnnetou have sold more than one hundred million copies. And they continue to sell. His publisher prints only Karl May books.

The European fascination with Native Americans apparently goes back to 1616 when Pocahontas, the "princess of the Indians" visited the Court of St. James's in London. James Fenimore Cooper's *"Leatherstocking Tales"* were best-sellers in both Europe and America, and Buffalo Bill's European shows were sold out and attended by royalty.

The article gives a biography of May, and contrasts his work with contemporaneous 19th century German literature and the books of Zane Grey.

How many ATADA members have mined this rich vein? If you have, please share your stories of selling American Indian material in American Indian material-hungry Germany.

"A New Attack on Repatriation" by Duane Champagne appeared in Indian Country Today on April 9. For the complete story, go to <http://indiancountrytodaymedianetwork.com/2012/04/09/a-new-attack-on-repatriation-107181>

Champagne remarks on an editorial in the April issue of the *Scientific American* entitled 'Who Owns the Past?--The Federal Government Should Fix or Drop New Regulations that Throttle Scientific Study of America's Heritage.'

The editorial is a response to the Kumeyaay Nation's claim to have a set of nearly 10,000-year-old-bones found on a bluff in La Jolla in 1976 that have been in the custody of the University of California, San Diego, repatriated to the nation.

According to Champagne, the *Scientific American* regards the May 2010 U.S. Department of the Interior addenda to NAGPRA to "allow tribes to claim even those remains whose affiliation cannot be established scientifically, as long as they were found on or near the tribes' aboriginal lands" as problematic. The editorial argues that these changes to NAGPRA are too favorable to American Indian communities, and that they should be repealed or, at least, revised.

Champagne accuses the editorial of lacking sensitivity and understanding of indigenous ancestor relations, and native people's requirement of maintaining spiritual stewardship of the land. He criticizes the magazine for failing to make an effort

to understand indigenous cultures' interpretations of reality, meaning, and life. He further condemns the editors for considering an American Indian perspective as irrelevant, and remarks that the scientific community prefers to side with archeologists who argue that there is no Kumeyaay link because "the Kumeyaay claim is based on folklore..."

Champagne takes further issue with a comment in the editorial that states that the new rules of repatriation have 'upset the balance that NAGPRA had achieved, and foster antagonism.' What kind of 'balance' are we talking about? he asks. Presumably, the kind that allowed most archaeologists to avoid negotiations with tribal communities.

Another example, archeologists v. the Fowler Museum, is discussed. The archeologists lost. "...Enough talk about the old 'balance' of interests developed through NAGPRA, please," says Indian Country Today. Excluding "indigenous voices and interests," makes balance impossible.

"Taxing Taxidermy: Battle Over \$65-Million Rauschenberg Eagle May Hinge on Animal Trafficking Laws" by Julia Halperin was published by The Art Newspaper in the April 2012 issue. Read the summary below, or see the full story at <http://www.artinfo.com/news/story/760952/taxing-taxidermy-battle-over-65-million-rauschenberg-eagle-may-hinge-on-animal-trafficking-laws>

This Julia Halperin article describes the legal battle the I.R.S. is waging with the estate of 20th century modern art dealer and gallery owner Ileana Sonnabend (Sonnabend died in October of 2007) over Robert Rauschenberg's famous assemblage "Canyon," a multimedia work that combines a painting and a stuffed bald eagle. The estate valued the work at zero dollars, but the IRS is contending that it is worth some \$65 million.

According to art sources, because of the federal laws barring possessing or trafficking in bald eagles, dead or alive, the bald eagle makes the work unsalable and therefore have a zero dollar value.

The IRS has told the attorney working for the estate, Ralph E. Lerner, that they tax stolen or illegal goods based on black market value.

But Lerner, who is suing the IRS in tax court, thinks that "Canyon" is iconic, and would be impossible to sell on the black market. The IRS contends that there could be a market for 'Canyon' — 'for example, a recluse billionaire in China who might want to buy it and hide it...'

The 'Canyon' debacle calls up other illegal materials issues such as artwork that incorporates ivory. Ivory works made before the Marine Mammal Protection Act of 1972 are legal to buy and sell, while ivory works made after are illegal. The Bald and Golden Eagle Protection Act was passed in 1940 and thus predates Raushenberg's 1959 'Canyon.'

Halperin says it best in the last sentence of her story: "Leave it to the IRS to put the 'tax' in taxidermy."

"Starbucks Ditches Beetle Food Color" was the headline of a very brief article by Annie Gasparro published on April 19 in the business section of The Wall Street Journal. A brief summary appears below; the full story is at <http://online.wsj.com/article/SB10001424052702303513404577354022580498552.html?KEYWORDS=annie+gasparro+starbucks>.

Cochineal beetle, an ancient source of crimson-colored dye, has long been used as a government-approved coloring agent in foods and cosmetics.

In a move to minimize the use of artificial ingredients in their products, Starbucks started using cochineal last January in their Strawberry Frappuccinos, smoothies, and other sweet treats.

But the crushed-beetle alternative has backfired due to an online ruckus on the vegan website www.ThisDishisVegetarian.com which warns its readers that the Starbucks Strawberry Frappuccino, a \$2 billion global business for the coffee giant, is no longer vegan.

The vegan community is instead advocating for use of a vegan coloring such as red beets, black carrots or purple sweet potatoes.

Starbucks, which apparently wants to do the right thing by its customers, is now searching for an alternative coloring agent and is considering the tomato-based extract lycopene.

Will cochineal be an issue for vegan classic Navajo blanket collectors? Are there any vegan classic Navajo blanket collectors? Cochineal in Strawberry Frappuccinos – who knew?

"A Repository for Eagles Finds Itself in Demand" by Dan Frosch was the main story in the National Edition of The New York Times on May 4. The story is excerpted below; the full story with color pictures is at <http://www.nytimes.com/2012/05/05/us/a-repository-for-eagles-finds-itself-in-demand.html?pagewanted=all>.

Since the stringent protection of bald and golden eagles that began in the 1940s, American Indians seeking to legally obtain eagles and their parts for ceremonial purposes have had to go through the U.S. Fish and Wildlife Service's National Eagle Repository located on the outskirts of Denver, Colorado.

In this New York Times article, journalist Dan Frosch reports on the backlog the Repository is currently facing, and the debate being raised of whether or not a single agency is sufficient to meet the American Indians' religious needs.

The Repository currently has a waiting list of more than 6,000 applications, and with more than 4,500 requests each year, there are simply not enough eagles to go around.

In the wake of this frustration, some Native Americans have killed bald eagles on tribal lands or

obtained them illegally, and then have ended up in court and have had to pay fines for what they consider an inalienable way of life. In trying to address the conflict, Fish and Wildlife officials are planning to meet with tribal governments in order to figure out a way to speed up the process for receiving eagle feathers.

Indian art dealers and collectors are not the only Americans who have legal issues with the federal government about eagle feathers.

"Work on busy Ross intersection to be delayed, Likelihood of finding Indian artifacts could affect SFD-Lagunitas Road project" by Joe Wolfcale was published on May 9 in the Ross Valley reporter, part of the Marinscope Newspaper Group. See excerpts below, the full story at http://www.marinscope.com/news_pointer/news/article_84fe9987-d969-5842-865f-1c16b6e46b0c.html

A road rehabilitation project in the Marin county town of Ross has been put on hold after representatives of the Federated Indians of Graton Rancheria notified town officials that artifacts might be discovered there during construction. The much anticipated road improvement is known as the Sir Francis Drake Boulevard-Lagunitas Road project.

Work on the project will likely be postponed through summer. The tribe voiced their concern in writing to Ross Public Works Director Bob Hemati that the soils in the construction zone had not been evaluated to determine if they contain human remains, funerary objects or sacred items.

The Federated Indians of Graton Rancheria consist of both Coast Miwok and Southern Pomo peoples who have lived for thousands of years in Marin and southern Sonoma counties.

The discovery of Indian artifacts in the Bay Area is of course not uncommon, and last year construction of a Good Earth food store in Fairfax was halted after human remains and artifacts were discovered during the initial stages of construction.

This happens in a lot of places with a lot of construction projects, but this one happens to be a few miles from the ATADA News editor's house.

"Rare Native American Vase Turns Up at Goodwill" by Heather Lewis was the basis of a KFSM for CNN report aired and updated on May 10. See http://ozarksfirst.com/fulltext?nxd_id=643872 for the story, see below for excerpts.

A prehistoric vase that may be 1,000 years old and was anonymously donated to Goodwill, is on its way back to the Caddo Indian Nation.

A Goodwill worker reportedly found it at the bottom of a donation box and thought it looked "pretty cool." The vase then traveled through the Goodwill internal distribution system and arrived in New York where it was put up for auction. It received bids that

ended at just \$75.00 before somebody pointed out its potential historical value.

The vase is thought to originate from the Spiro Mounds archaeological site in Oklahoma, and apparently had a note inside it that read, "Found in a burial mound near Spiro Oklahoma in 1970." Once Goodwill realized what they had, they were reportedly happy to donate it back to the Caddo Nation.

Every dealer's and collector's dream.

"Southwest Museum's conservation project draws closer to completion" was then headline for Suzanne Muchnic's May 13 story in the Los Angeles Times. The sub-head: "While the facility wraps up its restoration of objects, officials plan to open on Saturdays for a peek at the results of a \$9-million conservation effort." Read summary below, the full story at <http://www.latimes.com/entertainment/arts/culture/la-ca-southwest-museum-renovation-20120513>

The Southwest Museum of the American Indian in Mt. Washington, Los Angeles, has long been undergoing a conservation project, the largest museum conservation restoration project in the country, that is now nearing completion. The \$9 million dollar project is slated to be finished by 2014 at the latest.

The improvements are truly of a monumental scale, and are designed to rehouse and protect the museum's rich holdings which are second only to those of the National Museum of the American Indian in Washington, D.C. The 250,000 items have been inadequately housed for decades and have faced earthquake, water, rodent and insect damage.

The struggling institution merged with the more affluent Museum of the American West in 2003, and came under the umbrella of the Autry National Center in Griffith Park. Because so many pieces in the Southwest collection needed special and individualized attention, the Southwest Museum was forced to close in 2006.

The Southwest has now reopened, and visitors can access collection highlights every Saturday from 10 a.m. to 4 p.m. Behind-the-scenes tours will be offered periodically by reservation.

The reappearance and reanimation of the beloved Southwest Museum is welcome news.

"Cryptic Calendar and the People Who Made It" was the headline for Edward Rothstein's May 11 story in The New York Times that centers on a Philadelphia museum exhibit. Read summary below, the full story with illustrations at <http://www.nytimes.com/2012/05/12/arts/design/maya-2012-lords-of-time-at-the-penn-museum.html>?

The University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia has mounted a major exhibition entitled “Maya 2012: Lords of Time” which is set to continue through January 13, 2013.

Despite the length of time that Maya civilization flourished--from A.D. 250 to 900-- little is known about the Maya people. This has changed somewhat over the past 50 years with information coming from the excavation of Copan, Honduras, the capital of Maya Civilization, and the University of Pennsylvania and the Museum have played a large role in this excavation.

While it is a common assumption that the Maya and the Mayan Calendar predict the apocalypse with the completion of the 13th baktun or Mayan calendar cycle of approximately 400 years, the exhibition debunks this widely held belief, and instead focuses on the calendar’s importance as a tool not for predicting the future but rather for interpreting Mayan glyphs and offering insight into Maya culture’s past. The exhibition even asks viewers to “vote” if they believe that the end of the world is imminent in 2012.

Highlights of the exhibition include: interactive displays; artifacts including: a jade carving of a maize god inside of a seashell, an etched pig skull from the 7th century, and powerful hieroglyphic carvings with human faces. Other images are (a reproduction) of an entire dynasty of kings which was created for Copan’s last ruler.

The exhibition’s main curator is Loa P. Traxler who coauthored with Robert Sharer *The Ancient Maya* which traces the evolution of Maya civilization through the Pre-Columbian era, a span of some 2,500 years.

Criticism of the exhibition centers around its emphasis of debunking the end of the world prediction, and its spin--its over eagerness on presenting the Maya culture’s rational aspects and accomplishments. This results in the viewer being left with too many questions regarding the dark side of the Maya, such as their practice of human sacrifice, although there is no evidence that the Maya carried out mass killings as did the Aztecs. The point is raised that one comes away from the exhibit with the impression that it was worried about portraying a negative image.

Should the Earth survive, see “Maya 2012: Lords of Time” through Jan. 13, 2013, at the Penn Museum, 3260 South Street, Philadelphia; (215) 898-4000, www.pennmuseum.org

“New Delay in Opening African Art Museum” was the headline form Patricia Cohen’s May 15 New York Times story. See <http://www.nytimes.com/2012/05/16/arts/design/new-delay-in-opening-museum-for-african-art.html?>

Once again the Museum of African Art has had to postpone the opening of its new home at 110th Street and Fifth Avenue in East Harlem due to financial problems. The museum broke ground on its new location in 2007, just months before the economic

downturn. This is the fifth time in three years that the museum opening has been delayed, and officials have said they will need an additional \$10 million to finish construction. As of last year, the museum had raised a total of \$86.3 million for the new facility, which will include an education center, a library, cafe, and gift shop. An additional financial struggle for the museum as well will be operating costs, estimated to be \$8 million a year.

The museum closed its temporary Long Island City, Queens, location nearly seven years ago in order to focus on the new development. Museum staff has kept exhibitions alive by offering traveling exhibitions and have put on shows nationally and abroad.

The story concludes by saying the “struggle to raise cash is a familiar problem at cultural institutions around the country. The larger problem precedes the recession. But time and real estate values are on the Museum’s side.”

“Of marbles and men: Turkey gets tough with foreign museums and launches a new culture war” was the headline of the May 19th print edition of The Economist. See www.economist.com/node/21555531 for the online version with pictures; see below for a summary.

This article from *The Economist* details Turkey’s recent wave of cultural expansionism, led in part by Ertugrul Gunay, Turkish Minister of Culture and Tourism, and the country’s growing alienation and cultural aggressiveness toward the West.

Under Gunay’s watch, Turkey has embarked on a campaign of cultural revitalization, including the building of an enormous museum, slated to open in 2023 to coincide with the capital Ankara’s centenary. The museum, which will be one of the largest in Europe, is expected to rival the Metropolitan and the British Museum in its encyclopedic scope and holdings. Turkey’s other recent cultural projects include a campaign to repair Ottoman remains, increased spending on the arts, and the licensing of fresh archaeological excavations.

But coupled with this cultural campaign at home is a marked aggressive stance toward the West that some are referring to as ‘cultural warfare’ and, in some cases, blackmail.

Emboldened by the nation’s growing economic power, the events of the Arab spring, and the success of Italy and Greece in confronting the illicit classical antiquities trade, Turkey is now pressuring foreign museums to return antiquities that it regards as stolen. Foreign Minister Ahmet Davutoglu has proclaimed that Turkey “will be the owner, pioneer and the servant of ... (a) new Middle East.”

Turkey is also refusing to lend artworks abroad, has levied threats, and curators in the West are feeling increasingly alarmed.

Last September, Turkey successfully forced the Boston Museum of Fine Arts to return the top half of the 1,800-year-old “Weary Herakles” statue as well as the German government to return a massive sphinx

that was removed in 1917 from Hattusa, the Bronze-Age capital of the Hittite empire.

Other museums that have been targeted by the Culture Ministry include: the Met, the British Museum, the Louvre, the Pergamon, London's Victoria and Albert Museum, the Gulbenkian Museum in Lisbon, the Davids Samling Museum in Denmark, the Dumbarton Museum in Washington, D.C., the Cleveland Museum of Art and the Getty.

The article goes on to discuss the tangled origins of clear provenance in the case of Turkish artifacts. The way in which the West has come into Turkish antiquities has changed over history, with some having been acquired with formal permission and others not. Given that Western museums house tens of thousands of Turkish objects that were given or acquired without full documentation, the future looks messy indeed.

A world traveler who knows this issue well advises anyone who plans a visit not to buy anything old in Turkey. Anything.

"Auction House Fights Seizure of Cambodian Statue" was the headline for Tom Mashberg's June 6 New York Times story. Mashberg, with Ralph Blumenthal, wrote the original stories in The New York Times when the statue was seized, including the April 4th story that leads the Media File in this issue. Read a summary below, the full story at <http://artsbeat.blogs.nytimes.com/2012/06/06/auction-house-fights-seizure-of-statue/>

Last June the auction house Sotheby's filed papers in federal court urging for the dismissal of efforts by the Cambodian government to repatriate a 10th-century Cambodian statue on grounds that there was no proof that the statue was stolen.

The statue was pulled from auction the previous March after allegations that it had been looted from Koh Ker temple during the chaos of Cambodia's civil war and genocide in the early 1970s. Sothebys then tried but failed to arrange for a buyer to purchase the statue directly from the Belgian owner who had consigned it and donate it back to Cambodia.

The prosecution's claim rested on French colonial laws from the early 20th century that provide for state ownership of Cambodian antiquities. Sotheby's contended that the Cambodian government had never expressly declared ownership of the statue, but officials on cultural heritage law representing the Cambodian government's claim called Sotheby's motion "inaccurate and unconvincing."

In this instance, time does not seem to be on Sotheby's side.

"More than objects: Sacred artifacts return to the Onondagas" by Sean Krist was published on June 5 in the Syracuse Post-Standard. Read a summary below, the full story at

http://www.syracuse.com/kirst/index.ssf/2012/06/post_279.html

Before her death in 2010, Onondaga clan mother Dorothy Webster was instrumental in setting in motion the return of Onondaga tribal artifacts and ancestral remains that were in the possession of the Onondaga Historical Association to the Onondaga Nation.

Onondaga Historical Association Gregg Tripoli was approached by Webster shortly after he became executive director, and was surprised to learn that while museums that receive federal money are to return to native governments artifacts in their possession, the OHA, because of its funding, was not subject to those same conditions.

But Webster's plea moved Tripoli. Despite the high commercial value of native artifacts and the reluctance of local historical societies to return artifacts, Tripoli acted on a sense of right and wrong, and appealed to the OHA board of directors. His decision has been lauded as potentially setting a national precedent.

The Onondaga artifacts returned include human remains, a wampum belt, and sacred ceremonial masks.

A repatriation story with a happy ending for both sides.

"City Council creates 'working group' for Southwest Museum issues" was the headline for Mike Boehm's June 6 Los Angeles Times story. The subhead: "The L.A. City Council creates a 'working group' to work toward a solution of dispute between Southwest Museum supporters and the Autry National Center." Read the story at <http://articles.latimes.com/2012/jun/06/entertainment/la-et-autry-southwest-20120606> Summary is below.

Last June the City Council of Los Angeles unanimously voted to create a "working group" to hopefully resolve some of the ongoing disputes between the Southwest Museum in Mount Washington, Los Angeles, and the Autry Museum in Griffith Park.

At the core of the contentions is how to formulate agreed upon goals for funding and exhibitions at both sites. The Autry, stepparent of the Southwest Museum, hopes the working group will bring in donors and other non profits who might want to share the Southwest site.

The Autry took over the financially strapped Southwest Museum in a merger in 2003, and the Museum has largely been closed since 2006.

Supporters of the Southwest Museum want the 98-year-old site to be the future home of its Native American artifact collection, while the Autry has made a bid to have the Griffith Park facility be the future exhibition site for the collection.

The \$9-million dollar conservation project of the Southwest Museum is still in progress, and the revitalized site is due to reopen in 2013. The new Sprague Hall will be used for an exhibition of Pueblo

Indian pottery, while the main display of Native American artifacts is slated to move to Griffith Park, and its new \$6.6 million, state-funded facility.

Yet another story in this issue's Media File giving hope to fans of the Southwest Museum.

Douglas Todd's Vancouver Sun story, "Startling aboriginal exhibition at Seattle museum," was published on June 5. A summary appears below, the full story with illustrations is at <http://blogs.vancouversun.com/2012/06/05/startling-aboriginal-exhibition-at-seattle-museum/>

Canadian journalist Douglas Todd ponders why a recent exhibition of magnificent Pacific Northwest aboriginal artifacts at the Seattle Art Museum in Washington attracted so little attention. Or rather, why the origin of the Canadian artifacts which included Nanox masks from the Tsimshian and Nuxalx aboriginals of the West Coast of Canada came to belong to early 20th century American collector John Hauberg, and why his collections have not been subject to repatriation claims from Canadian aboriginals. Todd attributes part of the reason to the cultural tensions that get stoked when artifacts are taken out of their home country. Todd also makes mention of *The Spirit Within*, a book on Hauberg's collection.

See the next story for Douglas Todd's thoughts on this subject in 1995.

The next day, June 6, the Vancouver Sun republished a December 16, 1995 article, "Profits Without Honor," at the request of author Douglas Todd. The story asks, "Does society have an ethical obligation to return native artifacts collected by early missionaries and settlers?" and then asks "Is it Blessed to Give Back? The settlers, the traders, the missionaries: they came, they saw and, sometimes, they took. Now some of their descendants are getting rich from their plunder - but who really owns these valuable artifacts?" Summary is below; read the full story - a long one - at <http://blogs.vancouversun.com/2012/06/06/profits-without-honour-returning-aboriginal-artifacts/>

The heirs of 19th-century missionaries Thomas Crosby and Robert Dundas have made a sizeable fortune selling off the sumptuous Haida, Tsimshian and Kwakiutl artifacts they inherited. So the question becomes: what moral obligation, if any, do they have to the tribes who suffered missionary pressure to assimilate and relinquish their artifacts at the hands of their ancestors?

For people like ethics professor Terry Anderson of the Vancouver School of Theology, and Art Sterritt, former president of the Tsimshian Tribal Council, the heart of the issue is the sincerity of the missionaries in their beliefs. Many West Coast natives who converted to Christianity handed over cultural

treasures such as shaman rattles, headdresses, and even totem poles in a bid to demonstrate their seriousness for Christian salvation.

But what is morally ambiguous for Todd and others is why the missionaries, who condemned native religion as pagan and demonic, kept the artifacts, sold and profited from them, or collected them and passed them down to offspring.

Although the heirs of Crosby and Dundas have stated that they have no interest in repatriating artifacts, Todd proposes some moral guidelines that separate out what would be the "high road," and the motivation to meet what he terms heroic obligation.

He goes on to make the point that these are artifacts of living cultures, and with native tribes' increased renewal of traditional culture, repatriation is also a way to help redress the wrong done in helping to crush native identity, language, and religion--negotiations of redress that most Canadian museums and churches have already entered into.

The clearest consideration is the ethical assumption regarding stolen commerce--no matter how much time has passed and who possesses it, if an item was obtained through theft or deceit, then ownership is never legitimate. Unambiguously, in such a case, the item should be returned.

Albeit more ethically tricky is the issue of natives who acted against clan communitarian values and singly traded items with Europeans. These items, for which the entire clan was responsible, even if traded in good faith, would have been acquired illegitimately.

Todd also points to Simon Fraser historian Douglas Cole and his book, *Captured Heritage: the Scramble for Northwest Coast Artifacts* which describes how many natives voluntarily took part in the West Coast artifact market of the 1800s and early 1900s. And while there would be no moral obligation in this case for their repatriation, instead of using artifacts to enhance personal estates, heirs and collectors could take the high road to help native peoples reclaim their traditions and cultural history.

In sum, a wide range of repatriation options exists, including: simply returning artifacts, offering native peoples the right of first refusal to purchase, and agreeing to hold on to artifacts until proper native museums are available.

Contentious in 1995, even more contentious now.

"Greek Antiquities, Long Fragile, Are Endangered by Austerity" by Randy Kennedy was a front-page story in The New York Times on June 11. Summary appears below; see the full illustrated story at <http://www.nytimes.com/2012/06/12/arts/design/archaeologists-say-greek-antiquities-threatened-by-austerity.html>

Kennedy details some of the heartbreaking repercussions Greek austerity measures and the country's ongoing economic crisis have had on archaeologists, historical scholarship in archaeology,

and protection of sites with unexplored antiquities.

The Association of Greek Archaeologists has gone on a dramatic TV ad campaign designed to alarm the public over government budget cuts which have resulted in museums and museum galleries being closed, but the real consequences of the cuts are less publicized and far more dire.

Budget cuts have resulted in a substantial number of seasoned archaeologists having to take early retirement, and for those left with jobs, austerity measures have meant less funding for field research and scholarship, and more focus on bureaucratic office tasks. Consequentially, antiquities in unexplored sites are being left undeclared and abandoned, likely to become casualties of nature and public disregard. Greece's government archaeology department has long been overburdened and inefficient, and even before the economic meltdown, struggled with the immensity of preserving the country's past. Deep budget cuts will likely render it utterly unable to adequately shoulder responsibility for the country's cultural heritage.

With Greece's current unemployment rate at 21%, it is no surprise that university graduates in archaeology wanting to enter the field --a particularly desirable profession in the country--are being forced to take day jobs in non-skilled areas to make ends meet.

Kennedy interviewed former government archaeologist Aris Tsaravopoulos as they stood on a dry riverbed in Kythira. Kythira, a sparsely populated island in the Ionians, six hours by ferry from Athens, is home to dozens of unexplored archaeological sites. The riverbed was scattered with hundreds of pieces of Minoan pottery, likely dating to the second millennium B.C. Tsaravopoulos, before he lost his job, supervised digs on the island, and believes the area was part of a tomb or an ancient dumping ground. Yet because of funding issues, the site has still not been visited by a government archaeologist, and is likely to be lost when the exposed artifacts wash out to sea. And then in a wooded area nearby, a road had been cut away by a bulldozer, and the land owner confronted Tsaravopoulos with mild disregard about the dozens of broken pieces of Hellenic and early Roman pottery scattered nearby.

In 2010, a fifth or sixth century mountaintop temple was discovered near a Unesco World Heritage site in Messenia, on the Peloponnesian peninsula, a particularly important find for the emerging field of temple cult research, but again, the state archaeologist who oversaw research in the region was forced into early retirement.

Speaking on the condition of anonymity, an American archaeologist with decades of experience in Greece conceded that if the government archaeological service can no longer supervise digs and publish the findings, they might as well rebury the artifacts.

Between looters and Mother Nature, the future of many Greek artifacts is in real peril.

"Prized native Canadian carvings sold at Paris auction"

was the headline for Randy Boswell's story in the Edmonton Journal on June 11. The story summary is below; the full story is at <http://www.edmontonjournal.com/news/canada/Prized+native+Canadian+carvings+old+Paris+auction/6763294/story.html>

Two 19th-century Kwakiutl figures that sold for \$40,000 at a Christie's auction in Paris last June add to the ongoing controversy around 18th and 19th century Canadian aboriginal artifacts acquired by non-native collectors, and whether the artifacts were stolen or given up freely.

Recent press has focused on the Dundas Collection which sold at Sotheby's New York for nearly \$7 million in October, 2006. The Dundas Collection was amassed by Rev. Robert Dundas, a Scottish clergyman who ran a missionary in Metlakatla, British Columbia in 1860s. B.C. native leaders question how the objects were acquired, contending they were essentially confiscated due to their non-Christian symbolism.

The Kwakiutl figures were acquired in the late 1800s or early 1900s by Dorr Francis Tozier, captain of a U.S. government revenue ship. Tozier was "notorious" for "skimming" artifacts from British Columbia aboriginal communities. *In Captured Heritage: The Scramble for Northwest Coast Artifacts*, author and Simon Fraser University historian Douglas Cole claims that Tozier had "reputedly stole much of his collection," and "no museum or serious collector had any respect for (him) or his methods."

The Christie's catalog traces the post-Tozier phase of the carvings' "exceptional" history: "initially deposited at a museum in Tacoma, Washington," then belonging to "other major collections of aboriginal art..."

Last Word: A Favorite Object by Wilbur Norman

"Of all lies, art is the least untrue." -- Flaubert

One of my favorite 'art' objects lives in New York at the Metropolitan Museum of Art. When I go to the museum I always stop and freshen my familiarity with it. If pressed to describe these visits I would say that I am indulging my eyes and mind, but it is really a pilgrimage of the heart.

The piece I visit is modern in conception and might have been made today - or tomorrow, but in fact is 6000 thousand years old. It affirms the adage 'there is nothing new under the sun' and demonstrates the necessity of continuously re-evaluating our thinking vis à vis the development of consciousness and the psyche of early humans. Brain and mind are, after all, not the same thing; our ancestor's brains made the objects but their minds informed the action. This context is expressed best by Robert McGhee (*Ancient People of the Arctic, 1996*): "the apparent simplicity of Stone Age technologies is largely a reflection of an inadequate archaeological record rather than of the simplicity of Stone Age peoples."

It is only in the last hundred years that we have begun to grasp this idea in the West. A priceless, perhaps apocryphal, anecdote is the tale of the Victorian woman who, upon hearing that perhaps our ancestors were not as mentally primitive as commonly believed, is supposed to have uttered, "Let us hope that it is not true, but if it is, let us pray that it will not become generally known." (J.E. Pfeiffer, *The Creative Explosion, 1982*.)

What, then, is this object in question? The Metropolitan Museum label reads:

Marble female figure

Cycladic, Final Neolithic, ca. 4500–4000 B.C.

On the museum's website it tells us that the height is 8 5/16 inches (21.5 cm.) and further:

"This figure, now missing its head, is a masterful example of a rare type known as steatopygous, characterized by a fleshy abdomen and massive thighs and buttocks, all undoubtedly indicative of nourishment and fertility. In contrast, the figure's upper torso is flat in profile with the arms typically framing V-shaped, pendant breasts. The corpulent, markedly stylized, thighs, taper to diminutive, stumplike feet. Incised lines articulate folds of flesh in the groin and at the knee joints in the front and back."

The label's reference to Cycladic simply means the figure's origin is the Cyclades Islands in the Aegean. The name derives from the ancient Greek *kyklades*, a scattered ring, a circle (*kyklos*) of islands that include the famous tourist ones of Santorini and Mykonos as well as Paros (ancient quarries for marble), Naxos (marble quarries and abrasive emery powder) and Melos (source of obsidian, a carving material.) Many stylized marble figures, usually long and slim, have been found as associated grave goods over most of these islands. This particular figure, in the large buttocks style (or, steatopygous, to use an anthropological word) is quite rare in the oeuvre - the Met's description does not overstate, and a line in the literature that we see repeatedly is that these sculptures are "restrained in expression and refined in execution." The eminent archaeologist and antiquary Lord Colin Renfrew describes Cycladic figures as "handsome standing figure[s], with quiet, unassertive rhythms and balanced proportions, achiev[ing] one of the most compelling early statements of the human form." (Bradshaw Foundation)

While the aesthetic detailing is restrained, minimal, its impact is maximal. The sculptor, a genius of observation and abstraction, was a master of the possibilities of form and line



Courtesy Metropolitan Museum of Art

and the physical master of his craft; this figure, surely, was not his first. What, then, was the pride of ownership in this object? What was thought of its 'artfulness'? It is often said that most of the tribal artifacts sold as "art" were not actually made with a non-utilitarian art-sense as part of the item's genesis; its artfulness was not a factor in its construction. But aesthetic concerns seem always to have been a consideration for master craftsmen. We may not know the specific answers to the above questions, but I believe aesthetics were of great, if not primary, importance.

Much has been made, recently, of David Hockney's recitation of a Chinese proverb that says to be a painter "you need the eye, the hand and the heart - two won't do." This, like the best folk wisdom, is a distillation of a home truth about the creation of superior art in any medium. Though we may not be able to adequately define genius, many know it when it is seen, read, heard, tasted or smelled. We know the real thing OK, you may say, but what makes this Hottentot so hot? For me, this Cycladic masterpiece is a solid manifestation of a physical presence manifestly articulating the world of ideas -- ideas that had percolated for millennia throughout a much greater geographic region. The world of its creation was not just a parochial backwater accidentally giving birth to a localized genius of expression. The figure succeeds on the level of the eye, the hand and the heart, as well as in the realm of the intellect. Its initial allure mutates, as one's gaze lingers, into a dialectical moment: the thesis of its allure followed by an antithesis - its startling oddity. And then -- wait for it! -- the synthesis of its impact, its volumetric resonance and power, its perfection, flowing over one like a shower of transcendence. It is the vital force of the invisible made visible.

With its geometric quality this figure could have been brought into being by Brancusi, its arms and stance emanating stoicism and patience with a natural directness, and yet it bears a visual relationship to the Paleolithic obese Venus figures found in Central and Eastern Europe. Is it a natural, genetic descendant of these much earlier Venus figures whose images recall fecundity and sexuality, abundance and fertility?

While there are many hypotheses as to the meaning and intent of the corpus of Cycladic figurines, we really do not



Rear, side view of the figure
 Courtesy Metropolitan Museum of Art

know much about their place in the lives of the peoples of the greater Aegean Sea. Most were excavated long ago, under uncontrolled, or illegal, conditions with the subsequent loss of any archaeological context that might have shed light on their purpose. Because those figures that have retained their heads have faces that look upward in a manner suggesting supplication, many believe they are idols. Labeling them idols may be a misstep, however, as some figures were apparently tossed instead of being repaired, a fate surely not in keeping with an idol's importance. There are others, as luck would have it, that were repaired meaning they might not have been only grave goods. At least one scholar has hedged her bets and written that the figures were "more than dolls and probably less than sacrosanct idols." (Emily Vermeule, *Greece in the Bronze Age*, 1974.) But all explanations are good, and necessary, as a myriad of theories are required in any questing debate. "Without the making of theories I am convinced there would be no observation." (Darwin to Lyell, 1860)

What we do know is that the figures were surface-painted, and some are not figurines in the classic sense as there are a number of nearly life-size specimens. And, like the so-called Venuses, these figures depict women; 95% of the known examples are female with many of those few figures that are male depicting sitting musicians. (Were we guys simply playing second fiddle to Neolithic matriarchal societies?)

This genre or basic style of female figure has been found from France to Eastern Europe and thence across the vast landmass of Asia all the way to Siberia. Clearly something was going on and the light of that something was not being hidden under a bushel. It shone on a semi-global Paleolithic stage of unparalleled continuity, not only through geography but through time as well - more than 30,000 years of it (or up to half a million years if one goes back to the Venus of Tan Tan in Morocco!) There is a certain unity to these figures, spread as they are throughout a diversity of empires, that suggests to me, to borrow a phrase from the late British archaeologist Stuart Piggott, "the unchanging traditions of the temple" rather than "the secular instability of the court." Though, to be honest, the whole sacred vs. profane issue is a relatively modern distinction in art.

New computer research on the Venus images, however, has posited a very interesting idea: these figures reflect a self-view, that is, the view an individual woman would see if she were looking down at her own body. Seen in this context, this new idea regards the images as self-portraits probably created by women, perhaps in a gynococracy, a culture ruled by women. Heady stuff, indeed! And, the latest thinking also removes the word Venus from the names of these little objects as it implies a cult, or goddess status, an idea that may be misplaced if we are to believe the self-portrait theory. This new idea also enlists a bit of political correctness in arguing that,

"while sex is biological, the product of nature, gender is to be understood as social, the product of nurture or culture... [The] paradigm that has been defining the feminine in the west since the Greeks is a patriarchal one. The feminine, in terms of gender identification...in western culture, is arguably partially, or even wholly, a male construction." (Christopher L.C.E. Witcombe, *The Venus of Willendorf*, the Internet)

Perhaps it is the male in me that does not care about the lack of a head on this figure. It is not, for me, a detriment, but is, instead, a nice touch as I cannot imagine the head that would actually enhance this figure. Rather, I think it would detract, since humans, like other animals, are disproportionately attracted to the face to the initial exclusion of all other parts of the body.

A final kicker in my aesthetic response to these figures is that it is based on how they look now, not how they appeared to a contemporary, Cycladic viewer. For, according to the Getty Museum, much of the modernist reverence for Cycladic figures is

"based on a misconceived aesthetic premise that they are abstract works of art pared down to minimal representational forms: flat, pure, and white. The original appearance of the figures was much more complex. Details like eyes, eyebrows, hair, even garments, were brightly painted onto the figurines and have been worn away by time. For instance, the figures were originally decorated with red, black, and blue designs to indicate facial features, jewelry, body paint, or tattoos... Instead of abstraction, the original intent was colorful realism." (Suzanne Hill, *Art of the Cyclades*, the Internet)

We now know that many, perhaps most three-dimensional artworks in the ancient world, from small sculpture to the friezes on the Parthenon, were heavily gilded and bedaubed. Truly, as Duchamp once observed, artworks are completed by viewers.

Still, despite the refractory nature of our interpretations, the arts of the Paleolithic have cast a long shadow over the uncertain terrain of the human mind. But, as I have tried to show, we need not be stopped by ideas and uncertainties for which we have no proper analysis or explanation, or for which we possess no rational knowledge. For me, "the world must be measured by eye." (Wallace Stevens) This may well fall into the category of useless but precious knowledge, yet it is a touchstone by which to measure the endless march of visual delights and debris that accost us every day. When I look at this work of art I am transported, if only for moment, from the world of politics, the Great Decline of the Great American Experiment, and other frustrations, to the world of unalloyed pleasure.

The immutable beauty of my full-figured friend embraces the perfect balance between abstraction and realism and is deeply human. As I stand before this masterpiece I like to believe I can feel the artist's breath upon the back of my neck, her eye over my shoulder. This stirs in me an incandescent joy that even now surprises me in its intensity. When I look at Miss Cyclades 6000 BCE, I feel all the better for the experience. And that is good enough for me.

ATADA's August Workshops at Whitehawk

To volunteer for any of these workshops, please contact Alice Kaufman at acek33@aol.com or (415) 927-3717.

Doing Business on the Internet

Friday, August 10 8:30 AM at the Santa Fe Convention Center
ATADA members who use the Internet fluently will share their experiences and advice. Learn about creating and using websites from members who have mastered the art. Can dealers create new business on their own websites, on Facebook, LinkedIn, etc.? Is it worth the investment in time and money? What is the investment? What is the learning curve? Which sites to look at to get ideas and inspiration. We will create a Facebook page at this meeting. Take advantage of what the 21st century has to offer your business. Come teach, come learn, or just observe.

Video Lab: Making videos for posting on you tube/ www.atada.org/your own website

Saturday, August 11 8:30 AM at the Santa Fe Convention Center
Watch actual podcasts and videos made by ATADA members, making American Indian art accessible to the public. Using these as models, we will make our own videos/podcasts and post them on the Internet. Bring objects you want to talk about for 2-3 minutes, and smart phones with video capabilities. ATADA will also provide video equipment and Internet access at this meeting.

ATADA Appraisal Clinic

Monday, August 13 8 AM at the Santa Fe Convention Center
What is it? What is it worth? Ask the Experts
A volunteer crew of ATADA members/appraisers will try to identify and give an estimated value for tribal and American Indian objects.

ATADA Annual Meeting

Tuesday, August 14 8 AM at the Santa Fe Convention Center
For members and guests

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