

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

SUMMER 13

Vol. 23 No. 3
\$5

**Profiles: Mac Grimmer
Spider Kedelsky
and Joan Zegree**

The Jamon House: A Dynasty of Zuni Silversmiths

Lifetime Award Nominations Deadline

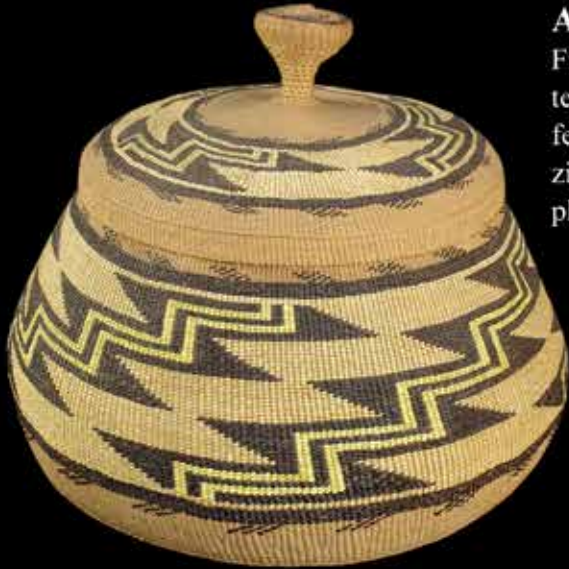


Dedicated to the Highest Standards of Dealing and Collecting Antique Tribal Art

Photo by: Tom Cleary

ISSN 2329-0811

FINE AMERICAN INDIAN BASKETRY & ARTIFACTS



A Large and Rare Hickox Karok Twined Fancy Basket

Finely woven on hazel shoot warps and decorated in half-twist overlay technique. Yellow dyed porcupine quillwork and black maiden hair fern over a yellow bear grass ground in bands of diagonal terraces and zigzags. Pictured in *Basket Weavers for the California Trade* - color plates 33, 34, 35. Diameter: 9" Height: 7 1/2"



A Rare and Fine Mission Negative Basket

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August 15 (4:00pm).*

Manti



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SUMMER ISSUE 2013 VOL. 23, NO. 3

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Cover Photo: Arapaho Ghost Dance Shirt, c. 1890
Courtesy Max Grimmer

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ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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acek33@aol.com
www.atada.org/publications.html

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

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

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



Wheelwright Museum
OF THE AMERICAN INDIAN

June 3, 2013

ATADA Board of Directors
c/o Robert Bauver
ATADA Education Committee Chair
252 Wendell Rd.
New Salem, MA 01355

To the Members of the ATADA Board:

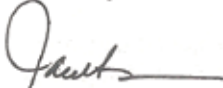
On behalf of the trustees, staff, and supporters of the Wheelwright Museum, I want to thank you for your generous donation of \$5,000 to our capital campaign. This is not the first donation we have received from ATADA, and we are grateful for your generosity.

Our campaign will enable us to expand the museum by more than 7,000 square feet. Of that, slightly more than 2,000 feet will be exhibition space. Our new galleries will be devoted permanently to jewelry and related traditions (such as flatware, hollowware, and stone-carving) in the Southwest. This is a project on which we have worked quietly for more than twenty years. We dreamed of creating a new destination in Santa Fe and of elevating jewelry to its proper place among the major arts of North America. Little did we know that people nationwide would step forward to help make this dream a reality.

We plan to break ground for our expansion before the end of summer. We will keep you updated on our progress, and we hope to see you all the opening of our galleries, which we expect will be in early 2015.

Thank you again for your generous support.

Sincerely,


Jonathan Batkin
Director

704 CAMINO LEJO POST OFFICE BOX 5153 SANTA FE, NEW MEXICO 87502
505.982.4636 505.989.7386 FAX 800.607.4636 www.wheelwright.org



President's Note

The most far-reaching amendments in the ATADA bylaws in many years are coming up for a vote at this year's BOD meeting in Santa Fe. The purpose of the proposed amendments is to clarify the roles and responsibilities of all of our employees and provide periodic performance appraisals. The details of the proposed amendments were hammered out at a mid-May meeting of the newly-formed BOD Executive Committee.

I hope to see all of you in August at Santa Fe.

Art sales are on a world wide upswing this year. All of us expect increased interest in art at the upcoming August shows this year. Be prepared for great buys and great sales!



Editor's Desk

After my first visit to Santa Fe, I figured out that the best way to insure a return visit was to get into the American Indian art business. A month later, I was an entry-level sales person at the shop at the Museum of the American Indian (during the West 155th Street era). A year later, I met Jonathan and Jeffery Bergen, who were looking for staff for their new ACA American Indian art gallery on East 73rd Street, 82 blocks south and light years away in terms of material and customers. And that first August at ACA, I found myself in Santa Fe at one of Don Bennett's first shows at the Hilton Hotel, representing Gallery 10/ACA American Indian Art. This summer, I'll be back at the Whitehawk show, representing ATADA, as I have been for many years. The strategy worked!

That's how I got to Santa Fe. The Member Close-up and Collectors Corner profiles are explorations into how other ATADA members, both dealers and collectors, found their way. Thank you to everyone who told me their stories!

See you in Santa Fe -

ATADA Lifetime Awards 2014

Nomination deadline September 15.

For the third time, ATADA will present Lifetime Achievement Awards that recognize and celebrate the outstanding accomplishments and contributions of people whose work has been both groundbreaking and instrumental to the fields of American Indian and Tribal art.

Please send your nominations for this award to acek33@aol.com. Deadline for nominations: September 15. We hope to honor three individuals in 2014.

The 2007 Honorees:

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

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

American Indian art collector/dealer Martha Hopkins Struever

Archeologist Stuart Struever

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

The 2012 honorees:

Francis H. Harlow

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

Dwight P. Lanmon

Jim and Lauris Phillips

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

Deborah Begner

Eugene Thaw

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

Mac Grimmer



MEMBER CLOSE-UP

Mac Grimmer

Mac Grimmer's years as owner of Morningstar Gallery on Canyon Road in Santa Fe are now the stuff of legend. The stars of the story: great material, great collectors, and great marketing. Here's Mac's story, before, during, and after the Morningstar era.



(from left to right) Mac Grimmer, Nancy Mock and Tom Cleary

Mac Grimmer grew up in the Canadian province of New Brunswick. An early childhood memory is of a family car trip to California. "All I wanted to do was to shop at every curio shop on Route 66, shops that looked like tepees." He loved Western movies and books, and "fell in love with the culture of the American Indian."

When he was 18, Mac went into retailing, owning and managing a clothing store in Maine, and then, wanting "to get out of Maine and get to warm weather," moved to California, where he worked for Bullock's in Los Angeles, then owned by Federated Department Stores.

"I worked there for a few years until I remembered that I like to work for myself. In 1966 I started a small real estate company in the Marina del Rey/Venice area. A friend told me later you'd have to be deaf, dumb, and mute not to succeed selling real estate there."

Mac did succeed – "I did very well" – well enough, in fact, to 'retire' at age 35 "and do nothing. I moved to Santa Fe, which seemed like a great place for me to do nothing for a while. But I got bored..."

When he found the building that became Morning Star Gallery, it was empty. "I thought of it as a good remodeling project, not even considering owning it as a gallery." Halfway through the remodel, however, he reconsidered. "I knew a little about retail, and had a collection of American Indian art, and out of that, Morning Star was born."

He had started collecting when he sold his real estate company in Southern California. "I was fascinated by the fact that you could buy masterpieces of American Indian art in my price range. That was not true of paintings, or Egyptian antiquities, or most art forms. In the 1970s, you could get a great war shield for \$40,000. So I started buying. It seems as though I bought nothing but fakes for the first two years, but that was my fault. I didn't bother to learn the material."

When he did, "I chased it all over the place," he says, and describes his education as "a terrific experience. I got every book – I must have 4000 books on American Indian art. If I see one I don't have, I buy it. I don't read every book from cover to cover, but I look at every picture and try for the essence of the objects."

Mac also visits museums "whenever I am in a city with a good one." And he believes an important part of learning is handling the material. "If you really examine an old pipe bag, you know the difference when you see a new one or a reproduction.

"My personal passion is the art of the Plains," Mac continues, "and I had the good fortune to form a close friendship with Paul Dyck. He was a wonderful mentor

with the best collection of Plains material in private hands.” That collection is now the Paul Dyck Plains Indian Buffalo Culture Collection at the Buffalo Bill Historical Center, Cody, Wyoming. “At his ranch in Arizona, we would sit for hours, talking about one of his pieces; he could go to a specific book and immediately show me the pages that referred to similar pieces. His memory, knowledge and storytelling ability will always be a big part of my life.”

Trial and error, Mac says were also part of his education. “You learn fast, or you get out of the business. You only have to make one mistake at those prices.” He also learned by “talking to everybody, seeing as many collections as I could.” When he first started, he went to “small auctions in Southern California – that’s what got me into trouble.” But once he stopped buying fakes and started learning, “I built a collection of American Indian art I now wish I had never dispersed. I had 34 shields, as many as most any museum. The average price then was \$30,000. Today, the average price for the same shields would be \$130,000-plus.

“My problem when I started Morning Star Gallery was I had to liquidate the shields to get inventory. It was like having teeth pulled. I should have kept one or two. Every once in a while, one of my shields comes back through my hands.”

Mac and Lainie Grimmer have “a few pieces of Indian art at home. I truly believe I cannot have an ‘Indian Art Collection’ because my clients are used to getting what they want. If they see something in my house, they ask, ‘Why can’t I have that?’ I never felt comfortable saying they couldn’t. You can’t compete with your own clientele. You can buy anything from my home. If I ever stop selling, I’ll probably put together a collection from each area of American Indian art. Until then, no.”

When he started Morning Star, Mac “had a lot of great help.”

Lee Cohen, who owned Gallery 10 in Scottsdale and New York, sublet retail space “for the first four years. It was great for the gallery. Lee gave us a bigger and different inventory, and attracted his clientele to our location. He saved the day until the business could get its own traction.”

Jordan Davis became an early partner. “He was more conservative than me, wiser with the financial end. I focused on merchandising. Together, we were very successful, taking American Indian art out of the era of people selling from the back of their car to establishing a flagship gallery. We were instrumental in attracting many new collectors. The gallery helped them feel more comfortable, knowing that we owned the real estate and were there to stay.”

During the years 1985 to 1994, the staff also included an interesting cast of characters—Josh Baer, Bob Ward, Bob Ashton, Joe Rivera, and Toby Herbst: “It’s like a Who’s Who. They all worked at Morning Star and contributed their knowledge and love of the material.

“We had fantastic shows then,” Mac continues. “Josh put on a memorable child’s blanket

show in 1986, we showed Bob Gallegos’ pots and published a book on the collection in 1990, and we showed many great ledger drawing books. Books on the ledger drawings and annual catalogues were also published.” The staff, the gorgeous exhibits “all contributed to the experience of American Indian art, and undoubtedly encouraged our clients to build their own collections.

“If there was a bad side to Morning Star,” Mac adds, “we grew strong because of the strength of our collectors, but people like that don’t bring objects back on the market. They donate to or even start museums.”

This brings former client Eugene V. Thaw to mind, “He was very important to Morning Star. I believe he spent \$18 million



Crow/Nez Perce otter-skin quiver and bow case, circa 1880



Upper Missouri pony beaded quilt, circa 1840

in four years, buying from many dealers, and all of that went to his museum in Cooperstown.”

About that museum – here is a paragraph from the museum’s website: “In 1995, the Fennimore Art Museum embarked upon a new era with the addition of a spectacular new American Indian Wing designed to house the extraordinary gift from Eugene and Clare Thaw of their collection of American Indian Art. The collection has continued to grow as new objects are added by the Thaws and other donors, and today numbers almost 850 objects. Each new object reaffirms the Thaws’ commitment to the beauty and artistry of American Indian art, and thus strengthens the philosophical foundation of the collection: that the aesthetic power of American Indian art is equivalent to that from any culture.”

Mac: “The same scenario” – collectors giving their collections to museums – “was repeated over and over with several wealthy collectors. I estimate those collectors have taken 60% of the existing top material off the market.”

In 1994, “We sold Morning Star to Masco Industries,” whose CEO was mega-collector Richard Manoogian. “I was not allowed to own a gallery for ten years, but I could deal privately.” When Morning Star was resold some years later to Nedra Matteucci, Mac was released from the non-compete agreement. He formed a partnership with David Roche, Sotheby’s American Indian art specialist. “We could roll all that into our partnership,” Mac says, “and we had Grimmer-Roche in a great building on San Francisco Street that I bought and remodeled.” After six years, “David wanted to live in San Francisco, and I wanted to split my time between Santa Fe and

Arizona, where I had a second home, so we reluctantly ended our partnership. David still works with Sotheby’s, and I am H. Malcolm Grimmer American Indian Art (www.hmgrimmer.com). Nancy Mock works with me, as she has for 27 years, keeping track of the bookkeeping, inventory, records, and me. We were joined a couple of years ago by Tom Cleary, the son of a friend and collector. I believe he will be one of the future ‘stars’ of our business. Business has been fabulous, but the question is, can I keep getting enough great material? Each year there are fewer of the better things available, with more competition for them.”

Competition like Donald Ellis, “I admire his ability to do the things he’s done; he works very hard and never stops learning.” Mac’s competition also includes George Shaw who “has a good eye and a great ability to market. He is an extremely good salesperson and is very good to do business with. One of the fun sides of this business is that often your competition evolves into close friendships.”

Outside of fellow Indian art dealers, Mac has high praise for Gene Thaw. “I admired his ability as an art dealer. When I first knew him, he criticized me. He asked to see photos of the best things I ever sold, and when I didn’t have any, he was livid. ‘It’s a responsibility to complete the records,’ he told me. ‘You’ll want to publish a book,’ he said, ‘there will be 100 reasons to have those photos. You must record the best things that went through your hands.’ At that point, I had missed four years of taking pictures of wonderful things. Gene got over all that and took a great interest in the gallery; he was a wonderful advisor, friend and co-purchaser of several large collections including the Gallegos Pottery Collection and the Zeisler Basket Collection.

“In the early years Forrest Fenn was a great friend of the gallery; he loved to ‘drag’ clients out of his gallery and bring them to Morning Star; his endorsement was like a gold seal of approval. Stanley Marcus was also a great early supporter. He was once quoted in the American Airlines flight magazine that Morning Star was his favorite ‘must see’ gallery in Santa Fe.

“I wanted Morning Star to be the Neiman Marcus of American Indian art,” Mac says now, “to sell the best we could get our hands on, the first tier, and the very top. That concept moved to Grimmer-Roche, and it remains the same now at H. Malcolm Grimmer. We have very high average sales, with \$400,000 shirts and shields, and \$600,000 textiles not uncommon. You don’t need to sell many of those to push that average way up.

“I’ve had a great career doing what I really enjoy, with wonderful clients who have formed great collections,” he concludes, “and I’ve also sold many of the great collections. Most of all, I have enjoyed the many friendships that have been formed along the way.”

COLLECTOR'S CORNER

Many ATADA members first met Associates and husband and wife Spider Kedelsky and Joan Zegree in 2012 at El Museo after-hours at The Santa Fe Show. Spider, Joan (who did video and photos), and Robert Morris presented *The Merchants of Marrakech*, a multi-media talk about the lives and work of older antiques merchants in the souk of that city. Their story was also published in the ATADA News in the Summer, 2012 issue. Along with collecting tribal art, Spider had a career as a dancer/choreographer and arts administrator. Joan collects with him, and honed her video skills as a psychiatric social worker. They live on a houseboat they renovated in Seattle.



Spider Kedelsky and Joan Zegree

Marrakech, a multi-media talk about the lives and work of older antiques merchants in the souk of that city. Their story was also published in the ATADA News in the Summer, 2012 issue. Along with collecting tribal art, Spider had a career as a dancer/choreographer and arts administrator. Joan collects with him, and honed her video skills as a psychiatric social worker. They live on a houseboat they renovated in Seattle.

I fell in love with Joan when I danced with her for the first time," Spider told the ATADA News. "She was wearing a voluminous skirt, and moved so beautifully and smoothly." No small praise, coming from a dancer/choreographer.

"I did not fall in love with him that night," Joan interjected. "That was the third time I'd met him, and he didn't remember my name. But it all worked out in the end."

For Spider, the relationship really jelled when he and Joan visited Oaxaca together. "We were looking at all the same things, and it surprised me that we shared likes and dislikes and had a similar aesthetic. It's the same today," he added. "We could look at 25 different sleeper sofas, and we would each like the same one."

"Joan has an arts background," he continued. "She was an excellent painter as a young woman, her mother was a photographer, her father a pianist." Which is one reason Spider includes her in his interactions with art. Another reason: "I can't see colors very well."

Spider grew up in Brooklyn, went to college, left college, went to college, left college, and then "fell passionately in love with contemporary dance." By his mid-20's he had a career in New York as a performer, but had seen Los Angeles

Spider Kedelsky and Joan Zegree

when he hitchhiked there at age 18 and always wanted to return. "So at 27, I went back to college at UCLA. While I was taking classes to complete my undergraduate requirements I received a Rockefeller Foundation Scholarship to attend the university's Graduate Dance Center."

It was at UCLA that Spider became an acolyte of Jack Cole, "an innovative and influential jazz dance choreographer." After Cole died in 1974, Cole's students, including Spider, formed their own company. For the next 17 years, he had a varied career as a performer, teacher, and choreographer, retiring from a dance life in 1991.



A collection of cricket baskets from SW China collected in 2009

COLLECTOR'S CORNER

But he still worked with the arts, most notably in Seattle beginning in 1998 where he helped publisher David Brewster (*Seattle Weekly*, crosscut.com) establish Town Hall Seattle, a now-successful cultural center. At Town Hall, Spider and Brewster produced and hosted “hundreds of events in civic life, humanities, literature, and the performing arts, including ethnic music and dance.” In 2011, Spider retired from Town Hall and now focuses on writing about the arts and related subjects.

After graduation from the University of Washington, Joan worked in a teaching hospital outpatient psychiatry clinic where she used video for training and supervision. “I started on a ½-inch reel-to-reel machine the size of a Volkswagen.” Joan now is a consultant for research on domestic violence at UW’s School of Social Work.

For the project in Marrakech, she learned a whole new skill set working with and editing HD video, as well as doing the photo documentation. It helped her to have a mother who was a professional photographer who began her career in Paris as



Borana milk container from Ethiopia, fiber with metal wire. On the right are metal spiders purchased at an outdoor market in Cape Town.

an assistant to fashion photographer Willy Maywald.

Along with her career as a psychiatric social worker, Joan says visual arts were her avocation. “I worked with Friends of the Rag, a vanguard wearable art group. After a performance in Washington, DC, in which I was dressed from head to toe as an orange Crayola, the troupe was invited to the White House for the annual Halloween party. I met President Jimmy Carter who looked towards my eyes (hidden behind the mesh that was part of the costume) and said, ‘You look beautiful tonight.’ Though he couldn’t see my face, I still blushed. Even when talking to an orange crayon, Carter was a consummate diplomat.”

Joan first became aware of tribal art through her family “who came from far-off lands and who were always traveling. With them, I started to go

places and buy things, but I was not educated. I was buying for visual and tactile reasons.”

“When I was in Borneo, I met a headman in a longhouse. I didn’t know what I was seeing, but I knew I wanted to bring something home. I am a personal and sociological collector.”

Spider points out that when talking about herself, “Joan leaves out the 20 years when she was a volunteer keeper at the Woodland Park Zoo in Seattle, looking after gorillas. “She has complementary interests in other cultures, human or primate, and also in the use of the English language. Her remarks were once published in a collection of William Safire’s columns.”

Joan is a first-generation American and Spider is second-, he says, “and we are both aware of the cultures and languages of our families. As a child I always wanted to go to far-away worlds and remember loving to read the ‘Other People, Other Places’ feature in the *Weekly Reader* in elementary school. In the fifth grade in Brooklyn, Native American dancers dressed in full regalia performed at our school. I was absolutely blown away, and the experience is still vivid to me.”

Spider always collected things – stamps, matchbooks, coins, and found objects, and his tribal arts interest was inspired by visits to UCLA’s ethnomusicology library.



A favorite recent acquisition from Spider’s friend and colleague Burton Holt, a Bontoc Kupit formerly in the collection of Hiro Kobayashi.

"I listened to world music, finding things to accompany my dances. The ideas were so rich. I began to focus on the music of Australian Aboriginals, and later was able to watch documentary films of their extraordinary ceremonies, films that the Aboriginal people later had removed from public access."

In 1980 Spider went to Australia with the support of their government, and that trip resulted in his producing the first American tour by Aboriginal performing and visual artists. A few years later he taught studio and academic classes for four years at Amherst College in Massachusetts.

"While there, Jack Pemberton, an Africanist on the faculty, encouraged me to go to Mali, where my interest in African textiles began to grow and to dovetail with my long-time interest in the non-Western world." When he saw the "visual arts" available in Mali, "my eyes grew bigger from the knowledge I was picking up."

Although they are both collectors, Joan, Spider says, "is of the less-is-more philosophy. Mine is 'the more the better.' It is an interesting balance."

When they met, Joan was living on a houseboat in Seattle. "There are no basements, no attics, no garages," Joan says. "Which is why there is a rule: when you bring something new on, you must take something off."

"I told her I had a new rule," Spider says. "If you bring on something new, you should bring on something else new. To me, space is to be filled."

One of the people who helped Spider learn about tribal art was Leonard Kahan, "a wonderful New York dealer, who tutored me on African sculpture. But the budget of a choreographer/teacher did not allow for serious collecting of these pieces." I began to develop an interest in "utilitarian objects, things meant for daily use." When employed over time, these things are, to Spider's eye, "beautiful, elegant."



A Nogwi figure from Papua New Guinea stands guard under Joan and Spider's Ketuba, their Jewish marriage contract.

He is especially drawn to containers. "I try to focus on containers — the costs are more reasonable. I developed a great passion to see and touch all kinds. And I sometimes fall in love — and out of love — with what I buy. I put them away and then take them out, and their character changes as I change."

Joan plays "a huge role" in what Spider collects, he says. "I trust her eye. She'll say 'look at that,' and I'll see something I overlooked. She adds another dimension — she can draw me into her world and comment critically."

"But he thinks if I like it, we should buy it," Joan says. "I do not necessarily need to take things home."

"But I do," quickly adds Spider. "I want to take things home with me."

Spider became a part-time dealer of tribal art in 1993. "I acquired a lot of material in Mali and from the Philippines, and people started asking to buy them." He had little shows in his apartment in Takoma Park, Maryland, when he was working as a consultant in Washington D.C. for the National Endowment for the Arts.

"I spent about one-fourth of my time on the road, and everywhere I went, my 'homing device' led me to the right place. Once it was an antique store in Lawrence, Kansas, where I found my first Tuareg container. When Joan and Robert Morris and I were working on the Marrakech project, I was reminded that while fine old things are more and more scarce, there are still exciting antiques to be found."

"In 1996, I moved to Seattle. I sold a lot before moving, but I bought new things too. Joan's office was used as a gallery and I had some shows there with Burton Holt, a good friend and long-time Seattle collector of and dealer in Philippine artifacts." Pieces from Spider's collection were also exhibited and sold at a Seattle gallery, Between Cultures, in 2011 and 2012.

COLLECTOR'S CORNER

He collects antique pieces from Central Asia, Southeast Asia and Africa. Textiles are “another passion,” but are in storage. Spider buys from “dealers and friends, and antique stores and online.”

The first piece he remembers buying was in Los Angeles, an “ordinary West African basket. I don’t know where it is now.” His favorite piece for many years was a Batak ceremonial textile, a *ragidup*, which he displayed on a dark, quiet wall, protected from sun and insects.

with them and talk about pieces for hours.” He says of Tad and Sandy Dale, “Having visited their home, I am astonished at the breadth of their collection and knowledge. I love to hear dealers and collectors tell stories of their lives — how they got started, how their interest developed.

“Joan is an excellent editor,” he continues. “And she asks me to think about the ethnographic material I collect that has allowed me to approach these artifacts in a different way. I’ve always appreciated the ones I love for their look and feel, but Joan encourages me to know more about their use, and to document whatever I can about them, including where and when purchased and from whom.”

One of Spider and Joan’s favorite recent acquisitions is a seed pot made by noted Acoma artist Rachel Concho. “I asked her to make a spider pot for me, and she agreed,” says Spider, “even though arachnids are not in the Acoma visual tradition. She used illustrations from her grown children’s old encyclopedia as her model, so it is anatomically correct. Joan presented it to me as a birthday gift.

“It was the first piece we ever ‘commissioned,’ but I was surprised when she made it as I know how busy she is. When someone makes something just for you sight unseen, you hope to like it. I love it!”



The seed pot made especially for Spider by Acoma artist Rachel Concho, a gift from Joan for his 69th birthday.

“Some things we have are good, others not as good, but we have a lot of things. I realize I am just the custodian of them. But there is an ineffable way in which these things speak to me. That’s what I now look for – the things that speak to me are the most valuable, regardless of their monetary worth.”

He says he loves utilitarian objects for the “exquisite technology of their time and place. The people who made and used them did what was needed to be done.”

Spider counts Burton Holt and an Australian friend John Fowler, now living in Hawaii, as major influences; “I can sit

In Memoriam

Lauris Phillips

From the Los Angeles Times, June 23:

“Lauris Jardine Phillips, daughter of pioneer California families and vibrant presence, passed away on her San Marino home on June 18, surrounded by family. She was 84...

“...Lauris was irrepressively creative, enterprising and ahead of her time, with talents that found brilliant expression in the fiber arts and clothing design.” Her brand, Cassandra, was sold at Bonwit Teller and Bergdorf Goodman...

“...Lauris became fascinated with Southwest jewelry and arts in the early 70s, and with Jim, established Fairmont Trading Co., soon a leader in the field. Her keen eye resulted in a world class collection and wide recognition as an expert judge of provenance and quality.

“In 2012, Lauris and Jim received a rare ATADA Lifetime Achievement award from the Antique Tribal Art Dealers Association...

“Lauris and Jim celebrated their 65th anniversary in November, 2012, shortly before Jim’s death in December...”



Lauris and Jim Phillips Scholarship Fund

ATADA has established a scholarship in American Indian Art Studies in honor of the Philips family. Donations to the Lauris and Jim Philips Scholarship Fund will be matched by ATADA up to a total of \$2000. Please send your contribution to the ATADA Foundation, c/o Lawrence Cornelius, ATADA Treasurer, PO Box 45628, Rio Rancho, NM 87174.

ATADA Lifetime Awards 2014

Please send your nominations for the ATADA Lifetime Achievement awards to acek33@aol.com.

Deadline for nominations: September 15.
We hope to honor three individuals in 2014.





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ATADA
Antique Tribal Art Dealers Association www.atada.org

The Jamon House: A Dynasty of Zuni Silversmiths

By Ernie Bulow

Ernie's articles are based on his own research at Zuni.

The Zuni Tribe does not keep historical information that would be commonplace elsewhere, like the chain of "owners" of a given piece of property. Thus there is no record of the year, or the exact reason, when and why Charlie Jamon "Ha'monna in Zuni, but spelled various ways until it became Jamon" built one of the first Zuni homes on the south side of the river.

Wallace is named in the 1916 census for the only time and his wife is Tsawailgsettsa (Gs are silent), daughter of Charley and his wife. The dates make Jamon nine years old when he fathered her. The Wallaces have two children—Laslugsetsa (Effie?) 1912, and Simon, 1914. In 1916 they were listed as niece and nephew of the Wallaces. Margaret Eleanor was born in 1918.

All of this just shows how unreliable and confusing the few existing records can be. The case is similar for other families. Many children are simply listed by age and sex as "No Name." It is known that Charley had two brothers, though they don't appear in the records. One of them married a Hopi and moved to a village in Arizona.



Bird bracelet by Leagus Ahiyite

The early census rolls are a nightmare of Anglo spellings and Zuni lack of cooperation. Cushing was in charge of the first one and he credited that experience with permanently ruining his fragile health. That and Zuni cooking.

In 1904, Charlie Har mone was 38 years old, his wife was Mal lee ah, also 38, and they had a daughter, Tsow al lou se teah, age 20. Ernest and Bennie are listed as "brother" and "nephew" respectively. They are small children.

In 1916, Charley Hammon is married to Tsaw tsaitetsai and no daughter is listed (she must have gotten married), Ernest is known as Kollech and his birth year is given as 1900. Nobody in Zuni has any living memory of either the wife or the daughter, but everyone agrees Ernest and Bennie were Charley's sons.

In 1916, the noted anthropologist A. L. Kroeber published an exhaustive study called *Zuni Kin and Clan* which included more information than most folks would ever care to know about the subject. In the monograph he paints a rather complete picture of the village of Zuni, as of that year.

Kroeber offers a map of the village which shows a building located just in front of the old Hemenway house, erected through the largess of a patroness to house the expedition excavating the ancient village of Halona. The ruins they found were much older than the other Zuni villages "discovered" by Coronado.

The Hemenway house was a huge stone structure and was later used as the first "Halona" store run by Charles Kelsey, and later yet as a sort of hotel. It incorporated Cushing's small dwelling which he built when he returned to Zuni with his wife and negro servant.

Kroeber believes the Zunis started moving out of the central village about 1880 with the end of the Navajo wars and the arrival of the Anglo traders and missionaries. Charley Jamon's wife had passed away sometime after 1916 and he moved out of her family's home to be on his own with his two sons.

The sprawling stone house was built directly on the recently excavated ruins for some unknown reason. The earliest photo of the homestead shows what it looked like in 1926 and it already seems to have some age on it.

In those days, up to eight new houses were built each year. These homes involved the participation of an extended family or clan. The annual Shalako ceremony was held in these houses to bless the homes themselves, the tribe, and the whole world. It was a huge undertaking.

The earliest photos of the house show typical Pueblo stone structures enveloping a portion with a peaked roof in the middle. All the rooms inside connected with one another. The

main room, where the Shalako had danced, was a large open space.

The Jamon house was added to many times over the years, then renovated several times. Sections were torn down and rebuilt. Interior space has been divided amongst several of the original families who still live there. The main room has been subdivided.

The front door faces east and the mission church buildings were directly across the road. The Vander Wagen complex was to the south of that. Before Charley located there, only Anglos lived on the south side of Zuni River, which once carried considerable water.

Charley, who was missing his right forefinger, was known for making adobe bricks. He had extensive holdings in land and livestock and his corrals were west of the village.

Kroeber's definition of a household was that no matter how many people lived there, it had only one hearth (kitchen) and everyone ate together. One third generation Jamon descendent described dinner: "There were trestle tables and benches and thirty people could eat at one time. We still ate in shifts." Jimmy Boone is recalled as miserly and mean. Though he seldom bought groceries, anyone who took extra helpings got whacked on the knuckles with a big spoon.

The place is known in Zuni as the Clown House because it was the home for many years of the Newekwe Group. Sometime after Charley began building, he invited the widowed Mrs. Wallace and her three children to join him. She had a Zuni name but was always known as Mrs. Wallace. Her late husband was actually named Wallasee. She is variously listed as Jamon's daughter, sister and sister-in-law.

Zunis say she was the sister of Charley's departed wife and took over the womanly duties of running the household. Effie, Eleanor and Simon were the names of her three children. Effie, usually called Effa, had a daughter with the famous silversmith Horace Iule (called Aque at the time) and then she married Jimmy Boone and they had a number of children.

Since Charley only had sons the house passed to Effa as the eldest daughter of Mrs. Wallace. Ernest and Benny Jamon were grown by then and had children of their own. All of them stayed on in the sprawling stone house.

Ernest became famous as a long-distance runner, among other things, and was initiated at Hopi into their sacred clown society similar to the Newekwe. He had visited his uncle in Hopi and that gave him a connection there. At the time Hopis and Zunis were still exchanging dancers.

While Ernest was at First Mesa in Hopi, he became friendly with the recently divorced potter, Daisy Naha. Ernest invited Daisy, who had three small children, to move to Zuni and live with the Jamons. She soon hooked up with Leo Poblano and they moved to their own house.

Charley Jamon gave the Poblanos a largish chunk of land further to the east and well out of the village at the time.

Charley also "owned" substantial property a bit further south of his residence and various descendents still live on that land.

In the meantime, Effa's younger sister, Eleanor, had married another silversmith named Albert Allapowa. All of Eleanor's children grew up in the great house. When she married Hudson Ahiyite, he built a small house further south on Jamon land.

Ernest Jamon's brother Bennie married a Navajo and had several children who became silversmiths. Bennie's wife, Winnie Hathorne, became well-known for her Zuni style cluster work.

As the two Jamon boys and Mrs. Wallace's three children came of age, they were all working as silversmiths. Because of Effa's daughter Myra, more silversmiths came into the family. She was first married to Homer Vacit, but he did not do the inlay that made Myra famous. They had several children who carried on silversmithing. Her second husband, Lee Tucson, was a skilled inlayer, but everyone says he made his own designs, notably his Shalako.

Though few wives get any credit for their silverwork, most Zuni jewelry is a joint product of a husband and wife. Each will dominate in either silverwork, stone cutting or design. After interviewing a large number of people in Zuni, it appears that Myra Tucson started a whole array of inlay designs on her own.



Delger Cellicion thunderbird

Eleanor Ahiyite has said that she learned the craft from her brother Simon, but he did the same row bracelets that she still does today in her nineties. Effa, who became famous as a potter, also started out as a jeweler, but she also worked with small stones, not inlay. Whom did Myra learn from?

Apparently the Jamons stayed on friendly terms with Horace Iule and he probably influenced their silver work, but it was



Anselm Wallace knifewing

mostly casting with stones attached.

Myra was a little older than Simon's two daughters, Winnie and Rosemary, who both became accomplished artists doing work similar to hers. Since Rosemary was first married to Dexter Cellicion, there is the urge to give him credit for her designs, but nobody in Zuni thinks that was the case. The distinctive Thunderbird and its variations were original with Myra.

When Toshio Sei published his book *Knifewing and Rainbow Man in Zuni Jewelry*, he attributed a very nice piece to Augustine Pinto. Augustine and his wife Rosalie are famous for their pot-bellied Hopi mudheads and koshare clowns. Pinto never did that type of work. Rosalie was a daughter of Bennie Jamon.

The Sei book piece looked a lot like the work of Anselm Wallace (known as Mad), one of Eleanor's sons. Several similar pieces were posted for sale on eBay, attributed to Augustine, quoting Sei as reference. Rosemary Wallace and Dexter Cellicion had a son named Delger, and I took a group of photos of jewelry to show him. He told me it was Rosemary's work and showed me the small differences between her pieces, his own, and Anselm's.

That set me on the hunt, and I discovered that there are at least three more generations from the families of Eleanor, Simon, and Myra that carry on the work. Besides Delger and Anselm, the next generation includes Steve Wallace, Rosie Tekala, Annalee Tekala Chavez, Adrian Wallace, Eleanor's

daughter Reyes Neha (famous for butterflies), and Leagus Ahiyite, to name a few.

The style created by Myra is quite distinctive. The wings on her bird figures are upturned to the point of turning back toward the head. The feathers are wide and rounded and her early work included extensive use of turtle shell, later replaced by pin shell, a large clam also called pen shell. It is less transparent so it is not confused with the outlawed turtle.

I have not been able to positively identify any of Myra's knifewings, but it is obvious that she made them.

Simon's daughter Winnie had ten children in all. Annalee and Rosalee were from her first marriage to Roosevelt Tekala. Both of them were extremely talented and Rose is still working. She makes a wide variety of sunfaces, thunderbirds, and other designs. They have the distinctive family look.

Steve Wallace still works occasionally. His version of the knifewing is distinctly his own, with some of the family touches.

Adrian Wallace, who was once married to Elizabeth Unkestine, used to make a knifewing closer in design to Rosemary's. Delger Cellicion is from the union of Rosemary Wallace and Dexter. Though Dexter is known to have made similar figures, when he and Rosemary split he pursued his own designs. Delger's work is similar to his mother's.

Adrian's wife Elizabeth is from another great silversmithing family, descended from Achewa Unkestine and Eunice Honnawecke, who is known for her pottery owls. The Unkestine name is not in *Adair*, but the first name on his list is really them, as improbable as it seems.

The Jamon side of the clan is well represented. The family says that Bennie met Winnie Hathorn, a Navajo, at the Indian boarding school in Fort Apache. They had a number of children including Chris, Benny Jr., Rosaline Jamon Pinto, and Jean Jamon Hattie.

Bennie Jr. is the father of Carlton, who has made a huge name for himself. Carlton's children are carrying on the tradition.

It is impossible to name all the silversmiths who came out of the Jamon house, either directly or by blood. Jean Hattie's son Faron, who was a child in the house, is Charley's great grandson. He already has grandchildren of his own. That means that there are seven generations of silversmiths from that house.

Now and then someone will ask me if I can do an ancestry tree for one family or another. It would more properly be called a family bramble patch.

One Thing and Another Next to Zuni

By Dan Carmichael

Don Carmichael is a retired law professor. Carmichael and his wife, Suzanne, have traveled extensively in the Southwest, and collected (among other things) the following stories. Carmichael has been corresponding with Bob Bauver, and we have Bob to thank for sending these two stories.

Zuni Farming Practices

In the 1980s, I attended a Western Water Law Conference at the University of Colorado. One speaker was a Zuni man who had received a MS in groundwater hydrology from New Mexico State. He was a very bright, laid back, witty individual who opened his remarks by saying, with a big smile, "I'm here to tell you a bit about our Zuni farming practices – I won't tell you much, because we are a very clandestine people. And please stop sending around your anthropologists. We've gotten tired of them." As well as I can remember his talk, these were some of the points he covered.

He mentioned his first groundwater hydrology venture when he returned to Zuni as a newly minted MS holder. It involved a study of a particular spring, and he had to clear it first with a Zuni governing body (political, I took it) and then with a governing religious body. The presentation to the political body went fine, to the religious body not so. After his presentation, an elderly member of the latter said, "You dumb butt, you haven't checked the lunar calendar. Everyone knows that the spring wanes with the moon, which is when you've set your study." Woo . . . chagrin for the new Master of Science. He also hadn't checked with the family that for generations (as I understood it) has had traditional stewardship and nurture of the spring, and intimately knows its peculiarities.

In his talk, he then moved along to some Zuni farming practices and showed a slide of the best Zuni farmer of this generation with one of his fat, round watermelons. So OK – nice melon, but the speaker had just said it was raised without irrigation. So – we're sitting there looking at a Zuni farmer holding what amounted to about a 1.5 gallon container of water raised in the middle of a desert. Some farmer! Every generation at Zuni has its best farmers, and it may run in some families. The speaker felt that the Zuni had lived there for about 6000 years (he might have said 8000), meaning that for all those generations, untold numbers of very intelligent, talented people had studied and developed their farming practices.

He described a practice of fencing in very small plots of land (4' x 4'?) within stone walls. The dew condensed overnight on the stones and supplied moisture into the microclimate of each plot – enough, evidently, to grow a prime water melon. He showed a picture of three stands of corn, two of which were grown under "modern" irrigation methods, and the

third of which, grown by the traditional Zuni method, was half again as tall as the other two. He mentioned, as best as I can remember, that corn seed had to be planted inside of small triangles of soil carefully sited within the walled plots, and also that some of their strains of corn had to be carried in one's mouth for three days before being planted. He said that the tribe had three particular kinds of corn they hadn't released outside the tribe, hoping they could get a copyright or patent on it, some sort of proprietary claim to make some profit from it. Along these lines he mentioned a type of tree imported from abroad that was thought capable of creating some sort of benefit in that part of the country, but which the arborists at New Mexico State couldn't get to grow. They sent some tree shoots over to the Zuni farmers, who got the trees to a thriving condition in about a decade.

That's about all I can remember at this remove. It was a fascinating talk and reminds me of a description in one of Bill Bryson's books about a very disputatious conference in Europe, where arguments arose over whether we in our era can know anything about the Neolithic or earliest agricultural practices. Given the very recent advent of Western influences in Zuni, it seems arguable that the practices described above are perhaps as ancient as any currently being used on Earth.

A Mystery at El Morro Monument

Once around Christmas, Suzanne and I stayed in a bed and breakfast at Ramah, NM, and there met a fellow guest, a very bright, dedicated amateur "archaeologist." He was so high with elation he was almost bouncing off the ceiling. He'd worked on various archaeological projects at El Morro National Monument for several years, and was well enough regarded that he was given free run of the place at all hours.

He'd become interested in a nearly vertical rock face, about 30' long by 8' high from his description, that had apparently been carefully smoothed off into a plane surface, with a sort of catwalk of rock at its base along which one could walk. Some parts of the smoothed rock surface seemed to be raised along narrow lines a bit in a pattern, but nobody could figure out what the significance of the raised areas might be. He had sophisticated directional equipment and astronomical charts, and after studying them carefully thought that the planed rock surface coincided with the bearing of the sun at its winter solstice. This is consistent with the highly accurate solstice structures the Anazasi constructed throughout the Southwest. He decided to go out to this rock face at the winter solstice and observe it the late afternoon and into the evening to see if anything significant emerged.

In the final afternoon hour of sunshine on the day of the solstice, the sun precisely cut across the smoothed and then in a few minutes the raised patterns on the rock became brightly highlighted by sun and revealed themselves to form a large, bright bas-relief depiction of a huge serpent. I think he said, "You were hoping for a knife-wing figure, weren't you?"

He said he must have been the first person to observe that phenomenon for centuries and was so excited he was afraid he might have a heart attack.

He had noticed a small notch hewn into the rock at the end of the smoothed area, and decided to remain a while into the night to see if he could make anything of that. He watched the stars rotate against the rock and then increasingly observed Betelgeuse. It descended until passing precisely into the inverted apex of the notch and then passing out of sight. Who knows?

El Morro National Monument is now within the Navajo Reservation, but given the relatively recent advent of the Navajos in the area as compared to the Zuni, it seems to me that the above phenomenon must relate to the presence of the Zuni, or their predecessors, if any. I don't know if they've ever heard of this ledge and the bas-relief, sunlit sculpture or have any comment on it. The guy who told us about it was a dedicated but sort of maverick amateur archaeologist. Later on that trip, we stayed in a place where we happened to meet a university faculty archaeologist, a Ph.D., and he was quite dismissive of the amateur we'd earlier encountered. But then academic archaeologists are a notoriously riven clan, divided by doctrinal rigidities and fierce internal vendettas amongst their various factions. If the bas-relief is observable, however, it would be hard to argue with it. I assume the man who discovered the bas-relief told the El Morro authorities about it, and they'd know where the rock face was, if any of the Zuni wanted to take a look.

Selah.

ATADA Lifetime Awards 2014

Please send your nominations for the ATADA Lifetime Achievement awards to acek33@aol.com.

Deadline for nominations: September 15.
We hope to honor three individuals in 2014.



16 April 2013

Alice Kaufman
ATADA Executive Director
82 Madrone
Larkspur, CA 94939

Dear Ms Kauffman,

On behalf of the Millicent Rogers Museum, please accept and extend to the Board of ATADA our thanks for the grant of \$1000 to support the new digital learning platform around the life of Maria Martinez.

We appreciate your generosity and support for this exciting project. Your support joins that of other funders in developing what we see as a significant on-line presence about the story of Maria and Native American pottery in the southwest.

We will keep you posted on the progress of the project as it moves along. Again, many thanks for your kindness and support.

Sincerely,



Peter S. Seibert
Executive Director



mrn@millicentrogers.org • <http://www.millicentrogers.org>
The Millicent Rogers Museum is a 501(c)(3) charitable organization

From ATADA'S email:

From Chris Selser –

Gentlemen and ladies,
I thought you might like to know I received a letter dated May 7, 2013, from the U.S. Dept. of Justice signed by United States Attorney Kenneth J. Gonzales stating: "...the United States agrees not to prosecute Mr. Selser for any potential offenses predicated upon his conduct prior to and up through the date of this agreement arising under laws designed to protect archaeological resources, sacred items and items of cultural patrimony, and certain species of birds, including but not limited to: Archaeological Resources Protection Act (ARPA), 16U.S.C.470, the Native American Graves Protection and Repatriation Act (NAGPRA), 25 U.S.C. 3001-3013, the Bald and Golden Eagle Protection Act, (BGEPA), 16 U.S.C. 668, and the Migratory Bird Treaty Act (MBTA), 16 U.S.C. 701-712."

[Editor: The infamous Santa Fe raids took place in June, 2009.]

From Tom Murray –

From the White House, Office of the Press Secretary
President Obama Announces More Key Administration Posts
Thomas Murray – Member, Cultural Property Advisory Committee

President Obama said, "This dedicated individual brings a wealth of experience and talent to his new role and I am proud to have him serve in this Administration. I look forward to working with him in the months and years to come."

Thomas Murray is an expert in Indonesian sculpture and textiles and the founder of Thomas Murray Asiatica-Ethnographica, a private gallery of tribal, Asian and textile art in Mill Valley, California. In addition, he is a contributing editor of HALI, a quarterly international art magazine focused on antique carpets and textiles, and serves as their editorial consultant on ethnographic textiles. Mr. Murray frequently lectures on textiles and has been published extensively on the subject in the United States and abroad. Works of art from his collection have been placed in more than 30 museums on four continents. Mr. Murray is past President of the Antique Tribal Art Dealers Association.

From Darryl Begay –

My name is Darryl Dean Begay. At the request of Gene Waddell and John Krena, I am writing this email to ATADA. Your organization seems like a great one. Basically I am part of a mailing scam of a collector of Indian Jewelry named Gina Leigh Dupriest, a.k.a. Jackie. Last Friday, April 19th, I sent four items to her, a dish with coral and turquoise, a cuff with

Sugilite, a pendant with turquoise, and a ring with pink coral. All items were made by my wife Rebecca and me. On Monday April 22nd, she called and said she received the package, but there was nothing in the box but bubble wrap. She said go and claim the insurance. I immediately thought of my brother Lee Begay. This happened to him last year when he dealt with Gina. I was upset and I calmly asked her to return my jewelry. She responded with outrage. I stayed persistent and confronted her on her name Gina, which she says is her daughter. This is where I started uncovering a monster.

I emailed my clients and the galleries I work with. Emails of support started coming in, and then gallery emails started coming. Four major galleries thus far, Ship Rock Trading, Garland's, Four Winds, and Martha Struever, all have been conned by Gina with the mailing scheme. One artist stepped forward, Alex Sanchez, who was scammed when she put a payment stop to his check.

This lady needs to be stopped and I'm going to do it with the help of these galleries and friends. The images posted to your site will provide people with knowledge of stolen items. You don't have to give her name, just that our items, plus Lee's bolo, were stolen from the Streamwood, IL Post Office. I have emailed the Postal Inspector and I have hired a lawyer. I am feeling bad, but good people like ATADA can make a difference. I'm sending the images and please let me know if there's any info that you need.

June 13 update from Darryl:
Eight galleries are victims in this case. Four artists so far. Same mailing scam and stop payments on written checks to jewelers. I've contacted the Postal inspector and they seem not to care, which is sad, because she is getting away with it. The galleries are outraged at her and they want her to be stopped. Many of the galleries seemed to have been scammed out of Perry Shorty jewelry.

From Joe Zeller –

Via Federal Rulemaking Portal <http://www.regulations.gov>

April 3, 2013

Assistant Regional Administrator
Protected Resources – National Marine Fisheries Service
Southeast Regional Office
263 13th Avenue South
Saint Petersburg, FL 33701

Re: Comments of the Indian Arts and Crafts Association on the National Oceanic and Atmospheric Administration's Proposed Rule to List 66 Reef-Building Coral Species; Proposed Reclassification of Elkhorn Acropora cervicornis and Staghorn Acropora cervicornis Under the Endangered Species Act. 78 Fed. Reg. 37, 12702 (Feb. 25, 2013)

Dear Sir or Madam:

Established in 1974, the Indian Arts and Crafts Association (IACA) is a not-for-profit trade association whose mission is to support the effective protection, ethical promotion and preservation of American Indian arts and crafts. Headquartered in Albuquerque, New Mexico, IACA is a well-respected trade association which represents all facets of the American Indian arts and crafts industry – artists, retailers, wholesalers, cottage industry, museums, other related organizations and businesses (e.g., suppliers, educational institutions, book publishers, studio photographers), as well as collectors. IACA also promotes ethical business standards within the Indian art market through education, publicity, authentication, and use of its logo to certify reputable businesses. IACA hereby submits its comments on the subject proposed rule (“the Proposed Rule”) to list 66 reef-building coral species as threatened and endangered. 78 Fed. Reg. 37,12702 (Feb. 25, 2013).

American Indian arts and crafts are estimated to be a \$1 billion industry. The most common stones used in American Indian jewelry include carnelian, lapis lazuli, onyx, shell, turquoise, and coral. The arts and crafts industry is critical to American Indian economies and small businesses. Income from a single artist often provides the only income for his/her family and, more often than not, to an extended family. In addition to providing primary and supplemental income, the arts are a source of strength and pride, reinforcing cultures and traditions within tribal communities.

While IACA and our membership are proponents of environmental preservation, seventy-three percent of our membership are concerned and will be significantly impacted if the Proposed Rule is finalized in its current form. The Proposed Rule would prohibit imports, exports, and commercial activities dealing with the coral species. The Proposed Rule would devastatingly impact tribal economies, Indian artists’ livelihoods, and others directly involved in the distribution and sales of this art form by prohibiting access, use, future purchase, and sales of jewelry containing coral.

The U.S. Department of Commerce and the National Oceanic and Atmospheric Administration (NOAA) have a federal trust responsibility to tribal governments in accordance with Executive Order No. 13175 and the Department of Commerce Tribal Consultation and Coordination Policy. The IACA recommends that formal government- to-government consultations be held before the Proposed Rule becomes final. In addition, the IACA recommends that NOAA consider an accommodation for tribal governments and Indian arts and craftspeople in terms of an exemption from the Proposed Rule so that they can continue to access coral for traditional and cultural uses.

Thank you for the opportunity to submit these initial comments. We look forward to actively participating in the

regulatory development process and we expect that our comments will be given every consideration.

If you have any questions, please do not hesitate to contact me at (847) 426-6901.

Sincerely,

Joseph P. Zeller
President

Cc:

Hon. Kevin Washburn, Assistant Secretary for Indian Affairs
Ms. Dee Alexander, Senior Advisor for Native American Affairs
U.S. Department of Commerce

Hon. Tom Udall, U.S. Senator

Hon. Martin Heinrich, U.S. Senator

Hon. Ben Ray Lujan, Member of Congress

Hon. Michelle Lujan Grisham, Member of Congress

Hon. Steve Pearce, Member of Congress

From Arch Thiessen –

2013

Via Federal e-Rulemaking Portal

<http://www.regulations.gov>

Assistant Regional Administrator
Protected Resources – National Marine Fisheries Service
Southeast Regional Office
263 13th Avenue South
Saint Petersburg, FL 33701

Re: Comments of the Antique Tribal Art Dealers Association on the National Oceanic and Atmospheric Administration’s Proposed Rule to List 66 Reef-Building Coral Species; Proposed Reclassification of Elkhorn *Acropora cervicornis* and Staghorn *Acropora cervicornis* Under the Endangered Species Act. 78 Fed. Reg. 37, 12702 (Feb. 25, 2013)

Dear Sir or Madam:

The Antique Tribal Arts Dealers Association (ATADA) was established in 1988 to set ethical and professional standards for the trade and to provide education for the public. ATADA members are pledged to act as honest brokers, to guarantee authenticity and to provide the buying public with the available information on the age, source, integrity and collection history of the objects that they sell. ATADA hereby submits its comments on the subject proposed rule (“the Proposed Rule”) to list 66 reef-building coral species as threatened and endangered, 78 Fed. Reg. 37, 12702 (Feb. 25, 2013).

American Indian arts and crafts is estimated to be a \$1 billion industry. The stones most commonly used in American

Indian arts and crafts include shell, turquoise, coral, lapis lazuli, and onyx. The use of coral in American Indian arts and crafts dates back to pre-historic times. US collectors have supported American Indian Art and Crafts from Colonial times to the present. As of this writing, there may be more than a million art objects decorated with pre-act coral (pins, pendants, bracelets, necklaces, beads, earrings, rings, fetishes, urns, statues, etc.) in the hands of private collectors. These would lose their value and the owners would not have been compensated for their losses under the Proposed Rule.

The arts and crafts industry is critical to many American Indian economies and small businesses. Income from a single artist often provides the only income for his/her family and, more often than not, to an extended family. In addition to providing primary and supplemental income, the arts are a source of strength and pride, reinforcing cultures and traditions within tribal communities.

While ATADA and our members are proponents of environmental preservation, nearly our entire membership is concerned and will be significantly affected if the Proposed Rule is finalized in its current form. The Proposed Rule may prohibit imports, exports, and commercial activities dealing with the coral species under consideration. The Proposed Rule would significantly impact the tribal economies, Indian artists' livelihoods, and others directly involved in the creation and sales of tribal jewelry and artifacts, as well as collectors of these art forms by prohibiting access, use, future purchase, and sales or trades of American Indian and tribal art containing pre-act coral.

ATADA recommends that NOAA consider an exemption from the Proposed Rule for pre-act coral so that the public can continue to enjoy coral for traditional and cultural uses. ATADA will be happy to work with the rule-making body to establish a definition of "pre-act coral", such as photographing and registering art objects containing pre-act coral.

Thank you for the opportunity to submit these initial comments. We look forward to actively participating in the regulatory development process and we expect that our comments will be given every consideration.

If you have any questions, please do not hesitate to contact me at my personal phone: (505) 984-3216 or e-mail: President@ATADA.org.

Sincerely,
Henry A. Thiessen, President

cc Hon. Kevin Washburn
Assistant Secretary for Indian Affairs
Ms. Dee Alexander, Senior Advisor for Native American Affairs
U.S. Department of Commerce
Hon. Tom Udall, U.S. Senator
Hon. Martin Heinrich, U.S. Senator
Hon. Ben Ray Lujan, Member of Congress
Hon. Michelle Lujan Grisham, Member of Congress
Hon. Steve Pearce, Member of Congress

ATADA

Antique Tribal Art Dealers Association

Workshops at the Whitehawk Shows

Zuni Jewelry - Real or Fake?

Saturday, August 10, 9 AM - 10 AM

Santa Fe Community Convention Center

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

Evaluation Day

Monday, August 12 8 AM - 10 AM

Santa Fe Community Convention Center

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

General Meeting

Tuesday, August 13, 8:30 AM

Santa Fe Community Convention Center

Members and guests welcome

Daisy Poblano's first Maiden piece, featured in 1952 *Arizona Highways*
Courtesy Ernie Bulow



All events are free
and the public is
invited.

www.atada.org

Merton D. Simpson (1928-2013)

A remembrance by Wilbur Norman

Anyone with even a cursory knowledge of the gallery world of African art has probably heard of the New York dealer Merton Simpson. For threescore years, he dealt with the beauty and mystery of the art form, much of that time as the major American purveyor of it.

Merton Daniel Simpson was born in Charleston, SC, in 1928 into a world where the product of any Black artist, other than the output of the necessary trades, was a devalued commodity. As a sickly child he was kept home, not going to school until the fifth grade. Perhaps it was this, along with the sketching he did to fill the hours of his un-well days, that strengthened and informed his eye; it is a truism that pedagogy can often stifle creativity as well as engender it.

While still a teen, Merton got lucky. As a Black American he was not permitted to study art at the Gibbes Gallery, a city-run institution (that became Charleston's Gibbes Museum of Art where Simpson was honored with a show in 1995.) An artist working there, William Halsey, gave him private instruction, however. As well, he helped sponsor Merton's first art show just after high school graduation — actually, his first two shows as it was necessary to have one opening for whites and another for everyone else.

Attending New York University and the Cooper Union through a fund from his hometown (the first Black person ever to receive it), he also worked at Herbert Benevy's Gramercy Art Frame Shop, where he met many of the prominent artists of the day. In his oral history interview for the Smithsonian's Archives of American Art he said that the frame shop was where he received his real art education.

Merton was also a skilled saxophonist and would usually have a jazz combo at his openings, where he would 'sit in' and play. For a time he played with the Air Force Band until the military decided they needed his skills as an artist more than as a musician. Once when I mentioned to him I was living near the Pentagon, he said that some of his works were still displayed

there. He also was in shows at MOMA and the Guggenheim in the 1950s, and eventually decided to live part-time in Paris to develop his art. In the 1960s, Merton was active in a movement known as the Spiral Group, a loose collective of Black artists put together by Romare Bearden and Hale Woodruff.

But it is from the realm of African art that most of those reading this will know of Merton Simpson. What might not be generally known is that like many of us, he began as a collector, buying his first piece in the late 1940s after looking at items that Paul Robeson and others of his circle had collected. He also spent time at the NYC gallery of Julius Carlebach (1909-1964) and wandered the great galleries of Paris.

Merton could display a wicked sense of 'stick it in and twist it' humor. And, like all big-time dealers, he could sell an item for zillions where most of us would flounder. A friend of mine once had an item he knew was superb but had not been able to privately sell. Questioning his own taste he went to New York and decided to visit Merton. Holding his breathe he asked for \$30,000. Mert asked if he really wanted that much.

"Yes."

"OK, I'll take it."

Afterward, like all sellers, my friend thought he might not have asked nearly enough because there was no haggle over the price.

The next time he was in New York he stopped in the gallery and Merton said, "Man, I wish you had another one of those things! I sold that one for \$90,000." And he had.

His sometimes quirky personality, his gallery and its stock, and his eye will be missed.

Calendar of Events 2013

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

August 2 - 4, 2013, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the Lujan building at Expo New Mexico (state fairgrounds). Early entry is Friday, August 2nd from 2 pm to 7 pm. General admission 9 am - 5 pm, Saturday, August 3rd. The show hours are 10 am to 4 pm Sunday, August 4th. Two-day passes available. Please contact Terry Schurmeier at (505) 255-4054, e-mail: cowgirls@rt66.com web site www.cowboysandindiansnm.com for information and special hotel rates. The Show is always Friday - Saturday, first weekend in August. Pull down menu under "More" to find more info on the Web. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 3 - 4, 2013, Flagstaff, Arizona

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

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

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

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

Whitehawk 30th Annual Antique Ethnographic Art Show Ethnographic and tribal art from around the world. Over 100 dealers. Preview gala: Thursday, August 8, 6 - 9 pm. General admission: Friday, August 9. 10 am - 6 pm; Saturday, August 10, 10 am - 5 pm. Preview tickets are \$75.00, show \$10.00, and all tickets available at the door, cash and checks only. For information e-mail mberridge@whitehawkshows.com, phone (505) 992-8929 or visit the website at www.whitehawkshows.com for updates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

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

Doug Allard's Best of Santa Fe 2013 will be held at Scottish Rite Hall, 463 Paseo de Peralta, in Santa Fe, NM. For more information, please call (888) 314-0343 or e-mail info@allardauctions.com

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

ATADA sponsored events - all activities are at the Santa Fe Convention Center - all sessions are open to the public at no charge.

Saturday, August 10, 9:00 am - Tony Eriacho: Zuni Jewelry - Real or Fake?

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

Monday, August 12, 8:00 am - Evaluation Day:

ATADA experts will estimate current market values of Indian and tribal art brought by the public. Limit: two items please.

Tuesday, August 13, 8:30 am - Annual ATADA General Meeting

Members and friends are welcome!

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

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Railyard district, August 10 - 12, 2013, 12 - 7 pm., August 13, 12-5 pm, \$13. The Opening Night Gala, Friday, August 9, 6 - 9 pm, \$50 per person. The show will include Asian, Fine Art, Furniture, Indian, Jewelry, Modernism, Textiles, Tribal and Objects of Art from many centuries, countries and cultures, all to be presented with an artful estheticism. For more information, please contact John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit www.santafeshow.com/

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

August 11 - 12, 2013, Santa Fe, New Mexico

Auction In Santa Fe Manitou Galleries proudly presents the 9th annual "Auction In Santa Fe." It will be held at the Historic Hilton Hotel in Santa Fe, NM. For more information, please call (307) 635-0019 .

August 11 - 13, 2013, Santa Fe, New Mexico

The Whitehawk 35th Annual Antique Indian Art Show: Oldest and largest antique event of its type in the world. Location - Santa Fe Community Convention Center. Preview opening: Sunday, August 11, 6 - 9 pm. General Admission: Monday, August 12, 10 am - 5 pm; Tuesday, August 13, 10 am - 5 pm. Preview tickets are \$75, show \$10, and all tickets are available at the door. Cash and checks only. For information e-mail: mberridge@whitehawkshows.com phone (505) 992-8929 or visit the website at www.whitehawkshows.com for updates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

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

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

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

The Santa Fe Indian Market Week The Santa Fe Indian Market is a 92-year-old Native art market. It is the largest and most prestigious Native arts market in the world, and the largest cultural event in the Southwest. The yearly event is held during the third weekend of August. Over 1100 Native artists from the U.S. and Canada sell their artwork. The Indian Market attracts 150,000 visitors to Santa Fe from all over the world. For many visitors, this is a rare opportunity to meet the artists and learn about contemporary Indian arts and cultures. Quality and authenticity are the hallmarks of the Santa Fe Indian Market. Indian market is held on the Plaza in Santa Fe, New Mexico. www.santafeindianmarket.com/

August 15 - 16, 2013, Santa Fe, New Mexico

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

August 22 - 25, 2013, Baltimore, Maryland

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

September 2 - 9, 2012, Window Rock, Arizona

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

September 3 - 8, 2013, Brimfield, Massachusetts

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

September 14, 2013, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Fall 2013 Preview 9-11:00 am. Bidding begins at noon, mountain daylight saving time. The Auction helps indigenous artists sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

September 28-29, 2013, Pleasanton, CA

The Great Native American Art and Artifact Show featuring Native artists and their ethnographic tribal art as well as Native antiques and artifacts. Held at the Alameda Country Fairgrounds. For more information, please call (925) 837-499.

September 28, 2013 Ann Arbor, Michigan

The 4th Annual Indian Art And Frontier Antiques Show The Great Lakes Indian Art And Frontier Antiques Show will be held Saturday, September 28th, 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 734-214-6652

September 30, 2013, Taos, New Mexico

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

October 4 - 5, 2013, Mesa, Arizona - date and location for 2013 to be confirmed

IACA 2013 Fall 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 12 - 13, 2013, Glendale, California

The 8th Annual Golden California Antiques Show and Sale will be held at The Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale, CA 91208. (Centrally located in The Greater Los Angeles area). Show hours are Saturday, October 13, 10:00am - 6:00pm & Sunday, October 14, 10:00am - 4:00pm. (dates are estimated for now). Admission is \$12.00, and good for both days of the show. A variety of merchandise including American Indian and ethnographic tribal arts from around the world will be on display. For more information visit our website at www.goldencaliforniashow.com/ or email ATADA members Ted Birbilis and Sandy Raulston at tednsandy@goldencaliforniashow.com

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

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

October 19, 2013 Flagstaff, Arizona

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

November 2, 2013, Phoenix, Arizona

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

November 9 - 10, 2013, Los Angeles, California

American Indian Arts 2013 Marketplace at the Autry More than 180 Native American artists will be in Los Angeles this November for the Autry's annual Marketplace. Featuring the finest in contemporary and traditional American Indian arts, the festival includes more than 25,000 square feet of exhibition space, artist demonstrations, music, dance, and food. Weekend events will include seminars for collectors and main stage entertainment for the whole family. This is your opportunity to buy directly from the artists! Saturday and Sunday, Nov 9 and 10, 2013, 10:00 am - 5:00 pm.

November 9 - 10, 2013, Phoenix, Arizona

Doug Allard's Big Fall Auction 2013 will be held at the The Holiday Inn Hotel & Suites, 1600 S. Country Club Dr. Mesa, AZ 85210. Please visit the website or call for starting times each day. Telephone: (406) 745-0500 or (888) 314-0343 or visit www.allardauctions.com/ for details.

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

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

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

2013 SWAIA Winter Indian Market Saturday, November 24, 9:00 a.m. - 5:00 p.m. Sunday, November 25, 10:00 a.m. - 4:00 p.m. The SWAIA Winter Indian Market, is a yearly Native arts sale held during Thanksgiving weekend at the Santa Fe Convention Center. Only a select 150 artists are invited to participate in Winter Indian Market.

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

The 37th Annual Pueblo Grande Museum Indian Market the Pueblo Grande Museum will host its 37th Annual Indian Market, Centennial Celebration, Saturday December 7, 2013 from 9:00am - 5:00pm & Sunday, December 8, 2013, from 9:00am - 4:00pm at its original home - the Pueblo Grande Museum and Archaeological Park located near 44th Street and Washington Street. Please call (602) 495-0901 for more information.

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

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

Media File

Excerpts from recent newspaper, magazine, and Internet articles of interest to the Membership, with links provided where possible to access the full story, usually with images. All opinions are those of the writers of the stories and of the people who are quoted, not of ATADA. Members are encouraged to submit press clippings or e-mail links for publication in the next issue of the ATADA News. Some links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

A follow-up to Mert Simpson's obituary in the last issue: "Art Worth Millions, Yet No Cash for Burial," a story in The New York Times published on March 25, 2013 and written by Patricia Cohen and Peter Lattman. See the entire story at http://www.nytimes.com/2013/03/26/arts/design/merton-simpson-possessed-valuable-art-but-no-burial-money.html?pagewanted=all&_r=0; read brief excerpts below.

The story: "Family and friends gathered in Charleston, S.C., on Friday for the funeral of the New York-based artist Merton D. Simpson, a painter and pioneering champion of African art who accumulated a collection said to be worth millions of dollars. Gathering in the city of his birth, eulogists celebrated Mr. Simpson's expertise on the saxophone, his generosity and his visionary artistic taste.

"But after the ceremony, Mr. Simpson was not buried. His body was returned to the funeral home in Charleston, where it has been for more than two weeks since his death on March 9 at 84. Despite Mr. Simpson's collection of museum-quality art, some of it housed in the Manhattan gallery he owned, which is now under lock and key, his family said it lacked the money for a burial..."

"...Simpson's son, sent family friends an email: 'While my father had considerable assets, they are illiquid, and the family needs immediate financial assistance for a proper funeral...' along with instructions on using PayPal.

"...The appeal grew partly out of a long-running and rancorous dispute over Mr. Simpson's care and his prodigious art collection. With Mr. Simpson's death, the finger-pointing and recriminations have reached a head, with accusations of mismanagement and exploitation..."

"...while Mr. Simpson has been honored at the Metropolitan Museum of Art, and his work was exhibited in museums, behind the scenes his family, friends and staff were feuding for control of his legacy. Former employees disagree over who was responsible,

but they agree that for long stretches, the Merton D. Simpson Gallery was in disarray. Art was poorly cared for, sales faltered, the doors were closed to customers for long periods, and inventory control was slack..."

To read more about the dispute, finger-pointing, and accusations, see the original story.

"Art Collector Buried After Three-Week Delay, a very brief follow-up to the March 25 Simpson story, was written by Patricia Cohen and published in The New York Times' Art Beat on March 31. See excerpts below, see the full story at: <http://artsbeat.blogs.nytimes.com/2013/03/31/art-collector-buried-after-three-week-delay/>

Briefly. "Merton Simpson, the painter and influential collector of African art, was buried on Saturday in his hometown, Charleston, S.C., three weeks after his death at 84. The delay stemmed from bitter infighting among his family, friends and a court-appointed guardian..."

"Merton Simpson Jr...credited the Artist's Fellowship, a program run by the nonprofit South Carolina Arts Commission, with coming up with an emergency grant of about \$7,200 to pay for a grave site and burial in a Catholic cemetery chosen by Merton Simpson Jr..."

After the original story ran in the Times, "numerous inquiries" were received "from people willing to donate."

"Sale of Pre-Columbian Art Falls Short of Expectations" was the headline for Tom Mashberg's March 25 New York Times story. Read it at <http://artsbeat.blogs.nytimes.com/2013/03/25/sale-of-pre-columbian-art-falls-short-of-expectations> Read the only slightly shorter excerpts below.

The story: "Sotheby's weekend sale in Paris of pre-Columbian artifacts earned about \$13.3 million, well below the pre-sale estimate of \$19 million to \$23 million, according to the auction house.

"Four Latin American nations — Mexico, Peru, Guatemala and Costa Rica — had objected to the sale, and the controversy was publicized heavily in the European media. About half the items from the Barbier-Mueller collection sold in the face of assertions by the four nations that more than 100 of the 313 lots had been illegally exported in the 1900s..."

"...Sotheby's denied that any items were illicit and said they had all been properly researched."

More Paris auction trouble to come in Media File stories dated after this.

"Judge Says Cambodian Statue Case Can Go Forward," Tom Mashberg's March 29 New York Times story, says it all in the headline. Excerpts below; the full, very short story at <http://artsbeat.blogs.nytimes.com/2013/03/29/judge-says-cambodian-statue->

[case-can-go-forward/](#)

From the story: "The auction house had asked United States District Court Judge George B. Daniels to dismiss the case..." Then judge also said the prosecution "could add new information to original claims that Sotheby's tried to sell the statue in violation of Cambodian law..."

For anyone new to the case, which has been going on since March 2011, Mashberg wrote, "The massive sandstone sculpture, depicting a mythic warrior called

voice. He demonstrated that abstraction was not a European invention, pointing to non-Western abstract art from Hindu Tantric painting to African masks to Islamic tile work. He was among the first widely read critics of his generation to write about contemporary non-Western art at a time when it was all but unknown to the Western market..."

That 1984 MoMA show was a milestone in many ways, expanding the public's awareness of "primitive art" as well as spurring a lively and meaningful debate.

Appearing a month after the exhibition opened, the review meticulously, logically and thoroughly demolished its basic, unstated assumption: that the indigenous arts of Africa, Asia, Australia, Oceania and the Americas were of value primarily as source materials for Western modernism.

Duryodhana, once stood inside a small temple built within a sprawling 1000-year-old complex of temples called Koh Ker."

"Thomas McEvelley, Critic and Defender of Non-Western Art, Dies at 73" is the headline for Holland Cotter's obituary in The New York Times on March 30. Read excerpts of this long obituary below, read the entire story at <http://www.nytimes.com/2013/03/31/arts/thomas-mcevelley-critic-and-scholar-of-non-western-art-dies-at-73.html>

The story: "In 1984, when the Museum of Modern Art in New York opened its exhibition 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern,' the reception was generally favorable. Then came Thomas McEvelley's shattering review in *Artforum* magazine.

"Appearing a month after the exhibition opened, the review meticulously, logically and thoroughly demolished its basic, unstated assumption: that the indigenous arts of Africa, Asia, Australia, Oceania and the Americas were of value primarily as source materials for Western modernism.

"But Mr. McEvelley, who died on March 2 at 73, wasn't done yet. In powerfully accessible language, he extended the charge of reductive thinking to the museum itself, and to Western art scholarship and criticism as a whole..."

The story goes on to report on a series of rebuttals by the show's curators and "even more persuasively damning arguments" from Mr. McEvelley. "...They were the opening salvos in an argument about multiculturalism that would define American art for the rest of the 1980s and 90s. When the dust had settled, it was clear who the winner was, and it was also clear that a new era in thinking about art had begun..."

"...In the lingering wake of 1960s formalist thinking dominated by Clement Greenberg and Minimalism, Mr. McEvelley was a crucial alternative

"Rome, robbery with smoke bombs stolen jewelry 800 at Villa Giulia Etruscan Museum of Villa Giulia" is the English translation of an Italian story in *Republica Roma* on May 2. Excerpts appear below; go to the website for the original article in Italian, then cut and paste the Italian story into Google Translate and click on the button to see

an instant story in somewhat questionable English. http://roma.repubblica.it/cronaca/2013/03/31/news/furto_con_fumogeni_a_valle_giulia_presi_gioielli_dell_800-55694994/

The story: "Along with being the 16th century villa of Pope Julius III, Villa Giulia is home to Italy's great National Etruscan Collections and to items repatriated from museums around the world." From the translated story: "They entered from the back and, after locking the guards on duty in the guard, went up in the Hall of gold where they smashed three windows and stole some jewelry of the nineteenth century Castellani collection, using the smoke to not make visible the images captured by the cameras..."

It looks like Italy is having trouble securing their repatriated museum holdings.

"Hopis Try to Stop Paris Sale of Artifacts" by Tom Mashberg, published in The New York Times on April 3, is just one of several stories on this topic. Read excerpts of this story below (look for a quote from Kate Fitz Gibbon); the headlines of the later, related stories with links to the original stories. Read this original story at <http://www.nytimes.com/2013/04/04/arts/design/hopi-tribe-wants-to-stop-paris-auction-of-artifacts.html?pagewanted=all>

The story: "In a rare case of a cultural heritage claim arising from the sale of American artifacts abroad, the Hopi Indians of Arizona have asked federal officials to help stop a high-price auction of 70 sacred masks in Paris next week.

"The tribe is receiving advice from the State and Interior Departments, but each agency says its ability to intervene is limited."

Mashberg then says that this case "illustrates a paradox in the way artifacts are repatriated around the world..." While most countries "rely on international accords to secure American help in retrieving

antiquities from the United States, Washington has no reciprocal agreements governing American artifacts abroad...[and] United States laws that provide some protection against the illicit sale of Indian artifacts in this country have no weight in foreign lands. So tribes reaching overseas to recover objects that they view as culturally important are left to do battle on their own..."

"...The Néret-Minet auction house in Paris says that its sale, on April 12, will be one of the largest auctions of Hopi artifacts ever, and it estimates that it will bring in \$1 million. Many of the objects are more than 100 years old and carry estimates of \$10,000 to \$35,000. The auction house says that among the spirits represented are the Crow Mother, the Little Fire God and the Mud Head Clown..."

To Leigh J. Kuwanwiswima, director of the Hopi Cultural Preservation Office, "The bottom line is we believe they were taken illegally..." Even artifacts that were sold by Hopis "...were not legitimate, Hopi leaders say, because they may have been made under duress, and because the tribe holds that an individual cannot hold title to its religious artifacts — they are owned communally..."

In summing up, the Times says "the market for American Indian artifacts, both here and abroad, is robust..." especially in Europe where Indian art auctions "typically proceed unimpeded by American law and unchallenged by most tribes..."

The story then quotes Kate Fitz Gibbon, "an art law expert in Santa Fe, N.M., who specializes in tribal issues, [who] said the Hopis could consider a claim that the items are stolen property. But doing so, she said, would require time, money and legal support that are often out of reach.

"The Paris auction of Hopi masks is a complex legal situation involving the interplay of international and domestic French law," she said, adding that the Hopis might have to resort to publicity and 'moral suasion.'"

The French auctioneer was surprised by the hue and cry, as 23 Hopi items were sold in a Paris auction in December, including "eight of them by a local museum, the Musée du Quai Branly." He added, "I think the Hopis should be happy that so many people want to understand and analyze their civilization."

Here is a succession of headlines from the New York Times for the next Tom Mashberg stories on the Paris auction, which tell the rest of the story:

April 8: "U.S. Diplomat Asks Auction House to Delay Sale of Hopi Items"

<http://artsbeat.blogs.nytimes.com/2013/04/08/u-s-diplomat-asks-auction-house-to-delay-sale-of-hopi-items/>

April 9: "Paris Judge Orders Hearing on Auction Sale of Hopi Artifacts"

<http://artsbeat.blogs.nytimes.com/2013/04/09/paris-judge-orders-hearing-on-auction-sale-of-hopi-artifacts/>

[artifacts/](#)

April 11: "Paris Judge to Rule Friday on Hopi Artifact Sale"

<http://artsbeat.blogs.nytimes.com/?s=Paris+Judge+to+Rule+Friday+on+Hopi+Artifact+Sale>

April 12: "Auction of Hopi Masks Proceeds After Judge's Ruling"

<http://artsbeat.blogs.nytimes.com/2013/04/12/french-judge-rules-that-auction-of-hopi-masks-can-proceed/>

From that story: "One featured item, a headdress known as the Crow Mother, drew intense interest. Bidding on this 1880s artifact, which had a high estimate of \$80,000, soared to \$210,000, drawing applause from a crowd of some 200 people in the sales room and protest from a woman who stood up and shouted: 'Don't purchase that. It is a sacred being...' "...The sale of American Indian artifacts generated \$1.2

In summing up, the Times says "the market for American Indian artifacts, both here and abroad, is robust..." especially in Europe where Indian art auctions "typically proceed unimpeded by American law and unchallenged by most tribes..."

million, including the buyer's premium...roughly what the house had estimated the sale would bring before the Hopi tribe lodged its complaints and the auction became the object of international scrutiny and diplomatic talks...

"Five of the 70 items did not sell, and many pieces sold below the low estimate, but whatever hesitancy buyers showed toward some items was offset by the enthusiasm shown toward the featured piece..."

"...Before starting, the auctioneer, Gilles Néret-Minet, told the crowd that the sale had been found by a judge to be perfectly legal, and that the objects were no longer sacred but had become 'important works of art.' He added, 'In France you cannot just up and seize the property of a person that is lawfully his.'"

A Hopi told the Times that "the atmosphere inside was 'very surreal and heartbreaking...'"

"...The auction house said that one of the artifacts was purchased for \$4,900 by a foundation that intends to return it to the tribe.

"Monroe Warshaw, an art collector from New York who bought two pieces for about \$36,500, told The Associated Press that he did not believe that the artifacts had been stolen from the Hopis and praised the anonymous collector for preserving them..."

In an Associated Press story on this auction, Auctioneer Gilles Neret-Minet was quoted as saying "I must remind people that these masks are for personal use only. If they are shown in public, they will be confiscated by the Indians, you know, they are here," he said with a smile." To quote Scott Hale, who posted the Associated

Press story in LinkedIn, "The sale is one thing; the disrespectful auctioneer is another."

"...The de Young and the Legion are important institutions to San Francisco," he said. 'You can't have them run by schmucks.'"

"S.F. museums' art sale enrages donor" was the headline for John Coté and John Wildermuth's April 14 San Francisco Chronicle story. Excerpts appear below, the full story is at <http://www.sfchronicle.com/bayarea/article/S-F-museums-art-sale-enrages-donor-4432897.php#ixzz2QeN1qlls>

The story: "The Fine Arts Museums of San Francisco is selling pieces from its world-renowned collection of New Guinea art, and the man who donated the masterworks doesn't like it one bit.

"It's so totally wrong,' John Friede said in a telephone interview from his home in Rye, N.Y. 'It violates every rule and beyond.'

"Friede said he's sorry he ever decided to give the collection to the San Francisco museums, which include the M.H. de Young Memorial Museum and the Legion of Honor.

"Of course I regret it,' he said. 'I wish I had given it to a real institution, like the Chicago museum or the Dallas museum or the Seattle museum.'

"San Francisco museum officials declined to be interviewed about the controversy, instead releasing an unsigned statement saying that while they are grateful for Friede's donation, "the future disposition of artworks from the collection is consistent with the museum's high professional standards..."

"Friede, a former member of the museums' Board of Trustees, initially donated more than 350 items from a collection of art from Papua New Guinea that he and his wife, Marcia, had assembled over decades...the centerpiece of a new de Young Museum gallery named after the couple when the museum reopened in 2005. "Fifteen pieces of the collection are now slated to be sold June 19 at Christie's auction house in Paris, in what is described as 'an exceptional sale of masterpieces of New Guinea from the Jolika Collection..."

"...While San Francisco museum officials argue that the works in the Christie's auction were carefully chosen to provide money that will 'enable the museum to preserve the core Jolika Collection works for continued public exhibition,' Friede angrily disagrees..."

"...Friede did not say he would try to stop the Paris auction, but he vowed to work to pull the museum's accreditation..."

Friede says "under Board of Trustees President Dede Wilsey, the de Young Museum 'is a philistine encampment,' with trustees who 'have no interest in art.'"

"...The de Young and the Legion are important

institutions to San Francisco,' he said. 'You can't have them run by schmucks.'"

The ATADA News reported on this story when the Collection was first donated and then later when the Friedes discovered the museum had used the collection as collateral for FAMSF's loan to buy the collection and for other transactions as well.

"Artistry, Not Answers," Tom L. Freudenheim's May 1 Wall Street Journal story on the British Museum's "ground-breaking exhibition, "Ice Age Art: Arrival of the Modern Mind," is excerpted below. The full illustrated story is at <http://online.wsj.com/article/SB10001424127887324030704578426710360472742.html?KEYWORDS=tom+l+freudenheim>

Dateline London, the story begins, "All art is the product of the remarkable structure and organization of the human brain,' argues Jill Cook, curator of the exhibit.

"The array of mostly small (some miniature) objects includes a great many fascinating examples of human and animal figures, as well as a number of carved works and drawings bearing intricate designs, dating from about 40,000 years ago, when modern humans began to migrate to Europe, to about 10,000 years ago.

"But there's a twist: The contention here is that these works are not simply random archaeological finds to which we assign the concept of 'art.' Rather, Ms. Cook suggests that when we focus on 'the intrinsic abilities of the artists [we become] aware that their faculties and capacities to communicate were the same as our own.'

"In other words, creating these works was a challenge, requiring a complex brain with a well-developed prefrontal cortex, something that evolved in Africa from about 100,000 to 60,000 years ago, but did so only more recently in Europe..."

The story mentions cave paintings, the Venus of Willendorf ("now in Vienna's Natural History Museum and not in this show"), and the art of ancient Egypt, Greece, and Rome, but "...it's startling to see the large number of even earlier works on view here. You realize how important art-making had already become..."

"...The works (120 in all) have been assembled from a range of museums in Germany, France, the Czech Republic, Russia and the U.K.—and it's likely that, even had we visited those museums, these items would easily have been overlooked... Several female figures depict various stages of pregnancy, of which 'A Heavily Pregnant Woman' (limestone, from Kostienki, Russia), thought to date from 26,000 to 22,000 years ago, is among the most compelling..."

Human artistry dates back as far as humans, or maybe further.

The Met Will Return a Pair of Statues to Cambodia," a May 3 New York Times front page story by Tom Mashberg and Ralph Blumenthal, is excerpted

below. For the complete story, go to http://www.nytimes.com/2013/05/04/arts/design/the-met-to-return-statues-to-cambodia.html?_r=0

The story: “Six weeks ago the Metropolitan Museum of Art sent two of its top executives to Cambodia to resolve a thorny dispute: whether two pieces of ancient Khmer art that the museum has long prominently exhibited were the product of looting.

“In days they had their answer. Cambodian officials documented that the two 10th-century Khmer statues, donated to the Met in four pieces as separate gifts between 1987 and 1992, had indeed been smuggled out of a remote jungle temple around the time of the country’s civil war in the 1970s.

“On Friday the museum said it would repatriate the life-size sandstone masterworks, known as the Kneeling Attendants, which have guarded the doorway to the Met’s Southeast Asian galleries since they opened in 1994...”

“...Among the evidence the officials considered were photographs of the statue’s broken-off bases, which were left behind at the site, and witness statements that the Cambodians have collected suggesting that the statues were intact as recently as 1970...”

“...The Met’s decision reflects the growing sensitivity by American museums to claims by foreign countries for the return of their cultural artifacts. Many items that have long been displayed in museums do not have precise paperwork showing how the pieces left their countries of origin. In recent years, at the urging of the Association of Art Museum Directors and scholars, many museums have applied more rigorous standards to their acquisitions...”

“...Another object that was once part of the same grouping is a huge 10th-century statue of a warrior, known as Duryodhana, which Sotheby’s had hoped to sell in 2011 for \$3 million on behalf of its Belgian owner...”

“...A fourth statue in the grouping, called Bhima, is at the Norton Simon Museum in Pasadena, Calif. Cambodia has also asked the United States government to help it recover the Bhima from the Norton Simon. The museum says it is cooperating with investigators...”

Sotheby’s hopes to sell its statue that the Cambodian government says is also looted.

“Early Images of American Indians Found in a Vatican Fresco” by Elisabetta Povoledo was published in *The New York Times Artsbeat* on May 7. See excerpts of their brief story below, see the full story at <http://query.nytimes.com/gst/fullpage.html?res=9E0CEED91638F934A35756C0A9659D8B63&ref=indiansamerican>

Delined Rome, the story began, “Vatican officials say they have found what could be the first European images of American Indians in a fresco painted within two years of Christopher Columbus’s first voyage to the so-called New World.

“The lightly sketched group of men — nude save for what appear to be feathered headdresses and posed as if dancing — emerged during the restoration of a fresco of the ‘Resurrection of Christ’ by the Renaissance artist Pinturicchio, painted in one of several rooms he decorated for Pope Alexander VI between 1492 and 1494.

“Writing last week in *L’Osservatore Romano*, the Vatican newspaper, Antonio Paolucci, director of the Vatican Museums, suggested that the figures are consistent with the descriptions that Columbus gave in his letters of the indigenous people he saw upon his arrival in the Americas.



A grouping of baskets and pots from East Africa, Southeast Asia and Nepal readied for sale in 2011. Courtesy: Spider Kedelsky

“...Mr. Paolucci noted. “The Borgia pope, elected just a few months before Columbus made landfall, ‘was interested in the New World, as were the great chancelleries of Europe,’ he wrote. ‘It is hard to believe that the papal court, especially under a Spanish pontiff, would have remained in the dark about what Columbus saw when he arrived at the ends of the earth...”

The first instance of Europe’s fascination with Native Americans?

“When Museums Do the Right Thing” was published May 17 on *The New York Times’ Op-Ed* page and was written by Mark V. Vlasic, an attorney who “served

as the first head of operations of the World Bank's Stolen Asset Recovery Initiative," and Tess Davis, "a researcher at the University of Glasgow, served as the executive director of the Lawyers' Committee for Cultural Heritage Preservation." A brief version appears below; the full story is at http://www.nytimes.com/2013/05/18/opinion/global/when-museums-do-the-right-thing.html?_r=0

The Op-Ed: "Stones and bones rarely make the front page, and even less frequently in the same month, but this has been no ordinary month. And it's not over yet.

"On May 4, The New York Times announced that the Metropolitan Museum of Art would voluntarily repatriate twin 10th century statues to Cambodia, after the museum received 'dispositive' evidence that the pieces were products of the illicit antiquities trade.

"A few miles away and a few days later, the U.S. Department of Homeland Security celebrated the not-so-voluntary repatriation of a looted 70-million-year-old Tyrannosaurus bataar (a relative of Tyrannosaurus rex) to Mongolia, having seized it from a self-described 'commercial paleontologist' (and now confessed smuggler) named Eric Prokopi. Taken from the Gobi Desert, the dinosaur bones were seized last year after Prokopi tried to sell them in violation of U.S. and Mongolian law.

"Meanwhile, on Wednesday, Cambodia publicly called upon other American museums to examine their Khmer collections and return any pieces that were plundered after the start of the country's civil war in 1970.

"With these two high-profile returns, attention may turn to Sotheby's auction house next. The historic institution is fighting in New York courts to hawk a Cambodian sculpture that — along with the Met's pair — once formed a three-dimensional tableau at the ancient temple of Koh Ker. These stone figures remained *in situ* for a millennium, until the country descended into war against the Khmer Rouge, when they were allegedly looted and trafficked overseas. Having traveled around the world through illicit and licit markets, the statues finally resurfaced in Manhattan..."

"...Of course, Sotheby's may still follow the Met's lead, decide that its reputation is more important than a high-end sculpture, and repatriate the contested piece..."

"...But even as these returns are being made, looters are devastating ancient sites in search of prized artifacts to sell on the international market..."

The writers of this op-ed story say the F.B.I. "estimates that the value of this black market is as much as \$6 billion a year, we do not really know the actual extent of the trade in illicitly obtained antiquities... The black market in antiquities has been reported as a source of income for organized crime, rebel fighters and even terrorist groups..."

A group in Scotland is studying this market and promises an actual value for looted artifacts. In August 2009, a story in the Santa Fe Reporter quoted archeologist Norman Nelson, "who now works at the state Historic Preservation Division and is acting

coordinator of the state's SiteWatch program," saying, "The black-market trade in artifacts is a \$5 billion to \$6 billion a year business... and it makes up a significant chunk of the illegal global market. Arms is first, illegal drugs is second and artifacts is third." We await the real figures with interest.

"Peabody scholar traces 10,000 years of state's Native American history" by Joe Meyers ran in the Connecticut Post/ctpost.com on May 23. Read excerpts below, read the full story at <http://www.ctpost.com/news/article/Peabody-scholar-traces-10-000-years-of-state-s-4543169.php#ixzz2UVx3uYya>

The 10,000-year history of Native Americans in this state is traced in the new book *Connecticut's Indigenous Peoples* (Yale University Press, \$45), which is coming out next month.

"The oversized and profusely illustrated volume by Lucianne Lavin is subtitled, 'What Archeology, History, and Oral Traditions Teach us About Their Communities and Cultures.'

"The author is the director of research and collections at the Institute for American Indian Studies and co-director of the Connecticut Native American exhibition at the Yale Peabody Museum of Natural History.

"The book goes back in time more than 10,000 years to the first people who settled in Connecticut and follows Native American history in the state to the present day..."

The ATADA News would love to publish a review of this book if any member has read it.

"Aboriginal Artworks to Return to Australia" by Felicia R. Lee appeared in The New York Times on May 7. Excerpts appear below, the full story appears at <http://www.nytimes.com/2013/05/08/arts/design/colgate-to-give-aboriginal-art-to-australian-university.html>

The story: "In a homecoming sweetened with poetic justice, a collection of drawings and paintings by Aboriginal children living in a settlement camp in the 1940s and 1950s will be returned to Australia. "The trove of more than 100 pieces is to be formally transferred on Wednesday from Colgate University, in Hamilton, N.Y., to Curtin University in Perth, officials said.

"The young artists were confined at the Carrolup River Native Settlement, a government institution in Western Australia. The children there produced art so distinctive and so technically sophisticated that it received considerable acclaim when it toured Europe in the 1950s.

"But they also represent a tragic chapter in Australian history... Australians knew the story as a chapter in the tale of the 'stolen generations, as depicted in the 2002 film 'Rabbit-Proof Fence,' about Aboriginal

children who try to escape their internment camp...

"The Mayer collection encompasses 119 pieces, mostly pastels and landscapes, often in vivid shades of orange, yellow and blue... The images of native people, kangaroos and designs from Aboriginal culture reflect the rich heritage of the Noongar (pronounced NEW-ahr), or Nyungar, people from southwestern Australia. Incorporating native and European elements, the art is not just a reminder of a painful past, but also an influence on modern Aboriginal artists, with its use of color and light..."

A comparison could be made to ledger drawings.

"Americans' African Inspiration " by Michael Fitzgerald was published in the Wall Street Journal on May 8. Excerpts appears below; the full story is at <http://online.wsj.com/article/SB10001424127887323723104578187310562046712.html?KEYWORDS=michael+FitzGerald>

Datelined New York, the story begins, "From the first breakthroughs of Henri Matisse and Pablo Picasso through the most challenging art of the 21st century, nothing has been more important — or more controversial — for the development of modern art than 'primitivism': the response of Western artists to the creations of tribal cultures.

"Organized by Yaelle Biro, an assistant curator at the Metropolitan Museum of Art and an expert on the reception of African art in Europe and America, 'African Art, New York, and the Avant-Garde' offers a new approach to the contradictions of 'primitivism' by focusing on the situation in America and the distinctive differences between the viewpoints of American artists and their European counterparts.

"Ms. Biro's exhaustive knowledge of the topic has enabled her to identify and locate 36 African objects that were shown in New York in the early decades of the 20th century (no small accomplishment). Her installation encourages comparisons, juxtaposing these objects with related works by artists from the Americas and Europe, including Francis Picabia's 'Negro Song I' (1913), Diego Rivera's 'The Café Terrace' (1915) and Constantin Brancusi's 'Sleeping Muse' (1910), that also appeared in New York during the period.

"Perhaps the most fascinating aspect of this modestly sized exhibition is the number of vintage photographs that record how the African works were displayed in New York galleries and collectors' homes. These intimate views offer clues to how the African sculptures were understood in the early 20th century..."

"...Among avant-garde European artists in the early 20th century, only Picasso seems to have appreciated that the sculptures embodied spiritual and other cultural meanings beyond their radically different conceptions of the human body and other natural forms. He described his most famous appropriation of African masks, 'Les Femmes d'Alger' (1907), as his 'first exorcism painting' and believed its power stemmed from the spiritual potency of his African sources..."

"...The story can be told through a single

remarkable object in the exhibition—the sculpture now called 'Mask for a Forest Spirit' (c. 19th to early 20th century). It hangs at the Met much as it appears on the far left of Stieglitz's own installation shot of the "Statuary in Wood" exhibition... The interplay between the roughly carved, curving masses of the sculpture and its deeply hollowed voids perfectly exemplifies the physical qualities that European and American artists—and art collectors—admired in African carvings..."

See the March 30 Media File story in this issue "Thomas McEvilley, Critic and Defender of Non-Western Art, Dies at 73" to read about McEvilley's "shattering review in Artforum magazine" of a similar exhibit, MoMA's 1984 show, "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern. This exhibit is at the Metropolitan Museum of Art through Sept. 2

The Last Word:

FitzRoy, Darwin & the Fuegians

Part II: "They Pass Away Like Little Saints"

NOTE: The previous article in this series on the human zoo ended at the moment Captain FitzRoy was about to return his three Fuegian wards to the sites of their capture in Tierra del Fuego. Before continuing the tale let's take a closer look at the Beagle's commander.

Robert FitzRoy was born into an aristocratic and naval family. He was a descendant of King Charles II. If a reader's introduction to him has been by way of Charles Darwin and the voyage of *H.M.S. Beagle*, he will often be seen as condescending, argumentative, hot-tempered, a bit self-righteous and heavily Christian. And, indeed, he became, eventually, all these things. But, as in all complex personalities, there was more to FitzRoy. He was also thorough, as demanding of himself as of others, public spirited and quick to open his purse for good causes. At the age of 19 he was the first man to pass the Royal Navy lieutenant's examination with a perfect score; he had ample on-the-job-training by shipping out at the age of 12 and working his way up the ranks. It must also be noted that during his early years, including the time of the second *Beagle* voyage, he was somewhat of a skeptic concerning the literal nature of the Bible. It was FitzRoy who gave Darwin volume one of Lyell's *Principles of Geology*.

Seven years after his successful captaincy of the *Beagle*, FitzRoy became the second British governor of New Zealand. To his credit, he tried to administer with a more even hand than was usual in the colonial relationship. He demanded that the New Zealand Company, a British joint stock association, pay the Maori proper prices for their land. Unsurprisingly, this led to considerable resentment among British settlers. Forced to raise money through increased taxation to administer the fledgling colony, he became even more unpopular and was recalled to England after five years.

Tackling a variety of jobs in the Royal Navy when he returned, FitzRoy settled into something new, both for him and for Britain. Due to his friendship with the hydrographer Francis Beaufort, he was appointed head of a new division at the Board of Trade. The remit of his duties, in what eventually became the Meteorological Office, was the collection of marine weather data, an area of increasing importance for a nation whose fortunes were tied to ocean commerce. As an active administrator he developed a new barometer, put measuring instruments on board British ships and developed charts to predict weather patterns, inventing a phrase we use

on a daily basis: "weather forecast." Even in this capacity he made enemies, however. Fishing fleet owners resented his new system at the nation's ports. Based upon the fluctuations of his barometers, a hoisted cone kept ships at dock when there were impending gale force winds; time in port was owner revenue lost — sailors were expendable, ships always insured.



FitzRoy barometer, courtesy, Wilbur Norman

In service to the Board of Trade and various charities, FitzRoy expended about 6,000 pounds sterling, practically all his personal wealth. Fortunately for his wife and daughter, a friend began a fund after his death. He solicited monies to keep them out of poverty while also persuading the British government to reimburse the family half the personal amount FitzRoy had spent in public service. Queen Victoria also provided lodgings for them at Hampton Court Palace under the still practiced "grace & favour" program (originating from Machiavelli's *per grazia e concessione*).

FitzRoy, dying a Vice-Admiral, never knew of the largesse of the Crown. In 1865, suffering increasing depression and financial pressures, he cut his throat with a razor just as his patron-uncle, Viscount Castlereagh, had done some forty years before.

But, in Patagonia's early summer, January 1833, this was all in the future. After the *Beagle* weathered a month-long storm, the worst in FitzRoy's experience, he ordered three whaleboats and a yawl into the water, leaving the *Beagle* to the carpenters for repair. The four small boats would deliver the Fuegians, "according to their wishes," to their desired destination. Sailing, from a western approach, toward the Bay of Wulaia, across the Beagle Channel from present-day Ushuaia, the boats drew many natives to the shore. This route was something a European vessel had not done before and many of the Fuegian men followed along at a run, keeping pace with the ship. Illustrating how colonialism exercises a mental hold upon the oppressed "and the contempt with which it had inspired them for their own hordes," (*Voyages Round the World...*, Edinburgh: Oliver & Boyd; 184?, Third Edition, erroneously attributed to Andrew Kippis) "York Minster laughed heartily at the first [natives] we saw, calling them large monkeys... it turned out that Jemmy's own tribe was as inferior in every way as the worst of those whom he and York called "monkeys—dirty—fools—not men." (Robert FitzRoy, *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle...*, London: Henry Colborn; 1839, Volume II, page 203.) I think one must assume this behavior was gleaned from their time in England.



Drawing by Robert T. Pritchett of "Fuegians and Wigwams" from the 1890 illustrated American edition of Darwin's book about his voyage on the *H.M.S. Beagle*.

Dropping anchor in the bay near where Jemmy Button had originally boarded the *Beagle*, FitzRoy set all three Fuegians ashore accompanied by Matthews, an English missionary. The ship's crew unloaded the (useless) things the Fuegians had brought from London, planted some seeds and erected a few "wigwams." On January 24th Jemmy's brothers and mother showed up, having heard of his return through the local 'grapevine.' (The rapidity with which news traveled continually amazed the Europeans, as did the preemptory greetings exchanged. Darwin wrote that two horses, long separated, would have displayed more interest in each other when reunited.*)

Unfortunately, after his stint in England, Jemmy had forgotten most of his own language. Nevertheless, believing things to be ordered and settled, with Jemmy back in the bosom of his family, FitzRoy, Darwin, and the crew left for a short exploratory sail. They returned February 6th to find the local Fuegians helping themselves to Jemmy's, Fuegia Basket's, and York Minster's possessions. Worried about being involved in tribal bickering, FitzRoy boarded Matthews, pulled anchor and beat away, leaving his former charges to fend for themselves.

York Minster and Fuegia Basket are believed, based on statements from Jemmy and later reports of seal hunting ships, to have left for York Minister's home region. There, York Minister disappears from history (after, according to Jemmy, taking all the belongings of Jemmy and his family by disappearing with the booty into the night). A decade later, Fuegia Basket is probably the woman who surprised sealers with a good command of English when she boarded their ship. She spent a few days with them in the western stretches of the Straights of Magellan. "She lived (I fear the term probably bears a double-meaning) some days on board," wrote Darwin. She may or may not have lived to an old age, depending on whether one finds later reports credible. One report has her being killed on the sealers' ship.

Despite Darwin's attempt to keep FitzRoy from backtracking to see Jemmy as the *Beagle* finally prepared to leave Patagonia in 1834, the Captain was not to be denied. Darwin had earlier written from 'Monte Video' to his sister Susan, "It will be very interesting, but I am afraid likewise painful to see poor Jemmy Button & the others — I expect to find them naked and half starved — if indeed they have not been devoured during the past winter." (Darwin Letter #233, 3 December 1833, *The Correspondence of Charles Darwin. Volume 1, 1821-1836*. Cambridge University Press; 1985.)

But find Jemmy they did. On March 5, 1834 the *Beagle* again

anchored in Wulaia Bay and found the little settlement they had erected more than a year before deserted.

“Soon a canoe, with a little flag flying, was seen approaching, with one of the men in it washing the paint off his face. This man was poor Jemmy — now a thin haggard savage, with long disordered hair, and naked, except a bit of a blanket round his waist. We did not recognise him till he was close to us; for he was ashamed of himself, and turned his back to the ship. We had left him plump, fat, clean, and well dressed; — I never saw so complete and grievous a change. As soon however as he was clothed, and the first flurry was over, things wore a good appearance. He dined with Captain Fitz Roy, and ate his dinner as tidily as formerly. He told us... that he did not wish to go back to England: in the evening we found out the cause of this great change in Jemmy’s feelings, in the arrival of his young and nice-looking wife. With his usual good feeling, he brought two beautiful otter-skins for two of his best friends, and some spear-heads and arrows made with his own hands for the Captain. He... boasted that he could talk a little of his own language! But it is a most singular fact, that he appears to have taught all his tribe some English: an old man spontaneously announced ‘Jemmy Button’s wife.’ “ — Charles Darwin, *Journal of Researches into the Natural History and Geology of the Countries Visited During the Voyage of H.M.S. Beagle Round the World, Under the Command of Captain FitzRoy, RN*. London: John Murray; 1845, second edition, page 228.

Lassaweea, his wife, refused to board and called to Jemmy to come away. He finished dinner, shook hands all around and disembarked with his wife in tow. They stayed in the area for an additional day, during which time he re-boarded until the ship was under way causing Lassaweea to cry violently until he returned to his canoe. Darwin wrote “when Jemmy reached the shore, he lighted a signal fire, and the smoke curled up, bidding us a last and long farewell, as the ship stood on her course into the open sea.” Thus Jemmy parted from the Beagle, Englishness and (almost) FitzRoy’s experiment in transmitting “the plainer truths of Christianity.”

Twenty-two years later, in 1855, members of the Patagonian Missionary Society (PMS) sailing in the ship the Allen Gardiner, under Captain William Parker Snow, visited Navarino Island and were surprised to find Jemmy, and more surprised to find he still understood English. Snow and his wife had Jemmy to dinner and showed him the portraits FitzRoy had drawn and published in a volume of the Beagle voyages. Jemmy was reportedly touched. (This is the drawing depicted, along with details of Captain Snow’s work, in Part 1 of this story in the last issue.) Unfortunately, the considerate and non-fanatical Snow was dismissed the next year by the


PMS and replaced by a captain more willing to take orders from zealots. After weeks of harassment, Jemmy and his family of two wives and three children agreed to relocate to the mission station in the Falklands. The six of them were housed in a tiny 3 x 3-meter brick hut, forced into “Christian discipline,” daily church attendance and more. After many pleas, they were finally allowed to return home in September 1859 after reports of the great progress made with them appeared in the PMS circular *Voice of Pity*, boosting its circulation.

Events took a darker turn a couple of weeks before Darwin’s *On the Origin of Species* was released that November. A PMS group on a Beagle Channel island was attacked during religious services and all but one sailor-member killed by a crowd of 300 Yaghan tribal natives. This lone survivor, named Cole, reported his belief that Jemmy and his family were angered by their having to leave the Falklands mission! He further stated that one of Jemmy’s brothers had been in the marauding crowd, adding that the Allen Gardiner was ransacked and Jemmy had slept in the captain’s bed.

Jemmy travelled to Kepple Island in the Falklands** to record his defense testimony for a trial that was to take place at the capital, Port Stanley, in early 1860. He denied any participation in the attack and denied he had slept in the captain’s bed. As it was his word against Cole’s, he was acquitted. We do not know whether Cole’s view that Jemmy and family were angered by being ‘made’ to leave the Falklands, in the face of overwhelming evidence to the contrary, made the judge favor Jemmy’s testimony; his acquittal is remarkable in light of the normal treatment of natives.

In 1863 Waite Sterling, another PMS missionary, found Jemmy and succeeded, with his help, in improving relations between the locals and the missions. Proving that no good deed goes unpunished, around 1866 a smallpox epidemic swept Cape Horn, killing at least half the native population. Jemmy was one of those who did not recover. One of his sons, Threeboy, who had been baptized, was eventually taken to England by Sterling. Despite reading several PMS journals and engaging an Internet search, I have not been able to find out what happened to Threeboy.

Jemmy Button, who, you might remember, received his name for the pearl button FitzRoy paid for him, was caught between two worlds, but once shorn of his place in his own land, was a full participant in neither. I have tried to imagine having the ‘eternal verities’ of life swept away in a single moment; have the foundations of one’s existence crumble under the walls of an encroaching dominion impelling a dizzying



mix of confusion and anger — certainly fear, and more. A discombobulation of all that is known, believed, felt, seen, tasted, heard, and loved. Even all that one has ever hated. A world entire replaced by a new set of truths and a daily mind-numbing routine until the semi-acceptance of a new life is grasped, an apprehension that all one's past has, indeed, passed. Of course there was at least one other possibility: the one that bechanced most of Jemmy's fellow Patagonians and then Jemmy himself. The following words about the neighboring Dawson Island missions tell it well:

"Epidemics followed, and at another mission the Mother General noted that '... by the end of the year we'll end up with no girls.' But this was perfectly understandable: 'They are physically unsuited to cope with civilization.' " To which the mission prefect added his own word of cheer: 'These Indians die even in the woods, but among us they pass away like little saints...' The Dawson Island mission closed its doors in 1912, its holy work done. The savages were dead." —John Woram, *Here Be Giants*, Rockville Centre, NY: Rockville Press; 2009. Chapter Eleven, Mission to Patagonia, page 242.

* Alongside the time spent in the Galapagos, Darwin's close contact with the Fuegians had significant influence on his ideas and theories. Their, to him, extreme 'primitive nature' led to a comparison of their development with that of Europeans. Despite his many errors in judgment concerning the Fuegians and their society, his reasoning helped form an eventual belief that man was subject to the workings of natural selection just like the earth's other creatures.

** The British Overseas Territory of the Falkland Islands, claimed by Argentina as "Islas Malvinas," is an archipelago of almost 800 islands. The name dispute strikes me as ironic as the Spanish name itself is a transliteration from the French name, Îles Malouines, bestowed by Louis Antoine Bougainville for the first settlers, all transplants from the French walled port city (then an island) of Saint Malo on the coast of Brittany.

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