

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

WINTER 15

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\$5

Profiles: Alan Kessler, Maron Hindman

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Cover stylist: Alan Kessler
Photographer: Jamie Hart
Photo: "A Gift from the Katsinas"

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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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.

President's Note



Thank you all for putting up with me for the past six years. I have left behind a new web site that is about to be published. There are likely a few errors and glitches to be fixed. It is time update the text and get the ATADA message out on the Social Media.

Best wishes and Godspeed.

A handwritten signature in black ink that reads "Arch".

Welcome to the San Francisco shows in a new year. All recent news points to increased attendance at shows with sales going up. I expect to see many of you among the crowd in San Rafael on February 20th.

We are announcing an outstanding set of ATADA Lifetime Achievement Award honorees with this issue. Congratulations to the 2015 honorees!

There are big changes coming for ATADA. We have a newly elected President, John Molloy, and Vice President, Peter Carl. The majority of the Board of Directors are new. What happens next is up to you.

Editor's Desk

For ATADA, this is a time look back and say thank you to a group of board members retiring from the BOD. First in that group is webmaster/ATADA President Arch Thiessen, who led ATADA to the promised land of the Internet, and who created atada.org, the gateway to all things ATADA and to the organization's future. The site is getting an update and semi-redesign, and Wes Pritts, the graphic designer for the ATADA News, will become our second webmaster.

We are also hiring Vanessa Elmore to become ATADA's first online social media correspondent, and a new group of younger members will join the board this month (see page 12).

Working with Arch for his two terms at the helm has been great on many levels, and I personally thank him for his years of leadership. I know he welcomes John Molloy as the new president, as do the rest of the BOD and the membership.

A handwritten signature in black ink that reads "Nina".

MEMBER CLOSE-UP

Alan Kessler is perhaps best known for the ground-breaking sale of his kachina collection at Sotheby's in 1997. There's lot more to his story, however.

Alan Kessler



Alan Kessler says he “always wanted to be an artist,” and after getting a B.F.A. from the Philadelphia College of Art (now University of the Art) and an M.F.A. from the Maryland Institute College of Art, he and his wife, Wendy Meng, a painter whom he met while studying in Maryland, moved to New York to become artists. They first lived at 365 Canal Street, way downtown (“Ted Trotta had a store down the street”), where Alan paid \$300 per month for 3600-square-foot loft space. “We didn’t want to follow the familiar route of graduate school graduates, teaching at a university.”

that had been there closed at 5 PM, and after that the streets were deserted.” In 1978, Alan bought a building in Noho for \$78,000. The monthly mortgage was \$296.24. The building was sold in 1988-89.

It was circa 1970, when he lived in Soho, that Alan first became aware of American Indian art. “I was visiting David Hare,” a sculptor and surrealist who collected

The Shape of Time, 1979, oil paint on wood, cloth, 20 1/4 " x 30" x 8 3/8"

Alan’s neighborhood, Soho (New York-ese for SOUTh of HOUSTON Street), at that time was just beginning to transition from a neighborhood of factories housing light industry — called the Cast Iron district for the facades of the buildings — to a neighborhood of artists who appreciated the recently vacated large open spaces and high ceilings. And the artists were followed by galleries, restaurants, retail shops (there is branch of Tiffany & Co on Greene Street). “There were three galleries there at the time, O.K. Harris, Max Hutchinson, and Paula Cooper.” Then, when Soho became a retail hotspot as opposed to an arts district, the galleries moved further downtown to Tribeca (TRiangle BELOW CANal Street), then west to Chelsea, where they are now.

“Where ever I live seems to become gentrified,” he says. “Soho, Noho [NORTH of HOUSTON]—the building I used to own on Bond Street now has a marble facade.”

But when Alan first moved to Soho, “it was a community, a neighborhood of artists who all knew each other, Alex Katz, Chuck Close, Romare Bearden. Low rent, huge spaces, all illegal. There were no street lights because the businesses



kachina dolls, and from 1942 to 1944 founded and edited the Surrealist magazine VVV with fellow kachina collectors André Breton, Marcel Duchamp, and Max Ernst. When German artist Horst Antes noticed Duchamp's kachinas in a Paris gallery window as he happened to be walking by, he walked in and bought them. Even Georgia O'Keeffe collected kachinas and painted them, given to her as gifts and so named, i.e. 'Paul's kachina.' Alan recently acquired a doll O'Keeffe had given to someone, "but there was no actual evidence, and the piece had not been photographed. She was a minimalist."

Shortly after seeing Hare's collection, Alan started to buy and sell Indian material. "The first piece I bought was a Nez Perce basketry vessel from Alan Winston, who had a store on Second Avenue in New York in the 1960s. I started attending auctions at Parke-Bernet, then Sotheby's Parke-Bernet, then Sotheby's. I am one of the second generation of Indian art dealers. Jimmy Economos and George Terasaki were part of the first generation."

Learning was a slow process — "I was making art and selling Indian things privately by appointment. In 1978, I bought a building at 45 Bond Street. People would come visit, see my Indian things, and ask, 'Can you get me one of these?' Suddenly, I was buying and selling and collecting and studying. It became a real passion for me."

Alan sold his 27-years-in-the-making kachina collection at Sotheby's on December 4, 1997. He started collecting kachinas "during a time when there was not that much interest," circa 1970. Prices at auction and retail were stable — \$2500-3500 for a doll. "Before my sale at Sotheby's, no doll sold for more than \$20,000. My Hopi Shalako Mana sold for \$294,000 at that 1997 Sotheby's sale."

"Ten years earlier, I bought the same doll at Sotheby's for \$16,500. The doll had been consigned to Sotheby's by Alex Acevedo from the Alexander Gallery in New York. He had a great eye, and he was very mercurial. Before Alex owned it, the Shalako Mana had been owned by the Holstein brothers and by Bob Ashton, and when it came up at auction, I didn't have the funds to buy it. But by maneuvering other pieces

I had for sale in a Noho gallery, I had enough to pay. Horst Antes was sitting next to me, bidding against me. The final price — \$16,500 — was then a world record for a kachina doll.

Leading up to the 1997 auction, "it took time for Sotheby's Indian art specialist, Ellen Naipura Taubman, to accept my estimates. I proposed \$85,000/100,000 for an individual doll, but no one had ever achieved those prices at public auction. She took a leap of faith, perhaps because I was an artist, and I had the knowledge. I knew how kachinas evolved stylistically. Everything in Native American material evolved stylistically." Early kachina styles included belly-huggers and action figures ("for instance the Good Grandfather, circa 1900"). "You could see the dolls 'in action' hanging on the wall in the background of old Vroman photographs of Hopi interiors."

Why did Alan sell his first kachina collection? "All the older dolls were at my house, a tremendous amount of material with great values in two rooms. By 1997, the legality of certain American Indian material was in question. I realized my 30-year collection could be gone in an instant, and then I'd have to get it all back."

Alan compares the prices paid for his kachinas at the 1997 Sotheby's auction to the price of a Mercedes Benz. "Before the auction, a kachina collector from Scottsdale who was also a Mercedes dealer offered to trade the best Mercedes Benz automobile loaded with whatever I wanted in exchange for my Shalako Mana kachina. I said no. Years from then," Alan says, "that kachina could still be on a mantelpiece, and the Mercedes would be banged up and rusted."

There were 45 lots of Alan's material at the December 1997 auction, which together sold for \$750,000. "It was a strange day," Alan remembers. "It was windy and rainy and attendance was sparse. Of the first 19 lots — all before my kachinas, but also my material — not one sold. But the 20th lot was my Hopi Shalako Mana, and it set a world record when it sold for \$294,000 including the buyers premium. In addition, a Rio Grande Koshare sold for \$90,000 and a Zuni Long-Horn, a representation of Saiyatasha, and Hututu, his Deputy, sold for \$40,250. That sale revitalized the



Hopi polychrome wood female figure, a representation of Hahai-i Wu—uti

MEMBERCLOSE-UP

market, and created a new market for kachinas, a new price point. And the prices have held.”

Alan and his wife and son left New York City behind in 1985 when they moved to the Adirondack Mountains in northern New York State, where they stayed for three years. “We went through 40 cords of cherrywood per winter. I was young! Anything was possible.”

But not forever. “Our house was very remote, and the winters were brutal. We didn’t want our son, Jordan, going to school in those conditions, so we needed a new home. I’d done Don Bennett’s shows for a few years, so Santa Fe seemed like a natural move. A year after we moved, I bought a building, 834-36 Canyon Road, and opened a gallery.”

Which was a transition in itself. “In New York, most dealers work privately, by appointment. New York seems to be a place where people selling American Indian art are unable to sustain a retail gallery. The rents are astronomical. New York is a huge market, but a small market for American Indian art, so foot traffic is no help. There are exceptions — Common Ground when it was open in Greenwich Village, Alaska on Madison, and Gallery 10 for a while. But New York is a challenge.”

Why open a gallery? “When we moved to Santa Fe, at first I dealt privately out of my house, and I continued to make art (I still do). But then things started to take over — the quantity of material, too many clients coming over. Visiting collectors were a distraction from family life, and the material took up too much space. It seemed necessary to leave the house. Buildings were somewhat affordable then (the price was \$285,000), and I borrowed money to buy the building. I was able to pay back the loan within a year.”

Is Santa Fe a more congenial retail location than New York? Alan calls Santa Fe “a destination — Conde Nast has listed Santa Fe on their Top Ten travel/shopping/vacation destinations for the last 10-15 years. Santa Fe is the antique Native American art capitol of the world. Antique Native

American material is rare, but there’s lots of it in Santa Fe.” The downside to that? “The availability makes the material seem common. So many galleries are selling it that it doesn’t seem like a rarity.”

And the competition from those other galleries? “There is lots of competition, but not really, especially if the collector is interested in purchasing one major object. Then we are looking at subjective taste. I can compare the process to going to buy a car on Cerrillos Road, with so many car dealerships. You look at other cars, but you focus on one, and will only buy one. Shopping for one important object in Santa Fe gives collectors an opportunity to make many visits, then make a singular selection.”

Who comes to Alan’s gallery? He starts the list with “clients from Paris — the French in particular like kachinas.” He imagines this taste comes from familiarity with African art, sculpture in particular, due in some part to France’s former colonies in Africa. “French collectors like three-dimensional material. Many Surrealist artists collected kachinas. They are as popular in France as Plains material is in Germany.

“Kachinas are fascinating objects, almost alien, a great art form, metaphysical. There’s something there if you are receptive. The early dolls were carved in the privacy of kivas and never brought out until they were given away. Some people believed that a pregnant woman would abort if she saw an unfinished doll. There were about 20-24 carvers, and experts can see which ones were done by the same hand. I am always buying Kachina dolls. I have formed another collection.”

When asked which dealers he especially admires, Alan first mentions the late George Terasaki, “an early New York dealer for whom I had great respect. He was an artist himself. He charged astronomical prices. I loved visiting him, seeing what he had. He was generous, dignified, said little, but what he said was meaningful. He was a real pioneer.”

He also mentions Mert Simpson: “He had such an aesthetic sense, everything he had in his gallery was great. Well, maybe three things were not great.”



“Kachina Mother,” 13 1/2” high. Provenance: Traphagen School of Fashion, New York City



Hopi flat -style Kachina doll, Tasap

Alan still works as an artist, and feels his art work “complements” his Native American collection. “Picasso’s synthetic cubism (which grew out of Analytic Cubism and was developed by Pablo Picasso and Georges Braque) comes from African art, which he collected. Of course without Cezanne, there would not be Cubism. Artists — Surrealists and Abstract Expressionists — were involved with Native American symbols. All of art is a dialog with the past, present, and future. If an artist paints a still life today, that painting would be in competition with all the other still lifes that have ever been painted. Paintings and sculpture have to exist on multiple levels to be art. Having Native American objects provides a sense of inspiration.”

He says his art now is similar to pieces he made when he lived in New York — “assemblages of polychrome wood objects. These pieces were originally inspired by the trash in the streets in New York, where trash was all around. That accumulation of stuff inspired me, and is still source material. My wooden tools replicate old tools and objects with oil paint, wood, glue, and sand.

Alan’s wooden assemblages are for sale at his Canyon Road

gallery. “My old New York gallery, O.K. Harris, closed. The art market was collapsing circa 1989. Galleries were for rent.” Alan’s resume as an artist is six pages long, mostly single-spaced, and includes solo exhibitions from 1970-1989, mostly at O.K. Harris; group shows from 1968-1985 at galleries and museums including P.S. 1 in Long Island City, NY, the Denver Art Museum, and the San Francisco Museum of Fine Art; and grants. His work is also in private and corporate collections including the Brooklyn Museum, the Portland Art Museum, the National Gallery of Art, Chase Manhattan Bank, and Best Products, Inc. A bibliography of reviews, magazine stories, and exhibit catalogs that include his work is also part of his resume. A review of a one-man show at a Kansas City gallery published in the *Kansas City Star* calls seeing Alan’s assemblages “one of this rare experiences that challenge your eye as well as your sense of complacency with the world about you.... Again and again, Kessler deludes your eye... The art historian’s word for all this is ‘realist sculpture.’ I call it plain fun.”

Alan continues to make assemblages, and says he “will probably deal privately again, and look for representation out of Santa Fe.”

Summing up, Alan mentions his work as a founding member of ATADA, along with “a handful of charter members” including Gary Spratt, Bob Gallegos, and Chris Selser, “who made dealing in American Indian art better, made it legitimate, by standing behind and guaranteeing what we sell. Everyone owes a great deal of acknowledgement to Gary Spratt, who organized ATADA. Without Gary, ATADA wouldn’t exist.”

2015 ATADA Lifetime Achievement Awards

ATADA has chosen the three recipients of the 2015 Lifetime Achievement Awards. The honorees are:

Bill Holm: Northwest Coast scholar, author, researcher, artist.

Dextra Quotskuyva: Hopi potter, matriarch of living Nampeyo descendants.

James Willis: Tribal Art dealer, collector, scholar. Recently served on President Obama's Cultural Property Advisory Committee.

The ATADA Lifetime Achievement Awards 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. A donation will be made in each honoree's name to a Native American and/or tribal art-related entity of his/her choosing.

The honorees will be celebrated in the *ATADA News*. Jim Willis's story is in this issue; Bill Holm and Dextra Quotskuyva will be featured in future 2015 issues.

The Lifetime Achievement Award recipients were chosen from a list of nominees generated by the ATADA membership and the board of directors; honorees were chosen from that list by the board. Past honorees include collector/scholar/author Francis H. Harlow; Collector/dealers Lauris and Jim Phillips; and Eugene K. Thaw, art dealer, Native American art collector, patron, and benefactor.

ATADA board member Bob Bauver was the first to propose honoring individuals who have made long-term contributions to studying and collecting American Indian and tribal art. Former ATADA president/tribal art dealer Tom Murray believes these awards are "the equivalent in our field to the MacArthur Genius Award or the Nobel Prize."

Former ATADA President Tom Murray was asked to introduce Jim.

In 2006, Michael Auliso published a wonderful interview with Jim Willis on Tribalmaina.com. With Michael's permission, the *ATADA News* is reprinting his interview with Jim's 2015 updates.

Five New Directors Nominated to Join ATADA Board

The ATADA Board of Directors acting as a nominating committee have nominated the following for election for terms to run from February 2015 to February 2017. The votes will be counted after we go to press.

John Molloy, President jmolloy@verizon.net

Peter Carl, Vice-President pbcarl@pueblopottery.com

Bob Gallegos gallegos@nmia.com

Mike McKissick waterbirdtraders@hotmail.com

Steve Begner info@turkey-mountain.com

Paul Elmore p.elmore@comcast.net

Elizabeth Evans ebethevans@gmail.com

Ari Maslow ari@westsidetradingpost.com

Barry Walsh buffalobarry@charter.net

The term of office of the new BOD starts at 6PM Thursday, February 19. The board thanks Bob Gallegos for coming up with a list of good new names of young board members.

Several long-time board members are retiring in 2015 from the BOD: Arch Thiessen will retire from the ATADA board and will become a non-voting member after the start of the meeting. Similarly, Jan Duggan will retire from active duties with the BOD effective with the February Meeting, as will Bob Bauver, Erik Farrow, Joe Loux, Michael Higgins, Roger Fry, and Len Weakley. Their fellow board members and all ATADA members thank them for their years of service to our organization.

Looking for Images of Navajo Weaving

Jean-Paul and Rebecca Valette are currently writing a book entitled *Navajo Weavings with Ceremonial Designs* to be published by Schiffer in January 2016. They are looking for Yei, Yeibichai, and sandpainting blankets of outstanding quality and original design woven prior to 1950. If you have such a weaving (or weavings) which you would like to have them consider for publication, please send them a jpeg by March 15, 2015, to their email address: valette@comcast.net

COLLECTOR'S CORNER

Maron Hindman

Dealers and collectors have gotten to know Maron Hindman through her Arts of the American West auctions at Leslie Hindman Auctioneers in Denver. She's built up a network of dealers and collectors "up and down the Front Range," and, thanks to the Internet, the world.



Annie McLagan and Maron Hindman opened Denver office of Leslie Hindman Auctioneers in 2012

Maron Hindman and colleague Annie McLagan opened a Denver regional office for Chicago based auction firm Leslie Hindman Auctioneers in 2012. Leslie, Maron's sister-in-law and founder of the auction firm, got her start working for Sotheby's in Chicago. She fell in love with the auction business and was disappointed when Sotheby's decided to downsized their Chicago regional office and no longer conduct auctions onsite. It was at this juncture that Ms. Hindman decided the Midwest needed an auction house that provided the service level associated with

larger international auction firms. "She was 27, and she pulled together some interested investors," Maron says. "She opened Leslie Hindman Auctioneers in 1982 and the company quickly became one of the nation's leading auction houses."

Maron started with the company in 1989, heading the firm's marketing department. She became one of the auction house's principle auctioneers. What Maron calls "a variety of important estates and collections" sold in the early years of Leslie Hindman Auctioneers yielded many treasures, including a Van Gogh that sold for more than \$1 million and "gave us international exposure."

By 1997 Leslie Hindman Auctioneers had grown into a reputable firm, its success caught the eye of Sotheby's who decided to buy the firm that year.

After a few years in Chicago, Sotheby's decided once again to alter their business model in the market. As the internet was just beginning to globalize the art market, Leslie Hindman re-opened her Chicago auction house in 2003. Shortly thereafter she started expanding into other markets: Naples, Palm Beach, Milwaukee, and Denver. It is at the Denver regional office where Maron is a co-managing director with Annie McLagan. The Denver regional office is actively growing one of the auction house's newest departments, Arts of the American West.



A Hopi silver tufa-cast bracelet, Charles Loloma, Sold for \$12,500

COLLECTOR'S CORNER

"We are marketing people," Maron says of her job at Leslie Hindman Auctioneers in Denver. "We seek consignments, we group things together in a way that makes sense, and do a tremendous amount of marketing to attract bidders from all over the globe." As for expertise in the Native American material, Maron says, "we work with consultants, experts in Pueblo pottery, textiles, and Southwest jewelry. We are constantly learning, and there is so much to learn."

One of the first things the Denver team learned is that "there are collectors up and down the Front Range" as well as buyers "from all over the globe," thanks to the Internet.

How do Maron and her colleagues get consignments? "Mostly from estates," she says. "An estate might have a large collection or just one or two things for our department. We deal with bankers, lawyers, and trust professionals from all over the country, and we are also able to include Native American or Western art from our other branches to in our category-specific sales in Denver. We may also get consignments from a private collector who is selling a few items at a time."

Maron goes on to say "We assign property by specialty — Denver handles the Arts of the American West and Western

Monumental Navajo Ganado weaving sold for \$25,000



Thomas Molesworth (1890-1977) club chairs sold for \$55,000

art, however; we also ship property to Chicago from a number of other categories such as American and European fine art, fine jewelry and timepieces, Asian works of art, *silver and objets de vertu*, furniture and decorative arts, and books and manuscripts, all for inclusion in one of our 50-plus live auctions conducted annually."

The Denver regional office's inaugural auction was of the Anne S. and Robert E. Clay Collection, which included contemporary Native American pottery, weavings, and jewelry. "It was after the success of that auction that we began to build the Arts of the American West department. We have one or two Arts of the American West special sales in Denver per year, with single-owner sales in between."

Buyers bid both online and in the salesroom. "For our last auction," Maron says, "we were working with three different online bidding platforms, including our own proprietary platform, LHLive, and Bid Square, a new online bidding service founded by Leslie Hindman and five other influential American auction houses: Cowan's Auctions, Pook & Pook Inc., Rago, Skinner, and Brunk Auctions."

Maron likes working in Denver: "A lot of collectors and really talented dealers populate the area including Santa Fe, Taos, Phoenix, Tucson, and Jackson...it's great."

She tells the *ATADA News* that sales results of textiles have been strong at her Arts of the American West auctions, also signed jewelry — "for example anything by Charles Loloma" — and pottery by artisans like Tony Da and Margaret Tafoya have achieved significant selling prices in recent auctions. "Obviously it's quality that sells. That's what everybody wants."

2015 ATADA Lifetime Achievement Awards

James Willis

ATADA is delighted to honor Tribal Art dealer, collector, scholar James Willis, who is currently serving on the White House Cultural Property Advisory Committee. Since 2003, he has served four terms of three years each, under Presidents Bush and Obama.

The *ATADA News* thanks Michael Auliso for allowing us to reprint his 2006 interview with Jim that originally ran on tribalmania.com, which Jim has updated for publication here in the *ATADA News*.

But first, former ATADA president Tom Murray has written an introduction/tribute to Jim:

I have learned much from James Willis and probably only half of it is about art. Jim has been the older brother I never had; he has mentored me, not only in the ways of business, but also in how to live life to the fullest. It is a privilege to write this brief portrait of a man most worthy of an ATADA Lifetime Achievement Award.

Gifted from youth with an innate curiosity and a profound sense of wonder about the natural world, Jim became fascinated by Africa, the land, its people, their cultures, and works of art. Jim's timing was great, with an interest blossoming in the 1950s when it was still possible for a young person to afford to buy an authentic work of tribal art, and even if you made a mistake, it was not so costly that you were out of the game for good, as might easily happen now. Art was flowing out of still-wild parts of the world and Jim positioned himself to be part of that conduit. From humble beginnings of trading in African beads, a few sculptures, and some contemporary art, Jim created a profession that would permit him to travel to Europe, Africa, Asia, and Australia, and explore not only these continents, but also contemplate the great philosophical questions of what is the nature of art, aesthetics, and the human condition. He also was able to have some of the most celebrated works of tribal art pass through his hands, two examples being his prescient art buying from the Helena Rubinstein Collection auction as a young man, and later, selling to the "obsessionary" genius, Allan Stone.

The facts of Jim Willis' career are well known: his first gallery opened in 1972 and remained opened to the public for 30 years; he has been a private dealer from his beautiful home in San Francisco since then. The James Willis Gallery

distinguished itself with dozens of specialized exhibits, many the first of their kind in the United States, including Art of the Kongo, Art of the Dogon Cliffs, African Terracotta, Dayak Sculpture, Philippine Tribal Art, and many other compelling themes. It is no exaggeration to say that James Willis brought museum quality art imbued with a European taste to San Francisco, and served the whole country from his gallery. "World Class" may be aptly applied here. He placed pieces in the finest museums and the most famous collections.

But perhaps the most telling tale about Jim's character begins with the still legendary Batak show of 1979, which I can honestly say changed my life. I had already been to Indonesia twice and had a feeling of "home" when I was there but I needed a focus.

I was so excited when I heard about a Batak exhibit taking place in the City. I made my way over to the James Willis Gallery on Geary at Grant and my eyes popped out! There were the most extraordinary works of art I had ever seen. For the first time I saw tunggal panaluhan shaman staffs elaborately carved with fine human and animal figures shimmering with psychic power; guri guri containers with heavily patinaed human figures sitting atop Ming porcelain jars; Batak masks, magic horns, and sorcery books. And a monumental ancestor figure from the island of Nias, which looked great to my untrained eye; only later did I find out it was one of the best Adu Zatua in the world. I was intoxicated by the art and well I should have been, but I confess I was also very impressed with the price list. \$10,000 here, \$12,000 there and pretty soon we were talking about some real money!

And so the light went on, in my own foolish way of thinking. "I can do this. I can go there and find these pieces and bring them back. Sumatra will become my specialty. And Jim Willis will be my customer!" I thought I had it all figured out.

My next trip to Asia included taking the cheapest flight to Sumatra from Penang and making my way up the winding road, squeezed in the third world bus, complete with chickens and pigs wanting to share my seat. And so it came to pass that I made my way to that most beautiful Lake Toba, to Samosir, and took the ferry across to the guesthouse on the other side. And I stayed and got to know the people with their strong faces and dark skin; it was not hard to recall their fierce reputation for headhunting and cannibalism not so far back. I was invited to a special secondary burial ritual that came about because of a dream and later that day when I was offered the chance to buy a magic staff from one of the

participants who explained the family needed money for their child's schooling...never get in the way of education, I say! I leapt at the opportunity. With visions of glory and dollar signs, and having run out of money just to buy it, blowing my full \$500 budget on one piece, I headed back down the mountain and began the long trip home, sneaking it on board the plane and after many misadventures finally getting it back with me to the USA.

I brought a bottle of Chardonnay with me and made my way over to Jim's gallery to show him my great score. We popped the cork and I started to explain the iconography of the staff. In detail, I told the origin myth of how it came to be, the story of the incest taboo and its consequences, and Jim said, "You really know much more than I do about the history and the meaning of these staffs but there is something I am sorry to say I must tell you, your staff is a fake..." A fake? A fake? How can that be? The Batak were my friends, they treated me like an adopted member of the tribe. And this is where Jim's generous nature came out. Because many another dealer might have at that point reckoned that I was quite simply not worth their time. But not Jim Willis, who distinguished himself in that moment by going into the back room and pulling out several of the staffs that he still had from the show. And he took care to show me what a true Batak patina looked like. And I immediately recognized there was a mighty difference between his shamans' staffs and mine. But he encouraged me not to give up, stay the course, and make every effort to visit old museum collections in Europe with their early artifacts. He told me to build a library and study the books in depth. Visit galleries and check out auctions. Try to hold known authentic pieces in my hand and try to develop a sense of stylistic classicism.

And from this bottle of wine and rather humbling but very wise lesson, a friendship was born that lasts well unto the present. And since then many other lessons, and I quote:

"I know only half of my advertising works, I just don't know which half!"

"When business is good, it will always get worse...when business is bad, it will always get better!"

Among so many other wise sayings!

I close by saying that Jim Willis has affected my life in ways no one could have ever predicted: Thomas Murray goes to Washington to work for the State Department!

And indeed with Jim anything is possible, for after his being appointed by two Presidents and serving 12 years on the Cultural Property Advisory Committee (CPAC), a space came up for another person to join him in representing the trade and he proposed me!

I am grateful to Jim for sponsoring me for this profound honor and responsibility and I thank him for it. We are not supposed to talk about what goes on in that room but I will tell you this, Jim Willis is well respected, for he holds his tongue and then when he does speak, he expresses astonishingly deep ideas listened to by all.

Jim was born with good genes; some passed to him by his father Jack Maddux who was the dreamer who started a fledgling airline in Los Angeles that would later become TWA.

Or his how about genes from his mother's side, she lived to be almost 100...and Jim's still-living aunt, his mother's identical twin sister, is the mother of John McCain who is known to be made of some "sterner stuff" himself.

One last JW quote:

"You can make a new friend, but you can't make an old friend..."

Jim Willis is an old friend!

Wishing Jim and his soul mate wife Lin Chen-Willis all the very best in the New Year of the Goat!

Thomas Murray

James Willis Gallery Exhibits:

Female Initiation Masks - August - September 1972
New Guinea Sculpture - December 1972 - January 1973
Yoruba Divination Sculpture - December 1973
Igbo Sculpture - March - April 1974
African Tribal Masks - January - March 1975
Benue Valley Revisited - May - June 1976
Figurative Sculptures of the Niger River Delta - December 1976 - January 1977
Abstraction and Naturalism: Animal in Tribal Art - December - January 1977
Art of the Lobi - October 1978
Sculpture of the Batak - May - June 1979
Tribal Furniture, Household Objects and Architectural Sculpture Sept - October 1980
Art of the Dogon Cliff Dwellers - October - November 1981
Tribal Ceramic Vessels - May - June 1981
Art of Suriname - April - May 1982
Art of the Fang - August - September 1982
Art of the Yoruba - November - December 1982
Sacred Stools of the Fanti - February - March 1983
Djenne Terracottas - May - June 1983
Major Indonesian Sculpture - October - November 1983
Art of the Dayak - May - July 1985
Art of Eastern and Southern Africa - October - December 1987
Portraiture and Naturalism: Masks of the Makonde - November - December 1988
The African Drum: Form and Sound - January - February 1990
African Furniture - August - September 1990
Images of the Female - November - December 1990
L'Animal - May - June 1991
Yoruba Beadwork - September - November 1991
Art of the Philippines - March - April 1992
Dogon Ladders and Posts - April - May 1994
Art of Indonesia and the South Pacific - September - November 1994
Africa: From Form to Portraiture - February - April 1995
Himalayan and African Masks - October - December 1995
African and Oceanic Art - February - March 1996
Furniture and Zaire Weapons - June - July 1996
Nok Terracotta - October - November 1996
Nok and Oceanic - February - March 1997
African and Oceanic - June - August 1997
Historic Terracottas - November - January 1998
Art of the Kongo - February - May 1998
Africa and the South Seas - July - September 1998
Tribal Furniture - February - April, 1999

Architecture as Sculpture - July - September 1999
Sculpture as Form - November - December 1999
Art of Metal - February - March 2000
Many Cultures - July - August 2000
Tribal Art - October - December 2000, February - April 2001, June - August 2001



And now, Michael Auliso's Tribalmania interview with Jim Willis, 2015 Updates by Jim

TM: How did you begin selling Tribal Art?

Willis: I started in 1972, it was unplanned. I had kind of a rough, but interesting job as a book binder. A friend said she had a commercial space available for rent in Sausalito above Swenson's ice cream parlor for \$65 a month. She asked, "Do you know anybody who might want to rent it?" I said, Yes... I do! I had no idea what I was going to do but I knew I didn't want to do book binding anymore. It was interesting but didn't pay very well and it was arduous. I had been a ceramist, so thought I'll open a ceramic store. Then I thought about it, in the history of the world has a ceramic store ever made a profit? My conclusion was it probably had not. So, I decided, since I had been collecting African art, I'll become an African and Contemporary Art dealer.

My model was the David Stewart Gallery in Los Angeles that showed African and contemporary art. Incidentally, I bought one of my first pieces, a Chi Wara from that gallery in 1955. At \$65 a month I didn't think my risk was too high, and I had no employees. My first exhibition was of a contemporary painter named Peter Kitchel, who has actually become a well known print maker. I also included a few African pieces from my collection. I mainly made my living from African beads. I would restring them and if I sold a couple of strands a day I made my rent and food. That is how I started, I didn't really plan it, it was just extemporaneous.

I was a contemporary dealer as well as a tribal dealer for the first ten years. I stopped doing contemporary art because I had the realization that if I tried to do both, I would be mediocre at both. They are really very different professions. Being a tribal art dealer you're always searching for objects, while in contemporary art you serve a "mothering" function;



Kathmandu, 1993



Mother and Child Figure for the Gwan Association, circa 1279-1395
Wood

38 x 11 1/2 x 12 in. (96.52 x 29.21 x 30.48 cm)

Mount: 39 x 12 x 12 in. (99.06 x 30.48 x 30.48 cm)

Los Angeles County Museum of Art, Gift of the 2013 Collectors Committee, with additional funds provided by Kelvin Davis and Bobby Kotick (M.2014.19)

Photo © Museum Associates/ LACMA

the artist wants you to be around all the time. When you can find good tribal prices you need to be quick to move. I felt that many others could be contemporary dealers and I decided I wanted to be a significant tribal dealer. When I say "Tribal," I specialize in African, Oceanic, and Tribal Indonesian with a little bit of Nepalese and Tibetan art.

TM: How do you feel the business has changed since you first started?

Willis: Well, 34 years is not a long time, but in this particular area it seems an eternity. When I first started, there was a lot of material coming out of the field. There were whole areas of African Art that were unknown, things we had never seen before. I remember buying a couple of Moba pieces and then never saw another one for 20 years. Overall, there was more material around, prices were lower, and one could go to Africa and find authentic material with some regularity.

There were very experienced people such as William Fagg and others who were great sources of information. Their

experience and knowledge is irreplaceable. The books are better now, but the ability to talk to these important people who have left us is a big change.

Obviously prices have gone way up.

In a business where sometimes the rewards can be substantial, keeping one's perspective and realizing at the end of the day honesty and consideration for your clients who allow you to be in this business should be foremost in your mind. As prices go up, temptations will go up also — keeping a moral compass in this shifting economic situation is critical. As the scarcity of material increases, the number of dubious pieces that are appearing is something that we are all going to have to deal with. That is the biggest threat to our business. Collectors have to be intelligent and careful. Dealers have to be very intelligent and careful. I think the problem with fakes and tourist pieces sold as real pieces has always been great, but as there are fewer genuine pieces, I believe it has become more important to dwell on problems of authenticity. That leads into the question of provenance which is a very existential question.

In some ways the business hasn't changed at all. On the whole, the people who collect are the ones who are passionate about it. There are fewer public galleries in America and that is a big issue. It is becoming a business of private dealers with the exception of Europe, where there are lots of galleries.

Willis 2015 update: Now 42 years in the business.

TM: What are your thoughts on the issue of provenance?
Willis: I've been thinking about this a lot and I think it is a question of definition. When clients ask for provenance, I think they are asking for something else. When asked for provenance we say, I bought this from so and so or this was published in an auction catalogue or some other history of acquisition. In other words, historical information which is not all that meaningful. I think what people are really asking

for is some kind of documented assurance that the object is real and just giving them the history of who owned the piece doesn't satisfy that, in my judgment. I've been contending with this and I realized I've been doing it in the wrong way because I've been trying to just answer the question of pure history without answering the real question which is, "What assurance is there that it is authentic and of high quality?"

Provenance in itself is a strange thing. I'll give an example. I bought pieces in Paris in the 1950s and did not have the concept of fakes. I did not even know what African fakes were, and since I had so little money, I bought from the worst

and cheapest dealers. I recognized after I started my gallery that the majority of these pieces I bought in the mid 1950s were fakes. So by telling somebody that something was purchased in the 50s doesn't really give them assurance. There were also many fakes in collections in the old days. So, what does provenance really tell you? I almost think we need to redefine the word, because I spend all this time giving people the "history" which doesn't guarantee authenticity. I can point out many Senufo fakes which were made for European tastes in the 1930s. I see them all the time. If I vet one out of a show people might say, well how can this be bad, it was published in 1939. Well, in 1939, the Africans were making fakes. So this becomes a very complicated issue and I think we are asking the wrong question and giving people the wrong definition. I've just begun to think about this because we give people what they

ask for, pure provenance, but at the end of the day it tells you "something" but not very much.

TM: I think most people perceive you as an African Dealer. Do you find that selling other types of art such as Oceanic and Indonesian to be more challenging?

Willis: No, I think the reason I sell more African art or deal with it is that there is just more of it. I mean Africa is a huge place. This is one of their great sculptural traditions. For instance, most of the Oceanic islands are relatively small. It is just that there is more African material. I'm not saying it is



Urhobo Figure, Nigeria, 44"



Kongo, Nkonde Figure, Congo, 16"

better, just more abundant.

I have no reason to rate one culture above another, and in fact it seems the market and demand for South Pacific is greater, while I think the supply is fairly small. I don't know if John Friede's installation at the de Young Museum is accountable for that. I like all categories pretty much equally and at one time I was very active with Indonesian art, particularly Batak.

TM: What is the greatest collection you've purchased?

Willis: I purchased a collection of Batak material from Sumatra and published a catalogue called "Sculpture of the Batak" with Mort Dimondstein. We bought the collection together during the seventies at 18 percent interest rate, and nobody liked the pieces for about two years. In the end I learned a lot about Indonesian art. We did fine eventually, but I remember that 18 percent was really clicking along.

TM: You've appraised many important collections. Does one collection stand out for its uncompromising quality?

Willis: That is a really tough question. I was hired by the Disney Corporation to annotate, appraise, and negotiate the purchase of the Tishman Collection of African Art. This collection had a lot of great pieces in it, but I think it was also known that it had a lot of pieces that were not so good. I would say this is probably the biggest and best

known collection I have done. I've also appraised significant Indonesian collections like the Fred and Rita Richmond Collection, which is now at the Metropolitan Museum. I was involved in the sale of the Helen Kuhn collection to George Hecksher, who is promising the collection to the de Young Museum, I believe. I do a lot of IRS appraisals for donation. I've done a few appraisals confidentially that are significant but I am not free to say what they are.

TM: Have any of your appraisals been particularly difficult relative to others?

Willis: I think the most disheartening appraisals are collections of bad pieces. I've appraised collections where virtually every piece was a tourist piece or a fake and there is nothing enjoyable about that. It is uncomfortable to be hired by someone to give them nothing but bad news.

I also do evaluations for people who feel they have been defrauded. I'm one of the few dealers who will do them. I feel strongly that the collectors deserve assistance when they believe they have been defrauded. If the collectors do not have anyone to go to, it may seem that the dealers are participating in a conspiracy. So I reluctantly do this kind of work because I feel that someone should do it, otherwise the collectors are really left with nowhere to go when they feel, either rightly or wrongly, that what they bought isn't what it is supposed to be. These situations can be very difficult because you obviously anger the sellers who either knew what they were doing or in many cases did not. Often they don't accept your verdict and sometimes they can get hostile. You just have to live your life ethically and call it the way you see. It is your professional opinion and that is all it is.

TM: You closed your retail gallery on Geary Street in 2001. Do you ever miss it?

Willis: It was probably the right decision based on the scarcity of material. I do miss it because what I really loved doing was putting on "special exhibitions." The trouble is that this is very difficult to do now. Over my career I've had a lot of exhibitions. I had a Gabon exhibition with fourteen Kotas and a few Fangs in it. It is just not possible to do that with any regularity now and so I felt I was reduced to "theme shows," whereas I like to try and do shows that have never been done before. To my knowledge when I started in 1972, I was the first dealer to do this as a gallery. Most dealers ran their places more like shops. I've always liked to have exhibitions, I just found that increasingly difficult.

I was talking to Daniel Hourde in Paris about the Fang show they recently put on and he said that he and Philippe Ratton worked on that for five or six years. To have those kind of resources in San Francisco is very difficult. I think the French and Belgium dealers who are putting on these significant shows deserve a lot of credit. Lin and I went all the way to Shanghai to see a Congo show that Mark Felix curated. These are big efforts and I think the exhibitions are quite remarkable.

TM: If you could have just one object back that you previously sold, do you know which it would be?

Willis: (laughing) Yes. I saw it just the other day. I believe it to be Zulu, a small figure which is on exhibit at the Met belonging to Udo Hortsmann. For some reason inexplicable to me they call it Makonde and it is located in the East African section. It is a great figure which I sold years ago to Udo. I didn't give it away but I think I would love to have that piece back. I do not regret selling any object. I price pieces at what they are worth. I'm delighted when an object becomes worth a great deal more than I sold it for, and the client prospered. Of all the pieces I can think about, that is the piece I would love to have sitting in my living room right now. It is sensational.

TM: At 72 you seem to be at the top of your game.

Willis: I think one of the nice things about being an art dealer is that one becomes stronger with greater experience. I can't work as hard as I used to, but my memory is still good; it is not a profession that you need to retire from when you are past 65. I still have good energy. I think an enormous amount of experience has got to be an advantage, and if you're honest with people over the years, that gets around and I think that is the most important thing that you have. You tell the truth, you don't make stuff up and you do your best not to make any serious mistakes.

Willis 2015 Update: Now 80.

TM: What inspires you to keep working and offering great pieces for sale as opposed to sitting on a beach somewhere?

Willis: I love the material, I love finding the pieces, and I love finding somebody who agrees with me. If I was a roofer, I would be sitting on a beach. This activity still interests me and I see no reason to quit, plus I have such a large inventory (laughs) that I have to figure how to keep moving. Basically I enjoy it. It is like any job, an enormous amount of it is like house work. Sometimes we're more like warehousemen than we are dealers. Any dealer that has experience will tell you that he spends more time cleaning up and moving things around than doing anything else. I don't love all of that, but I still do it. There is always that 'great piece' out there that you are going to find. I basically like the people. I like the dealers. Most of my clients become my friends. People who collect tribal art have passion, so it provides me an interesting and wide ranging social life.

TM: You've conquered a series of health crises, what do you attribute your amazing resilience to?

WILLIS: I think part of this is genetics. My mother and her twin sister are 94. My mother's sister's son is Senator John McCain from Arizona, and we all know how tough he is. I think I got some genetic help, biology, luck, and good medicine. I had a deadly cancer once and at the time I was the only known survivor. I had a pretty bad heart attack too. I'm clean living, I exercise a lot, I don't drink much and have never been overweight. I think that all helps but most of it is



Sepik Figure, New Guinea

just genetics. And perhaps one of these African fetishes has helped.

Willis 2015 update: My mother lived to be 99-1/2 and her identical twin sister will be 103 in February 2015.

TM: You used to field collect. Do you occasionally still do so?
WILLIS: Field collecting is a kind of a misnomer. Nobody field collects much. You go to the field, which means you go to the country and you buy the best pieces from the best dealers. The number of the pieces I've truly "field collected" are low. I think I bought a Senufo stool that a woman was sitting on. The time it would take to trek around to small villages and negotiate purchases is just not economical. It is always the same, there is a hierarchy of dealers and the best ones have the best pieces and are usually in the big cities.

No one can know the number of pieces still in Africa. Obviously, there are pieces the people are keeping. There are still pieces in the ground. However, I would not consider going to Africa purely on a collecting trip. There is limited collecting in Mali, because we have an agreement with Mali that significant things can not be exported. In addition, I am on the Cultural Properties Advisory Committee which is by Presidential appointment. So obviously I will not be doing any collecting in Mali. In Africa there may still be

masterpieces, but they are only there because they are not for sale.

TM: What advice would you give to new collectors just starting out?

Willis: That is a complicated question. Let me turn that around. I have a much easier time placing an object with a person who is knowledgeable. I find it difficult if someone doesn't know anything. If they don't know the difference between a \$500 piece and a \$50,000 piece, how are they going to make choices? So it seems incumbent upon a collector to acquire some experience. Books help, as well as seeing as many objects and exhibitions as possible. This is a very small world and it is not extraordinarily difficult to find out who you should be dealing with, and perhaps who you should avoid. It amazes me that someone who will research everything about their business, will buy an expensive object without considering the integrity of the dealer or learning about the material.

TM: It seems that more pieces and collections are going to auction these days and there is a preference for collectors to overpay at auction as opposed to buying from private dealers. Do you feel the days could be numbered for dealers or will we always serve a function?

Willis: I don't think our days are numbered at all. I think we support each other, and we can not exist without the other. I think it is important to have a public auction forum so people can see that the objects sell for a certain price and that the objects have a value. While auctions do have an educating function, collectors need to spend a lot of time with dealers and their inventory, looking at and discussing the art, learning, getting advice, etc.; auction houses do not provide that in the same way. Some objects do well at auction and some do not. I see auctions as complementary and have never felt they are the enemy. We are seeing some very high prices at auctions. I can't be sure of the reason. I suppose people feel more secure when someone else is willing to bid nearly what they are willing to bid. This doesn't happen in a private sale. One of the reasons some people buy at auction is that it does not take as much effort as going around from dealer to dealer.

TM: What are your thoughts about the prices realized at the Verite sale in Paris June 2006?

WILLIS: Time will tell if these prices are sustained, and if these were rational prices. If they are not sustained and if the same pieces reappear at auction a year from now and sell for much less, then we can conclude that the prices were too high. I think this was a specialized auction which was brilliantly promoted. It happened at a spectacular time, coinciding with the opening of the Quai Branly Museum in Paris. I suspect some of the buyers were not terribly experienced and wanted to buy a piece in that auction at that time. Again this is all speculation and we will see if the next two or three years bring the same spectacular results with the same kind of material. Only then can we say they are 'just' prices. If the market drops substantially or reverts to what it has been, then it was a one time occurrence.

Willis 2105 Update: It is now 2015 and after the Allan Stone Sales and the Myron Kunin Sale, plus other auction prices and private sales, it is evident that this was not a one-time occurrence. There have been several multimillion dollar sales including over \$12 million for the Kunin Senufo Rhythm Pounder. Thus the Verite sale has not only been validated, but exceeded.



Dan Spoon, Liberia, 19-/

TM: What do you see happening to the market for Tribal Art in the next 5 to 10 years?

Willis: I know more about the past. I can only speculate about the future. It is a great art. It has got that. I loosely quote Picasso toward the end of his years, "The greatest artists that ever lived were the Africans." I have a tendency to go along with that. When something is of great quality, it will maintain its value. What we will have are some ups and downs. All art depends upon certain economic factors, and is bought with discretionary funds. If there are bad economic times or we have a decline in the housing market, I could see the market for all art softening. African Art is still relatively inexpensive compared to

other great art; witness a \$125 million for a Gustave Klimpt. Klimpt is a fine artist, but he is not Michelangelo, da Vinci or Rembrandt.

So, the prices we are seeing in African Art, which are in the thousands, with some exceptions, do not have very far to fall. But if tastes change in the future and people want something else in their lives, then who knows what might happen. The thing is that prices have never fallen much and there is a good economic reason for that. This is a non-leveraged market.

The securities market is often leveraged; the housing market is leveraged, but people who own tribal art have paid for it in a relatively short period of time. So we do not have the problem of an enormous amount of material hitting the market. In fact, when prices go down, the material becomes scarcer as people simply keep their objects.

Willis 2105 Update: It is clear from recent 2014 auction sales that prices are accelerating. Now that tribal art is expensive, individuals will come into the field who previously had little interest when it was inexpensive

TM: What do you do to relax?

WILLIS: I like saltwater and fresh water fly fishing, but that is pretty active and hard work. I went fishing in Christmas Island and Tierra Del Fuego recently. I love to travel. My ideal would be to do less busy work and more traveling. Lin and I generally spend a month in Asia each year. We try to go to Africa every two years, we're in Europe two or three times a year. I exercise. I like to read. I've got four children so I have some responsibility there. When one thinks of one's ideal life, I don't think I'm too far away from it. I live in a city I like. I have a profession I like. I have a wife whom I love. One can always improve one's life, but I feel pretty lucky. I would like to take up a new competitive sport (laughs) because the ones I used to play, are too hard on my body.

Willis 2015 Update: I went fishing in Terra Del Fuego and Belize recently this year.

TM: What are you're plans going forward?

WILLIS: We do the San Francisco Fall Antique show, and our SF Tribal group has our annual show. In February I'm doing the Caskey Lees San Francisco Tribal Art Show. I contemplate whether I should spend more time in Europe because the center of the tribal art world is definitely Paris now. It is logical that it would be, the auctions are there, and the French were the first people to really appreciate Tribal Art as art and not as ethnology. I find the whole environment in France in terms of the art scene, the people, their sophistication, and aesthetics to be very admirable.

Willis 2005 Update: I plan to keep working. In February 2015, with my wife, Lin Chen-Willis, who has worked with me since 1991, I will participate in Caskey Lee's San Francisco Tribal Fair. Richard Scheller's Collection will be on exhibit at the De Young Museum and it should all be lively. We will still travel and see as much of the globe as possible. I still like the places where old ways still exist. Lin and I had a wonderful trip to Bangladesh this year and I still hope to see a tiger and a gorilla in the wild.

The ATADA News extends its gratitude and appreciation to Michael Auliso/Tribalmania for permission to reprint this interview.



THOMAS MURRAY

ASIATICA - ETHNOGRAPHICA

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

Two wooden figures, one with arms raised and one holding a staff.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
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1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

A piece of floral patterned fabric and a red book cover with Japanese text.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
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Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

A piece of intricately patterned textile.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
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Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

A wooden sculpture of a human figure.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

A wooden plaque with a carved dragon-like figure.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

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Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

Two wooden figures standing on bases.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
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From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

Three pieces of patterned fabric.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
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From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

THOMAS MURRAY
ASIATICA - ETHNOGRAPHICA

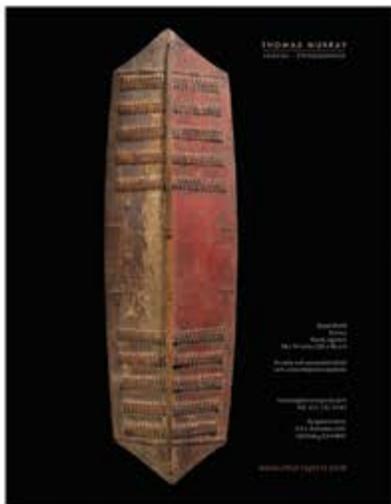
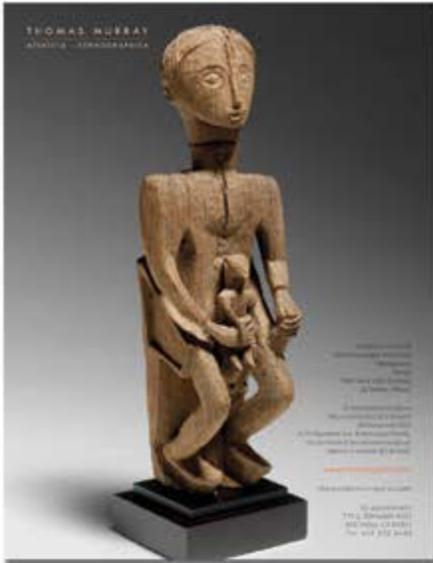
A piece of fabric with horizontal stripes.

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
Purchased by the British Museum, London
1911-1912

From the collection of the late
Mrs. J. H. M. Murray, 1910-1911
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Mysteries of Zuni Silver: Decoding Adair's List

Most of what we know about early Zuni jewelry comes from John Adair's 1946 book Navajo and Pueblo Silversmiths. In the appendix to that book, Adair tried to list every smith in the village around 1940 who had a decent output. Ernie Bulow researched, wrote, and collected photographs for this story.

I knew John Adair for many years. He was a regular at Gallup Ceremonial and always carried his old twin lens reflex camera. In the late thirties he was living in San Francisco when he got interested in Navajo and Zuni silversmiths. For four years he lived at or near Zuni, relying mostly on the kindness of friends. Apparently he didn't have any source of steady income or employment at the time.

Adair was an ethnologist and he was clearly trying to recreate the work style of Frank Cushing. He didn't concentrate his inquiries exclusively on Zuni jewelry, and his journals and papers at the Wheelwright Museum cover all kinds of topics including family gossip and the subject of witchcraft.

Dan Simplicio read his way through the mass of journals and was astonished at the material there. "Most of it would still cause great trouble in Zuni if it was made public," he told me.

His book, *Navajo and Pueblo Silversmiths*, is like a big rock, sticking up out of the ocean, the only land in sight. Most of what we know about early Zuni jewelry comes from that

book. At the time he was in the village, however, we had a much different cast of characters.

A few decades later he returned to Zuni, hoping to write a follow-up book detailing what had happened to the families he had gotten to know. He was staying with Martin Link, past director of the Navajo Tribal Museum, Red Rock State Park, and publisher for years of the *Indian Trader Magazine*.

Martin recalls that when Adair dragged in at night, he was a wreck. He simply couldn't deal with the changed social politics of Zuni. World War II destroyed the old structure of the Zuni family. Returning servicemen wanted more independence and others soon followed suit. By the late Fifties, the village had water, electricity, a good road to Gallup, telephones, and more cars. The ancient Zuni society had jumped into the twentieth century. Adair worked at the project for two weeks, then packed up and went home, defeated.

Roger Tsabetsaye told me recently that he and his sister Edith were interviewed by John at the Catholic Center in Gallup. They never saw transcriptions of their interviews and don't know if any were actually done.

Following the field methods of Frank Cushing has its good and bad sides. Living with Zuni families he could see and understand their lives much better than the passing academic. But he also developed an agenda with some of his "informants." I have always hated the word informant.

I believe that he took people like Lanyade too much at face value, diminishing his overall credibility. But he profiled artists like Uqueen Neese who have been sadly neglected since his time. Neese was a great artist whose day job took him away from Zuni. As one of the outstanding Hot Shots (elite fire fighters) he was taken to California and spent too many years there, cutting short his career as a silversmith, and his life as a Zuni.

Neese illustrates one of the sorry facts of Zuni silverwork during the middle of the last century. None of the master artists were making enough from their work to completely support themselves and their families. Day jobs took them away from their workbenches—leaving wives to produce much of the work without credit.

I asked Leo Poblano's family why such a successful artist had to work as a firefighter; which cost him his life. He had also worked as a tribal cop. The answer: "We had to eat."



Leopoldo Eriacho on the right, holding camera, Jesus Arviso on the left. They were both Governors of Zuni, but were well known in New Mexico because of their great livestock holdings. Few people know that Leopoldo made jewelry.

Few people today give much time to the list of jewelers in the appendix of Adair's seminal book. Most of the names mean nothing today. Adair was actually trying to list every smith in the village around 1940 who had a decent output. It wasn't possible.

In Adair's defense, many of the names are spelled pretty well from a phonetic point of view. Too many of the names he obviously got second hand. I am still in the process of decoding the list, but it is slow work and time to make public what I have.

This is an ongoing project and I hope to include the Federal censuses which have a lot of interesting information. Other writers have given attention to the jewelers they thought were important. These records give at least a glimpse into those missing years from 1880 to 1920, though certainly not a complete look.

I welcome any questions or assistance. I would like to fill in the whole list some day.

John Adair's List circa 1940

Mrs. Achowa—Eunice Unkestine—1886-- was married to Achua Unkestine--1863. The name was spelled Yunkestena at the time. They mostly did inlay and leave behind four generations of family smiths. Given their birth dates they were probably a couple of jewelers who belong to the "lost" period. They should have been active at the turn of the century.

Horace Aiule—1901—but the family says it was earlier than that. Often spelled that way or worse. Horace lule is well known to modern collectors. He did it all, and some of his children are masters as well: Lupe and Phillip carry on the tradition. The original name Acque, pronounce A-cue, is a mystery.

Albert Alipo—1915—Albert Allapowa—His wife Eleanore Ahiyite can't tell me what kind of work he did. Disappeared from notice.

Mrs. Alipo—1918—Eleanore Wallace—Mostly did row work which she learned from her brother Simon Wallace. Allapowa was her first husband.

Joseph Bankita—1913—Joseph Panteah. With his brother Lowell he was important mid-century. Most of the Panteah family made silver.

Lowell Bankita—1914--Lowell Panteah—High profile Zuni: Long distance runner, councilman, singer, jeweler, and Santa Fe Guide—one of four Zunis hired by Santa Fe to ride the trains and talk to tourists about the landscape and culture of the southwest.

Baubillo—1894—Bobelu, with no given name. Patriarch of a jewelry family still active today. Husband of Sitisilu Bobelu.

Mrs. Baubillo—1904—Sitisilu Matza—mother of silversmith Floyd Bobelu.

Beketewa—There are half a dozen possible spellings of this name. Probably Ben Penketewa 1896—married to Myrtle—1913—both outstanding jewelers at mid-century.

Franklin Beketewa—Shows up only once in the records, 1917. Nothing more.

Beku (Pescado)—This name seems to refer to one of the Ondelacys.

Betaskuli—1888—Bruce Padaskile (several spellings) councilman, stepfather to Albert and Bowman Paywa. Best known for concho belts.



Dena Bewanika had a long career as a silversmith, beginning early in the last century.

Bewonike—1910—Dena Bewanika, independent woman, living on her own very young as a cook at the Indian School. Old style work—easily confused with Navajo. Married to Harold Tucson, Jack Bobelu and Sol Yuselew.

Allen Booque—1916—Allen Booqua, son of Booqua, 1878-1929.

Beka Booque—1903—Pehaaki Booqua, brother of Allen. No idea what work they did.



Dena Bewanika, Zuni silversmith

Bennett Boone—1903. Jimmy Boone married Effie (Effa) Wallace, sister of Eleanor, mother of Myra Tucson. The Boone's took over the Jamon house but none of the Boones are remembered as important silversmiths. Bennet was married to Blanche Mahooty. In 1940 he was working for the BIA.

Logan Boone—another brother

Clarence Calavaza—1900—Strange that Clarence is the only Calavaza named. More important was his brother Frank—1896—and his wife Ruth Simplicio, sister of Dan, niece of Juan De Dios, both of whom influenced the Calavaza's work.

Casi—1888—Though that was his surname in early records, Ka'asi was his Zuni name with Appa as his last name. Governor, speaker, philanthropist, he is not remembered for making any jewelry but the family says he worked with Della.

Della Casi—1890—Della Appa. The first high profile woman silversmith in Zuni. People say she and C. G. Wallace were on very friendly terms and that was why he promoted her career as he did. The BIA magazine *Indians at Work* featured her several times in the Thirties. She produced work in almost every style.

Hazel Casi—Not the right surname. She was Della's sister and the family says she did the same work as Della. Hazel was mother of Mabel who married Francis Leekya. They had eleven children and most of them are active in either silverwork or fetish carving. Also mother of Anna Rita who married Lambert Homer Jr. and made outstanding inlay/overlay.

Frank Celia—No trace.

Irene Chavez—1915—Married to Chester Lonjose—master jeweler—who is mostly forgotten. Did cluster and inlay. Several Lonjose descendants are still active today.

Paylem Chyalii

Mrs. Paylem Chyalli—No clue on this name.

Lou Comosoma—1901—Lou Comosona—his wife is still alive today, but she doesn't remember him making jewelry.

Juan Deleosa—1876—Juan De Dios—Deleososa was his Zuni name and sometimes pops up in records. There were two Juan De Dioses born in 1876.

Emerson Dixon—1919—Emerson Dickson—Married to Pauline Chavez, 1920. Son of Jerry and Ella Dickson

Jerry Dickson—1897—Married to Ella Pinto, famous for her beadwork among other things. She even built outdoor ovens.

Jerry did some great, high finish, row work.

Alec Dieusee—1901—Aleck Deysee. Here Adair has three different surnames spelled the same. Aleck and his brother Charley are related to the Tsatte family. In 1929 they were listed as Charley Deucy and Aleck Tsatte. Silverwork not known.

Liki Dieusee—1889—Leekya Deyuse—Adair repeats his listing as Leekya further along.

Mrs. Dieusee—1895—Juanita Cooyate. She is better remembered for beadwork.

Sidney Dieusee—1912—Deweese, and the family prefers Sydney. The Deweeses, Sydney and Winifred Cawayuka, were very high profile in the Fifties, winning top prizes at every Southwestern venue. See the photo of Winifred wearing a huge cluster squash and holding a fistful of ribbons the necklace won in each hand on page 31.

Dishde—1900—Frank Dishta, also spelled Deshta. Deshde was his Zuni name and there was no family name. Frank created a whole design category of his own—the flat channel work. There were a lot of variations, but the most famous is a group of round stones set together and ground flush. There are many followers.

Mrs. Pauline Dishde—1906—Pauline Esalalio, married at fifteen. She was the co-creator of the Dishta style.

Virgil Dishde—1921—Son of Frank and Pauline, married a Navajo. Still alive. Only son who followed him was Vincent.

Tom Enotie—also Enotih—now Enote no record.

Eplouis—Epaloose—not enough information

Moses Eorocho—1904—Moses Eriacho, adopted grandson of Zuni governor Jesus Eriacho (Yaqui). Not known for jewelry.

Mrs. Moses Eorocho—in 1941 she was Myra Lanyate, descendent of Lanyade, mother of Elliott Qualo who would be famous for his fine animal figure inlay.

Maxime Eustace—1914—Maxine Eustace, sister of Newman. Almost all of the Eustace siblings were silversmiths mid-century.

Newman Eustace—1904—Son of Eustace and Lucy Quam—at least five of their children were jewelers of note.

Steve Gia—1907—Stephen Gia was married to the famous potter, Sadie Tsipa. Later married to Martha Gia who became even more famous with several partners—she did mainly cluster work. His son Willie has many of his tools including molds for casting. Steve had the same fate as Uqueen Neese and others; he was recruited into the elite group of firefighters in California—the Texas Canyon Hotshots. He stayed away from Zuni too long.

Dena Guam—Dena Quam—No record.

Luciano Guam—1893—Married to Marian (or Miriam) Laconsello. They had seven children when she died suddenly. Another family took the kids in and Luciano became a hermit at his Pescado ranch. Jane was the only child of Luciano Quam to make jewelry. She was sister of the infamous Raymond Quam who never made any jewelry. Nobody seems to remember Luciano's work.

Benny Hamon—1903—Benny Jamon one of two sons of Charlie Jamon. Charlie built one of the first houses on the south side of the Zuni river and filled it with talent. His sister-in-law brought her three children, Simon, Effa and Eleanor. Effa had Myra Tucson with Horace Iule, then married Jimmy Boone. The Jamons, Wallaces and Boones all went on to fame.

Mrs. Benny Hamon—1905—Winnie Hathorn, Navajo, one of the best jewelers in the family.

Ernest Hamon—1900—Ernest Jamon, famous as a long distance runner, singer and dancer, as well as silversmith. He brought Hopi/Tewa Daisy Naha, soon to be Daisy Poblano, to live in Zuni.

Simon Hamon—1915—Simon Wallace. Taught his sister Eleanor to work silver, made row bracelets. His two daughters Winnie and Rose Mary were great jewelers married to notables like Dexter Cellection, and had many talented children like Delger Cellicion and Rose Tekala.

Merle Hoochtey—1895—Merle Hechilay—married to Bernice, listed as a silversmith in the 1940 federal census. Merle was father of Joseph and Elmer. Joseph was married to Lola and they made pieces in the random inlay style similar to Alice Leekya.

Merle Hotina—Same man.

Lee Itaike—1914—Edaaki, though there is evidence that the family once pronounced it as written. In 1923 his father is listed as Ketetsa. Theodore—1911—is listed as his brother. Why is Teddy left off this list? In 1931 they were both listed as sons of Lorenzo Edaaki. Lee worked in a variety of styles, including very distinctive inlay. Anthony—1927—was too young to be included here.

Merle Itaike—1904—Merle Edaaki. Father of Dennis. No record of connection between Merle, Lee and Teddy but they left a dynasty of top Zuni jewelers. Merle's huge, distinctive, inlaid knifewings are my favorites of all time.

Harry Johnson—1916—The Johnson brothers, Harry and Herman are hard to run down because they went



**Emerson Dickson and Pauline Chavez.
Emerson was the son of Jerry Dickson.**

by Ohmsatte. Harry's father's name was Johnson Ohmsatte—1891—which seems to account for the name change. Harry did mostly trade inlay, knifewings and rainbow men.

Mrs. Harry Johnson—1924—Ada Tsethlikai, later married to Joe Leeky. She was only 16 in 1940. She is the daughter of Anna Tsethlikai who appears later in the list.

Scotty Kaskalla

Mrs. Scotty Kaskalla

Ketseu

Ketsiney—Katsenah or Ketsenah—1880—He married Emma Penketewa, mother of Bessie Couyancy. Bessie and Clark Couyancy did row work, up to thirty rows. The stones were square where Eleanor Ahyite and others used rectangular stones.

Douglas Ladd—1905—Douglas Laate—his record is very confusing

Pincion Lahela

Ray Lahela—1893—Ray Lahala, married to Lucy Doole. Minku Doole is cited by some as the origin of Wallace's fictitious Mingos House.

Paul Laidti—Laiwakete—1891, married to Mary Peina, said to be first woman fetish carver in Zuni. The only Paul was his son, 1932.

Noble Lanyade—1902—son of Adair's informant Lanyade. There was a Paul Lanyate, 1914, grandson, who was a jeweler. Paul's sister Myra was Elliott Qualo's mother.

Clarence Larsoleo—Lesarrley—son of Nat, brother of

Conrad Larsoleo—1919—Conrad Lesarrley. Zunis call

him Cannu. Governor, beadworker, woodshop teacher at Ft. Wingate school, Santa Fe Guide with Panteah, but not remembered for jewelry.

Bruce Lasalu—Lasiloo. Many Zunis by this name but no Bruce.

Eli Lateice—1906—Eli Laiteyse. Worked with wife Rosaline Esalalio. Cluster. Eli was also superb basketmaker in the old style.

Charlie Latima

Leekya—Obvious. Why was he listed twice under different names?

Leopolo—1884—Leopoldo Eriacho—Leopolo was his Zuni name. Son of Jesus, father of Seferino. His jewelry was old style.

Benny Lesarley—1916—his name is closer to right than his brother above.

Dick Likity—Dick Leekity—1913—brother William, 1915, brother Joe, 1918: The three sons of John Gordon Leekity. I have written about them before. Why was Dick the only Leekity who made the list?

Nick Likity—No such person.

Douglas Lisene—1918—Douglas Lesansee, older brother of the more famous Blake—1923—Douglas was son-in-law of Walter Nakatewa, whose three daughters with Hopi wife Rose all married important jewelers: Bryant Waatsa married Esther, Douglas married Mildred and Hugh Bowekety married Agnes. They all lived in the same household for a time so their work overlapped. The Lesansee family claimed it was Douglas who developed the needlepoint style.

Albert Louis—1910—Albert Louie, bro Tom. Listed this way only in the 1929 census. Father Louie Allapowa. Haven't run them down yet.

Bill Loweki—1907—Bill Laweka, married to May Laiteyese

Tom Luhi—Probably Tom Louie Allapowa, bro of Albert

Luna—1873—Latalio Luna. He raised grand-niece Vera—1930, and her brother Lindy—1931 who both took the Luna name. Both were noted silversmiths.

Roy Lunasiee (Nutria)—1903—Roy



From left, unknown, Ochoachina, a midwife, mother of Conrad Lesarrley, Sybil Panteah, Conrad's Daughter, Lapelle Kallestewa, husband of Mary Kallestewa, Lowell Panteah, Sybil's husband.

Lunasee, married to Lucy Lahala

Eli Lyte—Eli Laiteyese, listed above.

Irene Martinez—Lola Martinez—no record. The Martinez family do not recognize the names Irene and Lola.

Ben Malkella (Nutria)

Metsie

Milton

Nashponetewa

Natachu—1896—no given name. Old style work. Father of Yelmo Natachu.

Denis Natachu—not recorded

Natchapone (Pescado)

Nat Neese—1906—Three brothers, Okween—1898—Nat, and Otis—1904—pronounced Otees. All of them made jewelry but I have only seen two pieces by Okween, none by the others. The small remaining family of that name say they have no memory of their work.

Okweene Neese—1898—Pronounced Ukween. He made some fabulous channel inlay, very similar to the famous belt by Lambert Homer and Roger Skeet. A squash by Neese is featured in the Arizona Highways August 1974 issue p. 23 as a Hall of Fame Classic. What we know of Okween is thanks to John Adair.

Noskie

Mrs. Noskie

Warren Ondelacy—1898—no need for discussion.

Mrs. Warren Ondelacy—1902—Doris Watasiloo

Daisy Oucho—1909—Daisy Ochee, married to Edison Booqua

Leo Pablano—self evident—now spelled Poblano

Paque—1903—Probably Pehaaki Booqua. Old Man Booqua passed before Adair's time.

Edison Paque—1900—Edison Booqua.

Tom Paquin—1905—originally Yuselew. Married to Belle Smith who later married Logan Cooshe. Tom made row bracelets similar to Eleanor Aihyite. High profile as head of several dance groups, especially a boys group popular at Ceremonial and Flagstaff.

Fred Paynetsy—1917—Fred Peynetsa

Bowman Pewa—1914—Now spelled Paywa—Famous in the Fifties, a major informant for Sikorsy's 1958 study. They did all kinds of inlay work, including knifewings and butterflies. He did a deer figure very much like Julalita Lamy's. Son Jim, who took over the bakery business, says he did a lot of casting, and an inlaid cast bracelet they sold "by the hundreds" to the old Chiaramonte store in Gallup. That little known store bought a lot of Zuni work.

Dan Phillips—1892—Dan Phillip. Did cast work and row work, making multiple row bracelets with rings and earrings to match. Recorded an album of Zuni songs.



**Winifred Cawayuka Deweese, wife of
Sydney Deweese**

Robert Saisiwa—1904—Robert Seciwa. Married to Lucy Shindoney.

Johnson Santiago--

Clyde Sheeka—no record of Clyde

Eddie Sheeka—1912—Eddie Sheka, father of Eva Cellicion, married to Olla Maiden Crystal Sheka.

Oscar Sheeka—1903—Sheka, brother of Eddy. Both were runners and singers with a dance group. Oscar took part in the 480 mile Redwood Highway Indian Marathon in 1928.

Arnold Shebola

Jerry Shebola—1912—first husband of famous potter Josephine Boweketi (Nahohai). They were the parents of Dixon Shebola (he spelled it Shebala)

Mrs. Shebola—1912—Josephine and all of her children made jewelry until she decided pottery paid for time and artistry, while jewelry cost money to produce. She told Milford and Randy “clay is free, you just pick it up.”

Leslie Shebola—1915—married to Barbara Westika, listed below.

Philomeno Shebola



Wilbur and Lula Weebothee with daughter Juana—Lee’s sister. Juana appears twice in the Wallace Catalog as Juanita Wilbeethe with row bracelets. Lee says she didn’t do that work.

David Siaekewa—David Tsikewa--1915

Simone (pescado)

Dan Simplicio—1917—famous—Dan Jr. says his mother, Rita Quandelacy—1919—did a major portion of the work, though she doesn’t get credit.

Henry Sivewa—not a zuni name

Mrs. Ray Tekela—He was married to Alma Tsabetsaye--1904. In 1940 he was married to Alice Nastacio—1909—and living with father-in-law Willie Nastacio.

Wilbur Tekela—1898—Changed his name to Weebothe over a family fight. Father of Lee Weebothe.

Mrs. Wilbur Tekela—1900—Lula Matza Weebothe. The Weebothes did bead necklaces and old style work.

Mike Teslakai—1902—named Attole Mike Tsethlekai (Atole is a sweet, corn beverage in Mexico) Married to Ada Booqua—1902--

Mrs. Mike Teslakai—1902—Ada Booqua Tsethlekai—can’t attach her to the other Booquas.

Pat Teslakai—1904—Tsethekai, married to Josephine Momy who worked with him. They did mostly traditional cluster work. Pat worked for the BIA forestry.

Melvin Tseechu—1916—Melvin Ceshu, pronounce Tseechu. Worked with wife Alma Byana. Parents of Lucy Ceshu, with husband Quincy Panteah created the “magpie” design attributed to John Lucio. Melvin died fairly young of black lung disease from working in the Gallup coal mines. Alma remarried and kept on doing jewelry.

Walter Tspia—1906—Walter Tspia, raised by a widowed mother. Cousin of Francis Tspia who did a lot of tufa cast work.

Charlie Tucson—1911—Married to Bessie Penketewa. Charlie and Bessie were parents of Lee and Tom Tucson. Charlie was later married to Jennie Hettie. Talented in-laws include Buddy Hettie, who won many ribbons at Ceremonial in the Fifties, and Jennie’s half-brother Horace Nieto—1916—master tufa caster who is followed by three generations of casters.

Harold Tucson—1904—Brother of Charlie, married to jeweler Dena Bewanika. Later married to Bessie Mahke—mother of Yelmo Natachu who later married Clark Couyancy.

Mrs. Harold Tucson—1901—Bessie Penketewa mother of Yelmo Natachu, later married Clark Couyancy. The Couyancys did row work.

Raymond Watson—1904—originally Raymond Wassone. He made concho belts and old style jewelry.

Willie Wiakwe—1899—Willie Weahke, son of Weahke. Why didn’t his brothers make the list? Tom, Edison, and adopted brother Teddy, no blood relation. These are some of the best Zuni smiths of all time.

Wistika—1881—Westika. Early style jewelry. Father of Barbara.

Barbara Wistika—1918—Barbara Westika, married to Leslie Shebola.

Nick Yoselo—1904—Nicholas Yuselew. Brother of Tom Paquin.

Casa Zuni—no such person.

Willie Zuni—1901—brother of Flora Zuni—1897. Flora was probably the best known Zuni of the first part of the twentieth century. She was the tribe's official translator and played hostess to many early ethnologists. She also made jewelry with her daughter Vera Eustace, but she and Willie gave that up when they discovered there was easier money to be made selling raw materials. Willie was the Rain Priest of the South and the color red. A friend gave him a huge branch of blood red coral and he discovered a demand among the Zunis. Willie and Flora had a falling out and went their separate

ways but Flora was more successful, selling turquoise all over the southwest. Willie is the father of several high-end inlayers including Lincoln—1927—and Joe—1935.

JUAN DE DIOS

In Frank Cushing's 1880 census, there are two Juan De Dioses, both born in 1876. De Dios, called Deleosa by other Zunis, manages to avoid being listed in most later censuses. Some families were very good at that. I lean toward the parents Pascualito and Josefita for no good reason.

In the 1885 listing there are many Spanish Catholic names and John Gregory Bourke notes in his 1881 journal that the old governor, Pedro Pino, told him everyone in the village has been baptized and given a name. Those names didn't have much staying power.

The often repeated story about Juan learning casting techniques from a Navajo, but not noticing the step where the mold release was applied doesn't have much credibility—either part.

His apprentices include Dan Simplicio, Frank Calavaza, Leslie Shebola, and Wilbur Weebothee among others. Wilbur's son, Lee, has many recollections of Juan. Lee would take the family horses to Juan's well for water and he would talk to the old man. Lee says Juan was an excellent herbalist and medicine man.

Trader John Kennedy's recollection of Juan as a diabetic amputee is incorrect. His ailment remains a total mystery, but nobody remembers him as ever walking normally. Most of his life he used crutches, later being confined to a wheelchair and eventually he was bedridden,

One thing Zunis almost always comment on was his very light complexion. Though records are confusing, he did have a son named Lou who was also light complected. I haven't found his mother yet. In spite of influence from Juan, the Simplicio family and the Calavaza family, Lou never learned to make jewelry.



Teddy Weahkee, Jimmie Milton, and Juan De Dios in his workshop in the Thirties. Note the pair of crutches next to his chair.

Calendar of Events 2015

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

January - December, 2015, Alamogordo, New Mexico

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

January 10 - 11, 2015, Litchfield Park, Arizona

Litchfield Park Native American Art Festival Native American art, entertainment and food. A real Native American cultural experience. On the grounds of the Litchfield Elementary School. Daily 10:00a.m. - 4:00p.m. For more information, phone (623) 935-9040

January 14 - 18, 2015, Los Angeles, California

Los Angeles Art Show The 20th Annual Los Angeles Art Show in Los Angeles Convention Center. Thursday January 15, 11am-7pm; Friday January 16, 11am-7pm; Saturday January 17, 11am-7pm; Sunday January 18, 11am-5pm. Opening Night Gala - Wednesday January 14, 7pm. Location: Los Angeles Convention Center South Hall J and K, 1201 South Figueroa Street Los Angeles, CA 90015. For more information about exhibitors, directions and more, please visit www.laartshow.com/. Phone (310) 822-9145 or (561) 822-5440

January 21, 2015, Prescott, Arizona

The 7th Annual Cowboy Collectors Gathering, Prescott Frontier Days Rodeo Grounds. Quality Dealers and Collectors - Old Cowboy gear bought, sold, traded. For more information, please contact Larry Howard, (928) 710-8255

January 24 - 25, 2015, Mesa, Arizona

High Noon Western Americana Show & Auction - Mesa Convention Center, 263 N Center St, Mesa, AZ 85201. Public enters antique show via Building B. Show open to the public on Sat. 9am - 4:30pm & Sun. 9:30am - 3pm; The auction is held in Phoenix Marriott Mesa; preview is January 23-25. Auction starts Saturday, January 25, 2015, 5:00 pm, sharp. For more information or to consign, visit www.oldwestevents.com
Many ATADA members/dealers historically participate in this show - come and meet them in person

January 25 - February 15, 2015, Tucson, Arizona

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

February 5 - 8, 2015, San Francisco, California

The San Francisco Tribal and Textile Arts Show - February 6 - 8, 2015, Fort Mason Center, Festival Pavilion, Marina Blvd, San Francisco, CA. 100 International Dealers Exhibiting Pre-1940 folk, textile; tribal arts from around the world.. The opening preview is February 5th to benefit textiles and the art of Africa, Oceania, and the Americas in the de Young Museum. For more information, please call (310) 455-2886. Many ATADA members/dealers historically participate in this show - come and meet them in person!

February 14 - 22, 2015, Casa Grande, Arizona

Annual Cowboy and Indian Days - Casa Grande's largest annual Cowboy and Indian Days event held on February 14 - February 22, 2015, parades, powwows, queen's pageant, Indian bands, carnival, largest all-Indian rodeo, arts & crafts. For information, contact Dick Powell (520) 836-7013

February 20 - 22, 2015, San Rafael, California

The 31st Marin Show: Art of the Americas by Kim Martindale will be held in the Marin Civic Center and the Embassy Suites hotel adjacent to the Civic Center on Saturday and Sunday, February 21 and 22, 2015. Opening night preview is February 20th. For more information about exhibitors, directions and more, please visit www.marinshow.com/. Many ATADA members/dealers historically participate in this show - come and meet them in person!

February 22, 2015, Tucson, Arizona

Friends of Hubbell Native American Arts Auction Off site auction at the Arizona State Museum, Tucson, AZ. Preview 9-11:00 am. Bidding begins 12 noon. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

March 7 - 8, 2015, Phoenix, Arizona

The Heard Museum Guild Indian Market is one of the most prestigious art events in the entire Southwest. On Saturday March 1 and Sunday March 2, 2014, the Heard Museum Guild Indian Fair & Market will, for the 57th consecutive year, be celebrated on the Heard Museum campus on Central Avenue. This year's theme is "Weaving Worlds with Wool," a celebration of the weaver's art. The Indian Fair features more than 600 top American Indian artists including potters, katsina doll carvers, basket weavers, jewelers, sculptors, weavers, clothing designers, photographers and painters who

display a stunning selection of unique fine art for viewing and purchase. Fair hours are Saturday and Sunday 9:30 a.m. - 5 p.m. To obtain current information, please call (602) 252-8848

March 7 - 8, 2015, Mesa, Arizona

Doug Allard's Big Spring Auction A 2-day in-house and live online auction of American Indian and related artifacts and art including baskets, beadwork, pottery, jewelry, Navajo rugs, Eskimo and NW Coast relics and more, plus Western collectibles, antiques, and other interesting items. Holiday Inn Hotel & Suites, 1600 S. Country Club, Mesa, AZ. Example of previous auction times - Day 1: Preview reception: 5:00 p.m.; Day 2: Preview: 8:00 a.m. Auction start: noon; Day 3: Preview: 8:00 am; auction start: 10:00 am. Telephone: (406) 745-0500 or (888) 314-0343 or visit www.allardauctions.com/

March 21, 2015, Prescott, Arizona

Smoki Museum Navajo Rug and Indian Art Auction For more information, please contact Smoki Museum, 147 N Arizona St., Prescott, AZ 86304; phone (928) 445-1230.

April 21 - 22, 2015, Albuquerque, New Mexico

IACA Spring Wholesale Market The IACA Spring Wholesale Market (open to the trade and IACA members) will be held on April 21-22. Isleta Resort and Casino will host the 2015 IACA Spring Wholesale Market featuring the world's leading American Indian art wholesalers and artists. The week is full of activities for market visitors from IACA Board workshops, a great Business of Arts seminar, the 2015 Artist of the Year celebration, the IACA Annual Membership Meeting and of course the market itself. For more information, please call (505) 265-9149 or visit Indian Arts and Crafts Association website.

April 23 - 25, 2015, Albuquerque, New Mexico

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

May xx, 2015, Hubbell Post, Ganado, Arizona - dates to be confirmed

Friends of Hubbell Native American Arts Auction, Spring 2015 Preview 9-11:00 am. Bidding begins 12 noon, DST. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

May 12 - 17, 2015, Brimfield, Massachusetts

May's Antique Market hosts over 5,000 Antiques and Collectibles dealers from all over the country in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July, and September. www.maysbrimfield.com/

May 23 - 24, 2015, Flagstaff, Arizona

The Twenty-fifth Annual Zuni Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. This festival is held in partnership with the A:shiwi A:wana Museum and Heritage Center in Zuni, New Mexico. The A:shiwi or Zuni people, share Zuni language, lifeways, traditional music, and dances. Artists, performers and educators travel from Zuni, New Mexico, an integral part of the cultural landscape of the Colorado Plateau, to share their art and culture. Enjoy the Nawetsa Family Dancers who perform traditional Zuni dances, and music from the Zuni Pueblo Band. Learn about the importance of art and cultural place-names in the perpetuation of traditional identity. Meet and buy directly from Zuni artists and demonstrators. For more information phone: (928) 774-5213.

May 23 - 24, 2015, Santa Fe, New Mexico

The Native Treasures Indian Arts Festival is held at Santa Fe Convention Center May 23-24, 2015, downtown Santa Fe. Native Treasures: Indian Arts Festival benefits the Museum of Indian Arts and Culture. For information, please call (505) 982-6366 ext 112.

May 23 - 24, 2015, Jemez Pueblo, New Mexico

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

June 1, 2015, San Francisco, California - event and dates to be confirmed

Bonhams' Native American Art Auction, Location: San Francisco. Bonhams and Butterfields, 220 San Bruno Avenue, San Francisco, CA 94103, (415) 861-7500, or visit www.bonhams.com/, click on Departments tab, select Native American Art.

June 4 - 6, 2015, Oklahoma City, Oklahoma - event and dates to be confirmed

Red Earth, America's Greatest Native American Cultural Festival, The 28th annual Red Earth Native American Cultural Festival will be held at the Cox Convention Center June 5-7, 2014 in downtown Oklahoma City; more than 1200 American Indian artists and dancers from throughout North America will gather to celebrate the richness and diversity of their heritage with the world. For three exciting days Oklahoma City will be at the center of Native American art and culture in America. For more information, please call (405) 427-5228. Many ATADA members/dealers historically participate in this festival - come and meet them in person!

June 6 - 7, 2015, Fort Worth, Texas

The Brian Lebel's Old West Show and Auction The Old West Show and Auction will continue to showcase such items as: rare photographs, vintage posters, advertising, & scarce historical western artifacts; the finest in Cowboy & Indian antiques & artifacts, bits and spurs, chaps, firearms, beaded items; fine western art and decorative items. Both events held at: The Amon G. Carter Jr. Exhibits Hall Will Rogers Memorial Center 3401 W Lancaster Ave Fort Worth, TX 76107. For more details, contact: Brian Lebel, Phone: (480) 779-9378 www.oldwestevents.com, brian@oldwestevents.com.

June 7, 2015, Los Altos, California - event and date to be confirmed

The California Country & More Antiques Show and Sale will be held at The Hillview Community Center, 97 Hillview Ave, Los Altos, CA 94022. (Located between San Jose and San Francisco). Show hours are Sunday, June 8, from 10:00am - 4:00pm. Early buyers from 10:00am - 11:00am are \$15 and general admission is \$10 afterwards. A variety of merchandise including vintage American Indian and ethnographic arts as well as Americana and folk art will be on display and available for purchase. For more info visit our website www.californiacountryshow.com or email ATADA members Ted Birbilis and Sandy Raulston at antiquesevents@yahoo.com

June 13, 2015, Flagstaff, Arizona - event and date to be confirmed

Museum of Northern Arizona / Flagstaff Cultural Partners Navajo Rug Auction Location: The Museum of Northern Arizona Hundreds of gorgeous, handmade, authentic Navajo weavings go on the auction block during this fast-paced and fun event! Public auction preview: June 14, 9:00 am to 1:00 pm Museum of Northern Arizona. Auction begins: June 14, 2:00 pm. Museum of Northern Arizona. Phone: 928-774-5213 Also check, rbburnhamtrading.com/events/8/museum-of-northern-arizona-rug-auction

June 24, 2015, Taos, New Mexico

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

June 27 - 29, 2014, Denver, Colorado

The Brian Lebel's Old West Show and Auction now in its 25th year will be held in the Denver Merchandise Mart. The Old West Show and Auction will continue to showcase such items as: rare photographs, vintage posters, advertising, & scarce historical western artifacts; the finest in Cowboy & Indian antiques & artifacts, bits and spurs, chaps, firearms, beaded items; fine western art and decorative items. For more details, contact: Brian Lebel, Phone: (602) 437-7602 www.codyoldwest.com/, brian@denveroldwest.com.

events and dates will be updated as the info becomes available.

July 4 - 5, 2015, Flagstaff, Arizona

The 82nd Annual Hopi Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. The MNA Hopi festival was started by museum founders Harold and Mary-Russell Ferrell Colton in an effort to encourage the survival of Hopi arts and crafts. A Fourth of July tradition since the 1930s, award-winning Hopi artists from the twelve Hopi villages bring the mesas to Flagstaff. The unique work of carvers, painters, jewelers, potters, quilters, and basket and textile weavers fill the more than 65 artists' booths. Enjoy cultural presentations, storytelling, music, and dances that fill the Museum grounds during the Fourth of July weekend. Taste Hopi bread and piki baked outside in ovens. Watch Hopi pottery being shaped, painted, and traditionally fired. Walk the Museum's Rio de Flag Nature Trail with a Hopi medicine woman. Learn about Hopi clans and clan migration, and how the tribe is working to preserve language and agricultural traditions. Please contact museum for further information at: (928) 774-5213.

July 14 - 19, 2015, Brimfield, Massachusetts

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

July 12 - 14, 2015, Taos, New Mexico

28th Annual Taos Pueblo Pow Wow gathering of Indian Nations at Taos Pueblo. Competition dancing, drumming, Native American food and arts and craft booths. Location: Taos Pueblo Pow Wow Ground, Taos, New Mexico. For more information, please call (575) 758-1028

July 25 - 26, 2014, Taos, New Mexico

Taos Pueblo Feast Days of Santiago and Santa Ana. Saints' days celebrated with traditional Corn Dances on the plaza. No cameras. Location: Taos Pueblo, Taos, New Mexico.

July 26 - 27, 2014, Eagle Nest, New Mexico

The High Country Arts and Crafts Festival- Last weekend in July, in its 32nd year. Enjoy Americana and Native American Arts and Crafts in the mountains of New Mexico. Blue skies, food booths and events for children. Phone: (575) 377-2420

August 1 - 2, 2015, Flagstaff, Arizona

The 66th Annual Navajo Festival of Arts and Culture will be hosted by The Museum of Northern Arizona Heritage Program. Meet award winning painters and renowned weavers. Enjoy hoop and social dances, and traditional and modern Native music with the Pollen Trail Dancers and Blackfire. Learn from cultural experts about customs and practices families are using to keep traditions strong. Explore the tribe's intricate language with a Navajo linguist, and come

Many of the events below have not been updated for 2015. The

to understand many ancient legends and traditions. Please contact museum for further information, (928) 774-5213.

August 6 - 10, 2015, Red Rocks State Park, Gallup, New Mexico

The 93d Annual Inter-Tribal Ceremonial (second week in August, Wed - Sun) will be held at Red Rock State Park, Gallup, New Mexico. Please call (505) 722-3839 or (505) 863-3896 for details after about June 1, 2014. More than 30 tribes throughout the US travel to Gallup for this annual event.

August 8 - 9, 2015, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the Lujan building at Expo New Mexico (state fairgrounds). Early entry is Friday, August 8th from 2 pm to 7 pm. General admission 9 am - 5 pm, Saturday, August 9th. The show hours are 10a.m. to 4p.m. Sunday, August 10th. 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. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 14 - 17, 2014, Santa Fe, New Mexico

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Railyard district, August 13 - 15, 2014, 11 - 6 pm. The Opening Night Gala is Thursday, August 12, 6 - 9 pm. The show will include Asian, Fine Art, Furniture, Indian, Jewelry, Modernism, Textiles, Tribal and Objects of Art from many centuries, countries and cultures, all to be presented with an artful estheticism. For more information, please contact John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit www.santafeshow.com/ Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 13 - 15, 2015, Santa Fe, New Mexico

31st Annual Ethnographic Art Show, Ethnographic and tribal art from around the world. Opening August 13, 6-9 pm, then 14-15 from 11 am - 6 pm. For information e-mail mberridge@whitehawkshows.com, phone (505) 992-8929 or visit the website at www.whitehawkshows.com for updates.

August 16-18, 2015 Santa Fe, New Mexico

37th Annual Antique Indian Art Show. Called "the granddaddy of them all" by the *Maine Antique Digest*, this amazing show offers something for everyone. Preview gala: Sunday August 16, 6 - 9 pm; Show times: Monday, August 17 - Tuesday, August 18th, 10am-5pm. 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 16 - 17, 2014, Santa Fe, New Mexico

Doug Allard's Best of Santa Fe 2014 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 16 - 18, 2014, Santa Fe, New Mexico

Auction in Santa Fe: Manitou Galleries proudly presents the 10th 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 17, 2014, Santa Fe, New Mexico

Annual ATADA General Meeting, Time and place to be determined. All sessions are open to the public at no charge. Members and friends are welcome!

August 18 - 24, 2014, 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 22-23, 2015, Santa Fe, New Mexico

The Santa Fe Indian Market is a 93-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. Over 1,100 Native artists from the U.S. and Canada sell their artwork. The Indian Market attracts 150,000 visitors to Santa Fe from all over the world. For many visitors, this is a rare opportunity to meet the artists and learn about contemporary Indian arts and cultures. Quality and authenticity are the hallmarks of the Santa Fe Indian Market. Indian market is held on the Plaza in Santa Fe, New Mexico. www.santafeindianmarket.com/

August 17 - 20, 2014, Santa Fe, New Mexico

The Antique American Indian Art Show Santa Fe 2014 will be held at El Museo, in the Railyard, in downtown Santa Fe. August 18 - 20, 2015, 11 - 6 pm. The 2015 Opening: August 17, 6 - 9 pm. For more information, please contact Blake Hines, (505) 660-4701, or John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit <http://www.antiqueindianartshow.com/> Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 21 - 22, 2014, Santa Fe, New Mexico

The 39th Wheelwright Museum Annual Silent Auction and Live Auction Preview Party will be held Thursday, August 21, 4:00 pm, and the Collector's Table and Live Auction of American Indian Arts and Crafts will be held on Friday, August 22.

August 21 - 24, 2014, 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 1 - 7, 2014, Window Rock, Arizona

The 68th Annual Navajo Nation Fair 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.



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 email 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.

“Undercover agent takes readers on hunt for looted Native American artifacts” was the headline for John Hunt’s review of former 30-year U.S. Fish and Wildlife Service undercover agent Lucinda Delaney Schroeder’s new book, *Plunder of the Ancients*. The review was published in the *Albuquerque Journal* on October 26. The story is summarized below; see the full review with Ms. Schroeder’s picture at <http://www.abqjournal.com/486283/entertainment/book-of-the-week-review-9.html>

Hunt calls the book “a modern true-crime story that has particular relevance for New Mexico.” a “chilling tale of the hunt for plundered Native American artifacts.” As supervisor of the Albuquerque office, in 1995, she “began a series of undercover sting operations designed to end, or curtail, the flow of illegal sacred Indian artifacts.” But she writes, working as a supervisor was “as if the marrow of my bones were being sucked dry.” What made her “feel alive again” was working undercover (as Dana Delany) “to root out the connection between missing Navajo religious artifacts and unscrupulous and greedy dealers in Santa Fe.”

Hunt finds it “fascinating” that agents like Schroeder “risk life and limb to halt the illegal sale of protected artifacts.” Schroeder “paints a picture of the lonesome Navajo hogans to the tony galleries of Santa Fe” to illustrate “how poverty and greed meld into what is a great loss for the Indian culture.” Santa Fe, she says is “the hotbed of protected Indian artifacts.”

Also in the book: character studies of agents, Indian healers, “the runners and dealers; and the lengths the government will go to find authentic European buyers who agree to be a part of their sting operations.”

She had me at “greedy dealers” and “character studies of runners and dealers.” I just ordered a copy on Amazon.

In the *Montrose Mirror*, “Lucinda Schroeder Releases ‘Plunder of the Ancients’” was the headline for a “Special to the Mirror” news story on local celebrity/Montrose resident/former U.S. Fish and Wildlife undercover agent Lucinda Schroeder. That brief story is summarized to be even briefer below. The full — brief — story is at <http://montrosemirror.com/wp-content/uploads/2014/10/ISSUE94.pdf>

The *Montrose Mirror* story says Schroeder was “assigned to expose Indian Art thieves and dealers in Santa Fe, New Mexico, who out of unmitigated greed, were exploiting sacred artifacts for huge sums of money.” And when she did that, she next had to “bring the criminals to justice; recover the sacred artifacts and return them to their rightful

Hunt calls the book “a modern true crime story that has particular relevance for New Mexico, a chilling tale of the hunt for plundered Native American artifacts.”

people.” However, things were not perfect — “while her cover was airtight, she faced betrayal from people she regarded beyond reproach.”

If I hadn’t already ordered this book, I would now. In another Montrose Mirror story, Schroeder is quoted saying “I wore a lot of turquoise. It was part of my look. I infiltrated that business as a dealer and that is where the dark side of it all is. I had the money and the look. I had the outfit and I wore a lot of pre-1940s Indian jewelry. I was believable and credible.”

A link to “The Role of Immovable Sites in International Repatriation” by Dominic Henry

was posted on Facebook by Bruce Bernstein on November 4. The subhead: “Increasing communication about repatriation among Native Nations, indigenous peoples, and international repositories.” A brief summary appears below; see the full story at

<http://internationalrepatriation.wordpress.com/2014/11/04/the-role-of-immovable-sites-in-international-repatriation/>

The story begins by describing “a cultural attaché for the State Department named Warren M. Robbins” who started buying African art in the 1960s “first one piece then many” and ended up opening his collection in his home to the public.

The story focuses on “maintaining burial sites and sacred places...vital within the frameworks of international repatriation.” Native American sites include “architectural features”, vision quest sites, rock shelters and petroglyph areas” as well as “natural landscapes, such as rivers and mountains, also symbolize important sacred spaces rooted within Indigenous cultural ideologies.”

Sometimes, geography can be destiny. As relocated tribes were forced off their lands, “many cultural practices were impacted by this relocation, and much looting of artifacts occurred during this era and continues into the present-day.” Sacred places “once used for ceremonies, prayers, living or hunting grounds,” were replaced by development and/or new land boundaries, making them at best off-limits.

In some cases — Devil’s Tower, for instance, where Plains tribes can “perform sacred ceremonies on the premises” while the area is closed to the public — access is limited but possible.

The writer’s conclusion: “Indigenous sites are sacred spaces that are still very much alive and within the scope of the human rights issues surrounding international repatriation.”

“Continents in Conversation: Bill Cosby’s Art Collection Joins African Art at Smithsonian” by Holland Cotter was one of the last before-the-fall stories on Bill Cosby. The story appeared in The

New York Times on November 6. Read a summary below, read the full story at

<http://nyti.ms/1yaqSfR>

The story begins by describing “a cultural attaché for the State Department named Warren M. Robbins” who started buying African art in the 1960s, “first one piece, then many” and ended up opening his collection in his home to the public. At around the same time, Bill Cosby, “already a television star,” started buying new art by African Americans, for his own collection and for the walls of his home of the set of his TV show.

Mr. Robbins’ collection is now the Smithsonian Institution’s National Museum of African Art. Cosby’s collection “private and little seen.”

That changed when “Conversations: African and African American Artworks in Dialogue” that features both the museum’s holdings and the Camille O. and William H. Cosby Jr. Collection.

Among the 20th century modernist material “made up of names from the African-American figurative canon, one that includes Charles Alston, Romare Bearden, Elizabeth Catlett, Jacob Lawrence and Charles White.” Everything, Cotter says, “gets a zap of vitality from being seen in the context of African objects from the museum’s holdings.” Also, there is a “floor-to-ceiling installation of African-American quilts, some made by Ms. Cosby’s mother and grandmother.”

The show will run through early 2016 at the Smithsonian Institution’s National Museum of African Art, 950 Independence Avenue SW, Washington.

“Ancient arrowheads spur litigation between Victoria College, collector” by Carolina Astrain appeared in the *Victoria Advocate* on November 8. A summary appears below; the full story can be found at <http://www.victoriaadvocate.com/news/2014/nov/08/ancient-arrowheads-spur-litigation-between-victori/>

The focus of his story: two pieces of stone “3 centimeters wide to hunt mastodons and woolly mammoths 13,000 years ago” that are at the center of a legal battle between Victoria College and

an artifacts collector.” The collector, Joe Cesta, sued the college after they kept the stones he brought to the museum for identifying. The college says the artifacts were found on “ ‘someone else’s private property’ ” and are not his to claim.

A settlement is being sought.

This decision could be meaningful to arrowhead collectors.

“Native Americans try to block French auction of sacred artifacts” was the headline for a pre-auction story in the *Japan Times* that was posted on December 15. Read a summary below, read the original story at <http://www.japantimes.co.jp/news/2014/12/15/world/native-americans-try-block-french-auction-sacred-artifacts/#.VI5ohcYfzq1>

Yet another Paris auction — the fourth since 2013 — of Pueblo and Navajo masks, kachina dolls, and more “has stirred fresh anger among Native Americans, with representatives of the Navajo people traveling to Paris to try and halt the latest sale.”

The U. S Embassy urged the Eve auction house to stop the auction of “items cherished by the Navajo and Hopi people.” Although all attempts to stop the auction failed, as did this attempt, “a U.S. foundation last year bought 21 masks... to return them to the Hopi people.”

This time, a Navajo delegation including the vice president of the Navajo Nation went to Paris to “try and block the sale of eight sacred masks.”

“Several representatives came to pray and gather in front of the objects on Saturday,” said Eve auctioneer Alain Leroy.

Meanwhile the Hopi have identified over 40 sacred objects up for auction, according to diplomatic sources.

The Hopi tribe and the Native peoples defense group Survival International asked a court on Friday to order the release of the sellers’ identities.

While the sale of sacred Indian artefacts has been outlawed in the United States since 1990 — legislation that has allowed the tribe to recover items held by American museums in the past — the law does not extend to sales overseas.

After the U.S. Embassy in Paris asked for a “dialogue between the auction house and the tribes,” including divulging the names of the sellers of the material, Eve replied that they have “no intention of divulging the name of the sellers or the buyers of the masks. That stays in the private domain.” Maintaining the legality of buying/selling/owning the sacred material, the auction house says “This sale is not scandalous because it is not forbidden.”

More coming about this auction. Read on —

“Navajos buy back sacred masks at Paris auction” was the headline on the *Washington Post* website on December 16 for an Associated Press story just hours after the auction. The story is summarized below. The original story is at http://www.washingtonpost.com/world/europe/navajos-buy-back-artifacts-at-disputed-auction/2014/12/16/088e35f4-84ed-11e4-abcf-5a3d7b3b20b8_story.html

Written the day of the auction, the story says that when diplomacy and pleas failed, “officials from the Navajo Nation traveled to the Paris auction house selling the items and started bidding for them.” Successfully, too. They purchased seven masks for \$9000-plus.

From the story: “they had to face the reality of the auction and buy them.” Said one of the Navajo delegation, “legal or illegal ... we don’t know. What we do know is that they are for sale.”

Pierre Servan-Schreiber, a lawyer representing the tribe, said Hopis were opposed to buying back their artifacts as they did not want to engage in the auction,” which they thought of as a sacrilege. A French art collector bid for some of the masks, but told

Yet another Paris auction — the fourth since 2013 — of Pueblo and Navajo masks, kachina dolls, and more “has stirred fresh anger among representatives of the Navajo people traveling to Paris to try and halt the latest sale.”

the AP that he “backed down when he saw that tribal members had come in person to buy them. ‘I wanted to respect that.’ ”



A good ending to a bad story. The Associated Press “is not transmitting images of the objects because both the Navajo and Hopi have strict rules against recording and photographing ceremonies featuring the items that otherwise are kept entirely out of public view.”

“Killing and Nurturing, All Surprising” was the headline for an art review by Holland Cotter of “Warriors and Mothers: Epic Mbembe Art” at the Metropolitan Museum, published in *The New York Times* on December 26, is summarized below. The complete story with illustrations can be found

San Ildefonso Plate, by Tony Da sold for \$30,000 at Leslie Hindman Auctioneers

at <http://www.nytimes.com/2014/12/19/arts/design/warriors-and-mothers-epic-mbembe-art-at-the-metropolitan-museum.html?module=Search&mabReward=relbias%3Aw%2C%7B%221%22%3A%22RI%3A9%22%7D&r=0>

Cotter calls the early 1970s “the equivalent” of the discovery of “a dozen masterpiece Renaissance sculptures, made in an unknown and wildly unorthodox style,” turning up somewhere in Italy.” Cotter says that a similar discovery in the early 1970s “went all but unreported because the sculptures were

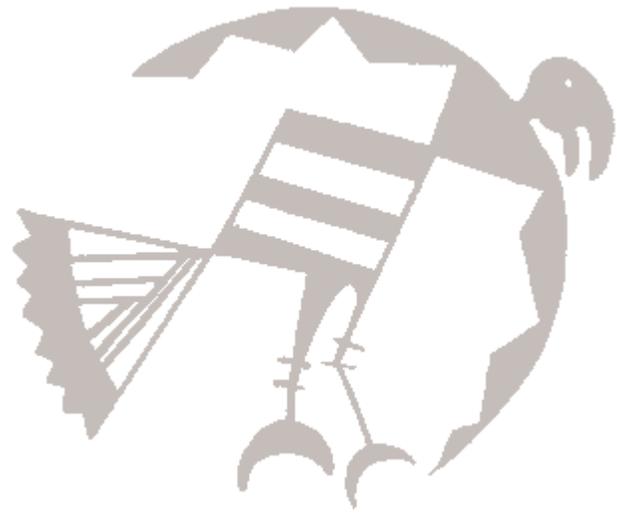
from Africa, and only some startled scholars and collectors took note." Forty years later, this Met show features those "discovered" pieces in what Cotter calls "one of the great sculpture shows of the season."

The sculptures were collected by French gallery owner/African art specialist H el ene Kamer from a Malian dealer on a sales trip to Paris. There was one "spectacular wood-carved female figure, majestic but weatherworn...and of a type Ms. Kamer couldn't place." The dealer wouldn't say where he got the piece, but said he could get more, and he did — twelve figures and their provenance: "Mbembe (m-BEM-beh) living in southeastern Nigeria, near the border of Cameroon," who practiced a religion that was abandoned after colonialism.

Kamer's first Paris show of the figures in 1974 was "a sensation" among African art dealers and collectors. Before the show opened, she sold one of the figures to what is now the Mus e du Quai Branly.

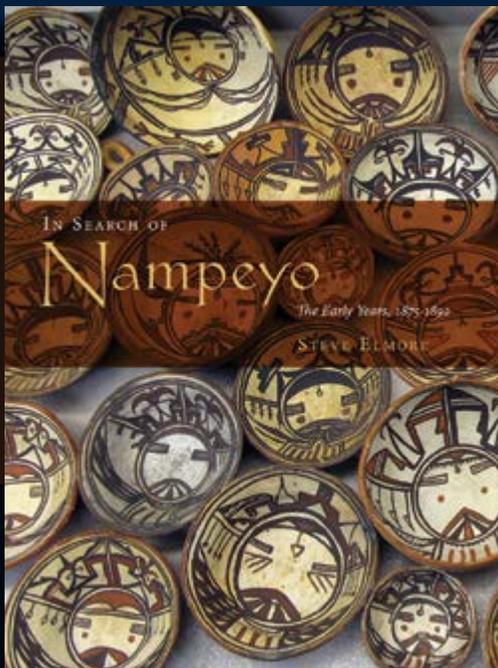
But only a few more figures ever came on the market and the dealer from Mali disappeared. The 14 examples at the Met, including the original dozen, represent all "the fully intact stand-alone figures known." Testing shows that some of the pieces date to

the 17th and 18th centuries. Two of these figures at a Berlin museum (not in this show) date to around 1550, when Michelangelo was working in Florence.



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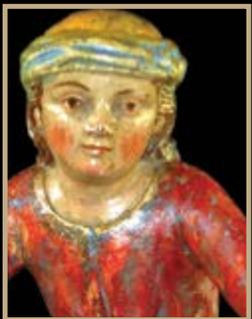
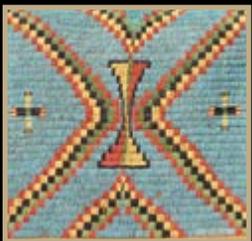
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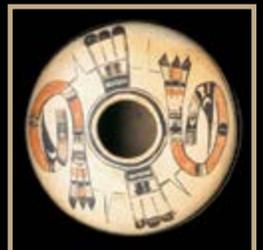
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